



**BOE/CO  
Friday Packet  
January 5, 2024**

Upcoming Meeting Dates

1-2-2024 FPS Enrollment Count

1-18-2024 Superintendent Budget Presentation to PTA Agenda (Brown Bag)

1-5-2024 Memo re ELA Curriculum Grades 6-12

Enclosure No. 4 for BoE Meeting 1-9-2024



Upcoming Board of Education Meeting Dates **2024**

January 9	7:00 PM	BoE Regular Meeting CO Board Room 501 Kings Hwy East
January 16	7:00 PM	BoE Special/Budget Meeting CO Board Room 501 Kings Hwy East
January 17	9:30 AM	Facilities Committee Superintendent Conference Room 501 Kings Hwy East
January 23	7:00 PM	BoE Special/Budget Meeting CO Board Room 501 Kings Hwy East
January 25 Thursday	7:00 PM	BoE Regular Meeting CO Board Room 501 Kings Hwy East
January 30	5:00 PM	Special Policy Committee Superintendent Conference Room 501 Kings Hwy East

1/2/2024

## FAIRFIELD PUBLIC SCHOOLS ENROLLMENT - ELEMENTARY

	PRE-K	KIND	1	2	3	4	5	TOTAL
Burr		18	19	18	18	22	20	
		19	19	17	18	22	20	
		19	18	17	18	19	18	
				18				
		56	56	70	54	63	58	357
Dwight		17	17	18	20	24	19	
		17	17	19	21	23	19	
		34	34	37	41	47	38	231
Holland Hill		19	18	23	20	20	21	
		20	17	24	19	20	21	
		19	18	24	21	20	21	
			18					
		58	71	71	60	60	63	383
Jennings		17	20	17	22	17	21	
		17	20	15	23	17	22	
		18		17		18		
		52	40	49	45	52	43	281
McKinley		19	20	17	21	24	17	
		20	19	18	19	24	18	
		20	20	19	22	23	19	
		20	19	19	22		20	
		79	78	73	84	71	91	476
Mill Hill		20	20	19	23	20	19	
		20	20	20	23	19	21	
		18	21	20	22	18	20	
				20			18	
		58	61	79	68	57	78	401
No. Stratfield		20	22	21	24	25	20	
		19	22	20	23	25	21	
		18	22	20	24	25	21	
				22				
		57	66	83	71	75	62	414
Osborn Hill		18	20	23	23	24	22	
		18	20	23	23	24	21	
		18	19	23	23	25	21	
		18	19	23				
		72	78	92	69	73	64	448
Riverfield		21	23	20	19	20	22	
		22	22	21	19	21	24	
		21	23	20	18	20	23	
				20				
		64	68	81	56	61	69	399

## FAIRFIELD PUBLIC SCHOOLS ENROLLMENT - ELEMENTARY

	PRE-K	KIND	1	2	3	4	5	TOTAL
<b>Sherman</b>		17	20	21	21	23	20	
		17	21	20	24	23	21	
		17	20	21	23	23	21	
		51	61	62	68	69	62	373
<b>Stratfield</b>	17	16	18	18	20	22	19	
<i>PK's are am/pm</i>	17	16	19	18	20	22	19	
<i>Combined<sup>1</sup></i>	17	16	19	18	20	22	19	
	8							
	59	48	56	54	60	66	57	400
<b>ECC/Warde</b>	146							146
<b>TOTAL PRE-K-5</b>	205	629	669	751	676	694	685	4,309

## FAIRFIELD PUBLIC SCHOOLS ENROLLMENT - SECONDARY

	6	7	8	9	10	11	12	TOTAL
<b>Fairfield Woods</b>	252	234	256					742
<b>Roger Ludlowe</b>	257	250	258					765
<b>Tomlinson</b>	168	211	209					588
<b>TOTAL 6-8</b>	677	695	723					2,095
<b>FWHS</b>				319	355	324	370	1,368
<b>FLHS</b>				348	374	348	413	1,483
<b>Walter Fitzgerald Campus</b>		(22 CPP, Grade 12)		2	8	16	43	69
<b>TOTAL 9-12</b>				669	737	688	826	2,920

SUMMARY	Pre-K - 5	6 - 8	9 - 12	TOTAL
<b>Current:</b>	<b>4,309</b>	<b>2,095</b>	<b>2,920</b>	<b>9,324</b>

Difference: Current - September 29, 2023	42	5	(4)	43
September 29, 2023 (for Oct 1)	4,267	2,090	2,924	9,281

<sup>1</sup> PK has AM and PM slots. Full-Day PK Students are counted once.  
Please inform the Supt. Office of any discrepancies at 255-8371.



501 Kings Highway East, 2<sup>nd</sup> Floor Board Conference Room

**AGENDA**

Thursday, January 18, 2024  
Budget Presentation with PTA

**11:00 AM**

1. Welcome and Introductions
2. Discussion of Superintendent's Recommended 2024-2025 Budget
3. Question and Answer Session
4. Adjournment



# FAIRFIELD PUBLIC SCHOOLS

*Janine Goss*

Executive Director of PK-12 Literacy

Phone: 203-255-8392

FAX: 203-255-8273

To: Mr. Michael Testani, Superintendent

From: Ms. Janine Goss, Executive Director of PK-12 Literacy

Date: January 5, 2024

Re: 6-12 ELA Proposed Curricula

Grades 6-12 ELA curricula were further revised based on feedback from the BOE. I provided direct links to curriculum documents below. Prior revisions are in red, while the most recent revisions are in blue.

Proposed course curricula are also posted in PDF format on our website for public review by following this link: <https://www.fairfieldschools.org/academics/subjects/english-language-arts>

I will facilitate a brief presentation at Tuesday's BOE meeting along with grades 6-12 ELA/English teachers and Julie Heller, Program Director 6-12 ELA to highlight the changes that were made. We look forward to engaging in additional conversations about the work at Tuesday's meeting.

<a href="#">Grade 6 ELA</a>	<a href="#">Grade 7 ELA</a>	<a href="#">Grade 8 ELA</a>	<a href="#">Grade 9 College Prep</a>
<a href="#">Grade 9 Honors</a>	<a href="#">Grade 10 College Prep</a>	<a href="#">Grade 10 Honors</a>	<a href="#">Grade 11 College Prep</a>
<a href="#">Grade 11 Honors</a>	<a href="#">Grade 12 College Prep</a>	<a href="#">Grade 12 Honors</a>	<a href="#">AP Language &amp; Composition</a>
<a href="#">AP Literature &amp; Composition</a>	<a href="#">Call of the Wild</a>	<a href="#">Contemporary Global Literature</a>	<a href="#">Creative Writing</a>
<a href="#">Dark Chronicles: The Literature of True Crimes and Mysteries</a>	<a href="#">The Evolution of Gender Perspectives Through Literature</a>	<a href="#">Know Thyself: The Literature of Well-Being</a>	<a href="#">Poetry Workshop</a>
<a href="#">Satire</a>	<a href="#">The Supernatural in Literature</a>	<a href="#">The Wide World of Sports Literature</a>	<a href="#">Introduction to Journalism</a>
<a href="#">Advanced Journalism</a>	<a href="#">Acting I</a>	<a href="#">Acting II</a>	<a href="#">Performance Studio III</a>
<a href="#">Performance Studio IV</a>		<a href="#">Film Analysis &amp; Criticism</a>	

Enclosure No. 4  
January 9, 2024  
and Friday Packet January 5, 2024

## **Grade 6 English Language Arts**



### Grade 6 English Language Arts

<b>Grade(s):</b>	6
<b>Discipline/Course:</b>	English Language Arts (ELA)
<b>Course Title:</b>	Grade 6 ELA
<b>Prerequisite(s):</b>	Grade 5
<b>Course Description:</b>	<p>By the end of the year, students will read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. <b>In addition, all students in grade 6 will read, analyze, and discuss <i>New Kid</i> by Jerry Craft.</b> Oral language development precedes and is the foundation for written language development, so students will engage in both formal and informal speaking and listening experiences to process their reading, clarify their thinking, and inform their writing. They will also develop and strengthen their writing as needed by planning, revising, editing, rewriting, or trying a new approach as they engage with all three core types of writing: narrative, informational/explanatory, and argument. <b>Students will also engage in various research and inquiry experiences.</b> Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own writing.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● How do I define who I am?</li> <li>● Why change?</li> <li>● How does our environment impact our lives?</li> <li>● How do I know what to believe in what I read, hear, and view?</li> <li>● Why are human relationships important?</li> <li>● Why do we seek and build community?</li> <li>● How do stories tell us about what a culture values?</li> <li>● How is conflict essential to our growth?</li> </ul>

	<ul style="list-style-type: none"> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <b>good skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By developing a sense of belonging, I can further define who I am.</li> <li>• Change can be scary, but it is necessary for growing up.</li> <li>• Our environment plays a major role in how well we feel connected to our community.</li> <li>• As I read fairy tales and folktales, I will begin to understand the kernels of truth in stories and can apply that understanding to other information in the modern world.</li> <li>• A sense of belonging is important for positive human relationships and a strong sense of self.</li> <li>• Being part of a community is essential to living an enjoyable and fulfilling life.</li> <li>• Stories share what is valued most.</li> <li>• Conflict is hard, but being able to work through struggles is important.</li> <li>• Literacy is a tool to develop and enhance language, communication, thinking, vocabulary, and expression through a variety of modalities. We use language to convey important ideas and make connections.</li> <li>• We write to communicate with others, express our ideas, demonstrate comprehension, and explore our creativity. These writing experiences help us create our own writer's voice.</li> <li>• Reading is an active process; it is the key to knowledge and to understanding our identity, our world, ourselves, our community, and how we build relationships with others.</li> <li>• When we discuss and collaborate with our peers, we are able to deepen our understanding of important concepts and ideas.</li> <li>• When presenting my findings, I will use evidence from collaborative discussions, inquiry, reading, and my own logic and thinking to support those findings.</li> </ul>
<b>Duration:</b> <del>Credit:</del>	One year
<b>Course Materials/Resources:</b>	Each unit of study has identified texts that support the Essential Questions and Enduring Understandings. These texts include: anchor texts, book club texts, additional mentor texts, and text sets comprised of

	poetry, short stories, and informational texts. In addition, students will engage in explicit study of <a href="#">grammatical concepts</a> deemed appropriate for this grade level and identified in the Common Core State Standards. To aid in this study, students will have access to a number of specific lessons and supports from the <a href="#">Into Literature</a> resource.
<b>FPS Course Academic Expectation(s):</b>	Exploring and Understanding Creating and Constructing
<b>Year at a Glance (Units):</b>	<b>Unit 1</b> Sense of Belonging: <b>A Genre Study of Realistic Fiction through Book Clubs</b> <b>Unit 2</b> Storytelling: <b>A Study of Fairy Tales, Fables, and Folktales</b> <del>Stories that Stand the Test of Time</del> <b>Unit 3</b> Other Worlds: A Genre Study of Science Fiction and Fantasy <b>Unit 4</b> Surviving the Unthinkable: <b>An Analysis of True Stories and Fictional Accounts of Survival</b> <b>Unit 5</b> Making a Positive Impact: <b>Exploring Those Who Have Dared to Make Change</b>

### Units

<b>Unit Number and Title:</b>	Unit 1: Sense of Belonging: <b>A Genre Study of Realistic Fiction through Book Clubs</b>
<b>Duration:</b>	6-8 weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <p>Whole Class Novel:</p> <ul style="list-style-type: none"> <li><b>New Kid</b> by Jerry Craft</li> </ul>

	<p>Short texts:</p> <ul style="list-style-type: none"> <li>• “Fish Cheeks” short story by Amy Tan</li> <li>• <i>Dreams</i>, poem by Langston Hughes <a href="https://www.poetryfoundation.org/poems/150995/dreams-5d767850da976">https://www.poetryfoundation.org/poems/150995/dreams-5d767850da976</a></li> <li>• “Inside Out”, short story by Francisco Jimenez</li> <li>• <del>Scholastic Scope Magazine</del></li> </ul> <p>Informational text:</p> <ul style="list-style-type: none"> <li>• The Harlem Renaissance (From Britannica Digital Learning via Classlink)</li> <li>• Youtube video on Langston Hughes <a href="https://youtu.be/PA207gWXXkE">https://youtu.be/PA207gWXXkE</a></li> <li>• Short bio about Amy Tan (From Britannica Digital Learning via Classlink)</li> <li>• Scholastic Scope Magazine</li> </ul> <p>Supplemental:</p> <p><i>Into Literature</i> curriculum tool (HMH) - Unit 2: Never Give Up</p> <ul style="list-style-type: none"> <li>• “The First Day of School”, short story by R.V. Cassill</li> <li>• <del>New Kid, excerpt from graphic novel by Jerry Craft</del></li> <li>• <i>Speech to the Young: Speech to the Progress-Toward</i>, poem by Gwendolyn Brooks</li> <li>• “Eleven,” short story by Sandra Cisneros</li> </ul> <p>Additional resources:</p> <ul style="list-style-type: none"> <li>• Other current texts as appropriate</li> <li>• “<i>Into Literature</i> Planning Guide: Flexible Short Read Options”</li> <li>• <del>Scholastic Scope Magazine</del></li> <li>• Belonging resource from Dr. Ruby: <a href="https://publications.ici.umn.edu/ties/peer-engagement/belonging/introduction#Dimensions-of-Belonging">https://publications.ici.umn.edu/ties/peer-engagement/belonging/introduction#Dimensions-of-Belonging</a></li> </ul>
<b>Unit Overview:</b>	<p>As a beginning of the year concept, “sense of belonging” allows students to engage in work that grows reading partnerships, writing groups, and book clubs allowing teachers to embed authentic discourse work for sixth grade students. Students will read fiction and non-fiction texts to compare the character traits of real people and fictional characters as they struggle with their sense of belonging. Students will</p>

	<p>collaborate and engage in conversations with peers to draw conclusions that will be supported with textual evidence.</p> <p>Students will engage in close reading of realistic fiction in book clubs. Through shared text and/or an interactive read aloud, they will develop an understanding of how characters in varied stories “find their way” and their “sense of belonging” navigating the layers of conflict within a story. Students will study how authors create meaningful plots using memorable characters and sensory details in realistic fiction narrative text.</p> <p>Students will learn about the challenges people face every single day, some of which are small, and some of which are terrifying. Students will read about Langston Hughes and the struggles he faced as a black writer during the Harlem Renaissance. Students will read about Amy Tan and her family’s sense of belonging during the 1950s in California as Chinese immigrants. They will read about how some of the first students who faced integration into a new school, as well as how a young black student felt starting at a new private school. Students will learn how people persevere and find their sense of belonging.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.6.1:</b> Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.6.3:</b> Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>Writing</b></p> <p><b>W.6.1:</b> Write arguments to support claims with clear reasons and relevant evidence.</p> <p><b>W.6.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.6.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and</p>

	<p>teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>SL.6.5:</b> Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p> <p><b>Language</b></p> <p><b>L.6.2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ol style="list-style-type: none"> <li>Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.</li> <li>Spell correctly.</li> </ol>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How can we change our thinking about ourselves and our beliefs about others by learning about other people's experiences?</li> <li>What is the difference between being a member of a group versus truly belonging?</li> <li>How does a sense of belonging impact human relationships and our self-esteem?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Reading stories can teach us how to be compassionate, grow our empathy, and encourage us to think differently.</li> <li>A sense of belonging is important for positive human relationships and a strong sense of self.</li> <li>It is necessary to use textual evidence to demonstrate how a sense of belonging impacts human relationships and self-esteem.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Character growth/development in literature</li> <li>Narrator</li> <li>Literary elements/text structure (character, setting, plot, events)</li> <li>Sense of belonging (belonging to a group/community)</li> </ul>	<ul style="list-style-type: none"> <li>Summarize pivotal moments in a text</li> <li>Infer character traits</li> <li>Identify literary elements and give examples</li> <li>Connect with others in the reading community</li> </ul>

	<ul style="list-style-type: none"> <li>• Textual evidence</li> <li>• Inference</li> </ul>	<ul style="list-style-type: none"> <li>• Make text-to-self, <b>text-to-text</b>, and <b>text-to-world</b> connections <b>to deepen an understanding of text</b>.</li> <li>• Analyze the character's sense of belonging while reading</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Paragraph structure</li> <li>• Reflection</li> <li>• Textual evidence</li> <li>• Analysis</li> <li>• Claim</li> </ul>	<ul style="list-style-type: none"> <li>• Write a personal reflection</li> <li>• Write a structured paragraph</li> <li>• Support analysis of what the text says explicitly as well as inferences drawn from the text with text evidence</li> <li>• Write a claim</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Active listening strategies like making eye contact, taking notes, asking follow-up questions</li> <li>• Collaboration</li> </ul>	<ul style="list-style-type: none"> <li>• Converse effectively</li> <li>• Discuss thoughts and ideas with peers</li> <li>• Listen actively</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Complete sentences</li> <li>• Subject - Verb agreement</li> <li>• Capitalization rules</li> <li>• Punctuation rules</li> </ul>	<ul style="list-style-type: none"> <li>• Correct run-ons and fragments</li> <li>• Revise writing to correct subject-verb agreement</li> <li>• Edit and revise writing with capitalization and punctuation rules in mind</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: Storytelling: <b>A Study of Fairy Tales, Fables, and Folktales <del>Stories That Stand the Test of Time</del></b>
<b>Duration:</b>	4-6 weeks
<b>Resource(s):</b>	The following are core texts to which all teachers have access <b>and which are best aligned with this unit:</b>

	<ul style="list-style-type: none"> <li>● <b>Collection of familiar/classic fairy tales (link to Fairy Tales via FPS MS Library in progress)</b></li> <li>● “The Boatman’s Flute,” fairy tale retold by Sherry Garland</li> <li>● “The Mouse Bride,” Folktale retold by Heather Forest</li> </ul> <p>Supplemental Texts:</p> <p><i>Into Literature</i> curriculum tool - Unit 6: Storytelling</p> <ul style="list-style-type: none"> <li>● “From Storytelling,” book introduction by Josepha Sherman</li> <li>● “Archetype” poem by Margarita Engle</li> <li>● “Fairy-tale Logic” poem by A.E. Stallings</li> </ul> <p>Non-fiction Research tools:</p> <ul style="list-style-type: none"> <li>● Culturegram</li> <li>● Gale</li> <li>● Britannica</li> </ul> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li>● “<i>Into Literature</i> Planning Guide: Flexible Short Read Options”</li> <li>● Additional folktales from various cultures</li> </ul>
<b>Unit Overview:</b>	<p>In this traditional literature unit, students will <b>first activate prior knowledge of fairy tales with which they are familiar, and then they will</b> learn about the text features of traditional literature and how to navigate more challenging texts. Students will read a variety of texts in order to acquire knowledge, infer meaning, and develop a deep understanding of traditional literature.</p> <p>They will infer meaning to determine possible themes and learn strategies for determining the meaning of unknown words. They will use textual evidence to support their claim about a theme in a well-structured paragraph. Students will extend constructed knowledge to draft and develop new ideas, and claims connecting traditional literature to modern society.</p> <p>Students will learn about different cultures through the reading of traditional literature (connecting to</p>



	<p>prior knowledge from social studies). Students will read folktales and fairytales from different cultures and will research different aspects of culture such as customs, traditions, language, government, etc. (from Social Studies).</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.6.2:</b> Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p><b>RL.6.7:</b> Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p> <p><b>Writing</b></p> <p><b>W.6.2a:</b> Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> <p><b>W.6.8:</b> Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p><b>Speaking and Listening</b></p> <p><b>SL. 6.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>Language</b></p> <p><b>L.6.4a.</b> Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What hidden truths about people, their culture, and the world are revealed in stories?</li> <li>• What literary elements are evident in traditional literature?</li> <li>• Why are folktales relevant to our lives today?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Traditional literature represents people's beliefs and culture, and teaches us about human nature.</li> <li>• There are recurring symbols, motifs, lessons, and themes in traditional literature (magical powers, transformations, magical objects, wishes).</li> <li>• The themes and lessons of traditional literature can connect to modern society.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Differences between culture and our heritage</li> <li>• Types of archetypes</li> <li>• Symbols/symbolism</li> <li>• Theme (lesson/moral) vs. motif</li> <li>• Author's purpose</li> <li>• Elements of traditional literature</li> </ul>	<ul style="list-style-type: none"> <li>• Connect to research of information about different cultures (including stories) conducted in SS</li> <li>• Understand archetypes to help readers navigate other stories</li> <li>• Understand the author's purpose for creating traditional literature</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Theme statement</li> <li>• Writing process</li> <li>• Paragraphing</li> <li>• Transitions</li> <li>• Topic</li> <li>• Organizational structures (classification, definition, compare/contrast, cause/effect)</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize a theme statement</li> <li>• Write a theme-based paragraph with text evidence</li> <li>• Organize a paragraph using different structures</li> <li>• Use textual evidence to support assertions</li> <li>• Conduct research</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Active listening strategies</li> <li>• Questioning strategies</li> <li>• Relevant evidence and detail</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for discussions and presentations</li> <li>• Ask questions</li> <li>• Respond to questions using relevant detail</li> </ul>

		and elaboration
<b>Language</b>	<ul style="list-style-type: none"> <li>• Verbs and verb phrases</li> <li>• Linking verbs</li> <li>• Modifiers</li> </ul>	<ul style="list-style-type: none"> <li>• Conjugate verbs correctly</li> <li>• Create verb phrases</li> <li>• Use modifiers correctly</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: Other Worlds: A Genre Study of Science Fiction and Fantasy <del>(Genre Study: Sci-fi/Fantasy)</del>
<b>Duration:</b>	6-8 weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <p>Short Texts:</p> <ul style="list-style-type: none"> <li>• “All Summer in a Day” and “The Veldt”, short stories by Ray Bradbury</li> <li>• <a href="#">“The Worst Birthday”</a> (Chapter one of <i>Harry Potter and the Chamber of Secrets</i>) by J.K. Rowling</li> <li>• First chapter of “Amulet” by Kazu Kibuishi</li> </ul> <p>Nonfiction/Informational Texts:</p> <ul style="list-style-type: none"> <li>• Author biographies - Ray Bradbury, <del>Madeleine L’Engle</del>, <del>Roald Dahl</del>, Kazu Kibuishi, J.K. Rowling</li> <li>• <del>Biography of Madeleine L’Engle</del></li> <li>• <a href="#">“Nature Shows How Dragons Might Breathe Fire”</a> by Bethany Brookshire</li> </ul> <p>Book Clubs:</p> <ul style="list-style-type: none"> <li>• Sci-fi / Fantasy Books</li> </ul>

	Additional Resources: <ul style="list-style-type: none"> <li>• “<i>Into Literature</i> Planning Guide: Flexible Short Read Options”</li> <li>• <b>Scholastic Scope Magazine</b></li> </ul>
<b>Unit Overview:</b>	<p>Students will read fantasy and/or sci-fi novels and infer possible themes that emerge as the plot unfolds. Students will engage in meaningful and high level discourse supporting their thinking with specific textual evidence. Students will make a claim and prove that common themes about human nature and life exist across various genres or mediums.</p> <p>This genre study on fantasy or science fiction texts will provide students with opportunities to identify themes and central ideas in order to better understand the texts. Students will synthesize knowledge about the characters and setting to engage in meaningful discourse on the theme. Students will read informational texts to build their knowledge of the genres.</p> <p>Students will apply the nonfiction reading strategies also utilized in social studies and science. A connection will be made to the transfer of non-fiction reading skills across disciplines.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.6.1:</b> Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>Writing</b>  <b>W.6.1:</b> Write arguments to support claims with clear reasons and relevant evidence.</p> <p><b>Speaking and Listening</b>  <b>SL.6.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in</p>

	<p>groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>Language</b>  <b>L.6.3:</b> Use knowledge of language and its conventions when writing, speaking, reading, or listening.  a. Vary sentence patterns for meaning, reader/listener interest, and style.*  b. Maintain consistency in style and tone.*</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What makes the genres of science fiction and fantasy different from realistic fiction?</li> <li>• How can the same theme be represented across a variety of mediums?</li> <li>• How do you determine the quality of your textual evidence to support your thinking?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are literary elements of science fiction and fantasy that are not found in realistic fiction.</li> <li>• Common themes about life and human nature exist across a variety of genres.</li> <li>• It is necessary to use quality textual evidence when communicating your thinking.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Theme across genres or texts</li> <li>• Elements of sci-fi/fantasy</li> <li>• Similarities and differences across texts</li> </ul>	<ul style="list-style-type: none"> <li>• Identify common/more complex themes</li> <li>• Compare and contrast various genres/mediums</li> <li>• Notice and note similarities and differences</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Argument</li> <li>• Claim</li> <li>• Evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Use specific evidence in writing and conversation</li> <li>• Write a thematic comparative analysis</li> <li>• Make claims and counterclaims</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Active listening skills</li> <li>• Sentence starters to promote civil discourse</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss thoughts and ideas with peers</li> <li>• Synthesize and build onto ideas within group discussions</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Sentence patterns</li> <li>• Style and tone</li> </ul>	<ul style="list-style-type: none"> <li>• Use various sentence patterns in writing and speech</li> <li>• Use the style and tone appropriate to the task, purpose, and audience</li> </ul>

<b>Unit Number and Title:</b>	Unit 4: Surviving the Unthinkable: <b>An Analysis of True Stories and Fictional Accounts of Resilience</b>
<b>Duration:</b>	8 weeks
<b>Resource(s):</b>	<p><b>Core texts:</b>  <del>At least one of these novels will be read either as a whole class experience or in small groups through specific lenses:</del></p> <ul style="list-style-type: none"> <li>• <del><i>Hatchet</i> by Gary Paulsen</del></li> <li>• <del><i>The Canyon's Edge</i> by Dusti Bowling</del></li> <li>• <del><i>Ninth Ward</i> by Jewell Parker Rhodes</del></li> </ul> <p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p>

	<p><b>Whole Class Novel:</b></p> <ul style="list-style-type: none"> <li>• <i>Ninth Ward</i> by Jewell Parker Rhodes</li> </ul> <p><b>Short Nonfiction Texts:</b></p> <ul style="list-style-type: none"> <li>• Nonfiction texts in <a href="#">Gale database on Hurricane Katrina</a></li> <li>• Informational text about surviving in the wilderness and Hurricane Katrina (Scope Magazine)</li> <li>• <del>Informational text about surviving in the wilderness</del></li> <li>• <del>Informational text about Hurricane Katrina</del></li> <li>• <del>Scholastic Scope Magazine</del></li> </ul> <p><b>Additional Resources:</b></p> <ul style="list-style-type: none"> <li>• <i>Into Literature</i> curriculum tool - Unit 5: Surviving the Unthinkable <ul style="list-style-type: none"> <li>◦ “After the Hurricane,” a poem by Rita Williams-Garcia</li> </ul> </li> <li>• “<i>Into Literature</i> Planning Guide: Flexible Short Read Options”</li> <li>• <del>Scholastic Scope Magazine</del></li> </ul>
<p><b>Unit Overview:</b></p>	<p>In this unit, students will read both narrative and informational texts as they explore the nature of both disasters as well as smaller struggles and the impact they can have on both the individual and society. There will be ample opportunity to engage with multi-modal texts that focus on the theme of survival.</p> <p>Students will examine the qualities of characters and people who survive disasters and face challenges in their lives. They will read and analyze both fiction and nonfiction texts on the same topic. Students will write well-structured narratives that demonstrate the qualities of a survivor facing a struggle large or small. They will also craft their own extended personal narrative which will constitute a summative assessment of this unit.</p> <p>Students will also look for similarities and differences in the way authors present information in a variety of genres and mediums while inferring the inner struggle of the survivors. Specific content explored will include the time period and catastrophe of both the Titanic and Hurricane Katrina, the</p>

	science of hurricanes and icebergs, and personal traits that allow people to be survivors. <b>Students will connect prior knowledge from Science's Extreme Weather unit to their new understandings from this unit.</b>
Learning Goals	
<b>Standard(s):</b>	<p><b>RL.6.6:</b> Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p><b>RL.6.7:</b> Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p> <p><b>RI.6.7:</b> Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p><b>RI.6.9:</b> Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).</p> <p><b>W.6.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>W.6.6:</b> Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p><b>W.6.5:</b> With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)</p> <p><b>SL.6.2:</b> Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p>



	<b>L.6.2a:</b> Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What personal qualities are necessary in order to survive difficulties large and small?</li> <li>• How does facing a challenge cause you to change or grow as a person?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Disaster is unpredictable and out of our control; however, what is in our control is our personal response to it.</li> <li>• Challenges present opportunities for people to change and grow.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Narrative plot structure</li> <li>• Character growth/development</li> <li>• Characteristics of a survivor</li> <li>• Author's voice and perspective</li> <li>• Point of view</li> <li>• Characteristics of nonfiction and memoir</li> <li>• The structure of comparison and contrast of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Follow a narrative plot successfully</li> <li>• Explicate a character's development</li> <li>• Identify and expound on the characteristics of a survivor</li> <li>• Describe and analyze an author's voice and perspective</li> <li>• Identify, compare, and contrast the characteristics of nonfiction</li> <li>• Apply background knowledge to a reading experience to deepen the comprehension</li> <li>• Compare and contrast reading and viewing experiences</li> <li>• Analyze differing perspectives within the same themes or topics</li> <li>• Compare and contrast various genres and mediums (fiction/nonfiction)</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Personal narrative</li> <li>• Description</li> <li>• Event sequence</li> </ul>	<ul style="list-style-type: none"> <li>• Write a narrative with a survival theme and dynamic characters</li> <li>• Describe experiences connected with a</li> </ul>

		survival experience <ul style="list-style-type: none"> <li>• Structure the story as a sequence of events</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Focused listening skills</li> <li>• Question with curiosity</li> <li>• Connections across sources</li> </ul>	<ul style="list-style-type: none"> <li>• Interpret information presented in diverse media and formats</li> <li>• Connect information from diverse formats to an issue or topic being studied</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Punctuation to set off nonrestrictive/parenthetical elements (commas, dashes, parentheses)</li> </ul>	<ul style="list-style-type: none"> <li>• Include parenthetical information in a sentence in order to further develop the writing</li> </ul>

<b>Unit Number and Title:</b>	Unit 5: Making a Positive Impact: <b>Exploring Those Who Have Dared to Make Change</b>
<b>Duration:</b>	6-8 weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• (Reference/excerpt/read in SS) <i>I Am Malala</i></li> <li>• “A Voice,” poem by Pat Mora</li> </ul> <p><i>Into Literature</i> curriculum tool - Unit 1: Discovering Your Voice (poems &amp; short stories)</p> <ul style="list-style-type: none"> <li>• “A Schoolgirl’s Diary,” from <i>I am Malala</i> by Malala Yousafzai</li> <li>• “Words Like Freedom,” poem by Langston Hughes</li> <li>• <i>Brown Girl Dreaming</i>, memoir in verse by Jaqueline Woodson</li> </ul> <p>Informational Text:</p> <ul style="list-style-type: none"> <li>• <del>Scholastic Scope Magazine</del></li> <li>• Ted Talks</li> </ul>

	<ul style="list-style-type: none"> <li>• Short non-fiction texts</li> </ul> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li>• “<i>Into Literature</i> Planning Guide: Flexible Short Read Options”</li> <li>• <b>Scholastic Scope Magazine</b></li> </ul>
<b>Unit Overview:</b>	<p>Students will read a variety of texts to understand the circumstances and conditions which propel people to find their voice. Students will extend their reading, writing, thinking, and listening skills in order to define the conditions which provoke individuals to contribute to the greater good of society.</p> <p>Students will select a global issue, research an individual or foundation of their own choice. Students will gather, analyze, evaluate, and synthesize information by applying effective research strategies. Students will communicate their findings effectively for the task, purpose and audience. Through researching other people’s positive impact on global and/or local issues, students will recognize and reflect on their own ability to make a positive change.</p> <p>Students will apply research skills and strategies taught in social studies. Students’ prior knowledge about Malala from reading <i>I am Malala</i> in social studies will be integrated into their work in this unit.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.6.8:</b> Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p><b>Writing</b>  <b>W.6.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>Speaking and Listening</b></p>

	<p><b>SL.6.4:</b> Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p><b>Language</b></p> <p><b>L.6.1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> <li>a. Ensure that pronouns are in the proper case (subjective, objective, possessive).</li> <li>b. Use intensive pronouns (e.g., <i>myself, ourselves</i>).</li> <li>c. Recognize and correct inappropriate shifts in pronoun number and person.*</li> <li>d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</li> </ul>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>● What motivates people to take action and how do they inspire us to take action?</li> <li>● What are the common traits of people who use their voice to change the world?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>● By finding and using our voices, we have the ability to change our world.</li> <li>● Finding your voice often requires courage to persevere and push through external and internal doubts.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>● Traits of a change-maker</li> <li>● Voice (your voice vs author's perspective)</li> <li>● Local and global issues (ex. water pollution)</li> <li>● Research techniques</li> </ul>	<ul style="list-style-type: none"> <li>● Determine important information</li> <li>● Synthesize researched information orally</li> <li>● Identify and use own unique voice</li> <li>● Present ideas and assertions</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Informative text structures</li> <li>• Explanatory text structures</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Appropriate eye contact</li> <li>• Adequate volume</li> <li>• Clear pronunciation</li> <li>• Effective pacing</li> </ul>	<ul style="list-style-type: none"> <li>• Give a formal presentation of claims, ideas, and findings</li> <li>• Choose facts and details to support claims</li> <li>• Choose visuals to accentuate the presentation</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Pronouns/vague pronouns</li> <li>• Antecedents</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize and correct inappropriate shifts in pronoun number and person</li> <li>• Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents)</li> </ul>

## **Grade 7 English Language Arts**

### Course Information

<b>Grade(s):</b>	7
<b>Discipline/Course:</b>	English Language Arts (ELA)
<b>Course Title:</b>	Grade 7 ELA
<b>Prerequisite(s):</b>	Grade 6 ELA
<b>Course Description:</b>	<p>By the end of the year, students will read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. <b>All 7th graders will receive direct instruction around three novels in both whole class and book club formats.</b> Oral language development precedes and is the foundation for written language development, so students will engage in both formal and informal speaking and listening experiences to process their reading, clarify their thinking, and inform their writing. They will also develop and strengthen their writing as needed by planning, revising, editing, rewriting, or trying a new approach as they engage with all three core types of writing: narrative, informational/explanatory, and argument. <b>Students will also engage in various research and inquiry experiences.</b> Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own writing.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● How do I define who I am?</li> <li>● Why change?</li> <li>● How does our environment impact our lives?</li> <li>● How do I know what to believe in what I read, hear, and view?</li> <li>● Why are human relationships important?</li> <li>● Why do we seek and build community?</li> <li>● How do stories tell us about what a culture values?</li> <li>● How is conflict essential to our growth?</li> </ul>

	<ul style="list-style-type: none"> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <b>good skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• When considering the lives of others, I am also further defining myself.</li> <li>• My reading experiences allow me to change my perspectives and my personal goals for learning.</li> <li>• Discussing the environment and its impact on characters in works of fiction gives us a safe space for examining our own environment and its impact on our lives and the lives of others.</li> <li>• By developing an understanding of argument, I can start to distinguish fact backed with evidence from opinion.</li> <li>• Understanding different social conditions helps us to connect to more people and form better relationships.</li> <li>• By understanding what it means to be an outsider, I can appreciate even more the power of community.</li> <li>• Cultures communicate beliefs and tradition through stories.</li> <li>• Myths and legends seek to explain human behaviors and work through conflicts and struggles successfully.</li> <li>• Language can be used to both reveal and hide the truth.</li> <li>• Finding my writer's voice requires patience, practice, and a willingness to share with others.</li> <li>• skilled readers actively read, discuss, and respond to reading, which helps us to better understand ourselves and the world around us.</li> <li>• When I engage with diverse perspectives through discussion, my understanding deepens.</li> <li>• I will consider the audience, purpose, and task when planning for any presentation.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One year
<b>Course Materials/Resources:</b>	Each unit of study has identified texts that support the Essential Questions and Enduring Understandings. These texts include anchor texts; book club texts; additional mentor texts; and text sets comprised of poetry, short stories, and informational texts. In addition, students will engage in explicit study of



	<a href="#">grammatical concepts</a> deemed appropriate for this grade level and identified in the Common Core State Standards. To aid in this study, students will have access to a number of specific lessons and supports from the <a href="#">Into Literature</a> resource.
<b>FPS Course Academic Expectation(s):</b>	Exploring and Understanding Creating and Constructing
<b>Year at a Glance (Units):</b>	<p><b>Unit 1</b> <del>Close Reading and Literary Analysis</del> Anchor Your Reading: Close Reading and Literary Analysis to Deepen Perspective</p> <p><b>Unit 2</b> <del>Constructing and Analyzing Argument</del> Raise Your Argument, Not Your Voice: Analyzing and Constructing Argument</p> <p><b>Unit 3</b> <del>The Outsiders: Novel Study</del> From the Outside Looking In: The Study of Craft and Voice</p> <p><b>Unit 4</b> <del>Historical Fiction: Human Rights and Facing Injustices</del> Looking Back to Move Forward: Reading Historical Fiction to Examine Injustice</p> <p><b>Unit 5</b> <del>World Mythology</del> A World of Stories: A Study of Traditional Mythology</p>

## Units

<b>Unit Number and Title:</b>	Unit 1: <del>Close Reading and Literary Analysis</del> Anchor Your Reading: Close Reading and Literary Analysis to Deepen Perspective
<b>Duration:</b>	9 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <ul style="list-style-type: none"> <li>• “<a href="#">Popularity</a>” by Adam Bagdasarian</li> <li>• “<a href="#">Stolen Party</a>” by Liliana Heker</li> <li>• <del>Other Words for Home by Jasmine Warga</del></li> </ul> <p>From Into Literature: Grade 7 Writing Resources for Narrative</p> <p><b>Book Club/Independent reading texts</b></p>
<b>Unit Overview:</b>	<p>Students will begin to share in the reading of specific short stories that serve as anchors. Students will use inquiry to explore and closely read different types of texts including photographs, art, poetry, and informational texts. They will then apply these skills to either book clubs or an independent reading experience and throughout the year as they encounter texts in Language Arts as well as in other disciplines.</p> <p>Students will read and analyze a variety of genres to explore the concepts of how an individual grows within a community. Through multiple texts, students will study author’s craft, language usage, and</p>

	<p>how story elements contribute to the overall meaning of the text. To deepen this understanding, students will have opportunities to discuss with peers and engage with diverse perspectives.</p> <p>Over the course of the unit, students will demonstrate their learning through a summative narrative writing task using the craft elements studied within the unit. Students will continue to practice and refine analytical writing about fiction and nonfiction texts. All language standards will be addressed through students' authentic writing.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL 7.2:</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b>RI 7.3:</b> Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p><b>Writing</b></p> <p><b>W 7.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>W.7.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b></p> <p><b>SL 7.1:</b> Engage effectively in a range of collaborative, discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>Language</b></p> <p><b>L7.2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>

<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How does the development of story elements convey meaning?</li> <li>• How do we draw meaning and understanding from a text?</li> <li>• How does responding to what you read impact your understanding of a text?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The development and analysis of story elements enables a reader to draw conclusions and deepen thinking about texts.</li> <li>• By using inquiry, critical thinking strategies, analysis of author's craft and purpose, readers can draw meaning from a text.</li> <li>• Actively reading, discussing, and responding to reading aids our understanding of a text, which helps us to better understand ourselves and the world around us.</li> </ul>	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Theme or central idea</li> <li>• Conflict and resolution</li> <li>• Setting</li> <li>• Character traits</li> <li>• Text structure</li> <li>• Voice</li> </ul>	<ul style="list-style-type: none"> <li>• Read a text closely</li> <li>• Determine a theme or central idea</li> <li>• Analyze a theme over the course of a text</li> <li>• Summarize a text objectively</li> <li>• Analyze the interactions between individuals, ideas, and events in a text</li> <li>• Consider conflict created by those interactions</li> <li>• Identify the characteristics of voice</li> <li>• Note the features of a text type</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative structure</li> <li>• Description</li> <li>• Information text structure</li> <li>• Explanatory text structure</li> <li>• Paragraph structure</li> </ul>	<ul style="list-style-type: none"> <li>• Write engaging narratives</li> <li>• Develop real or imagined experiences using description, sequence of events, and literary techniques</li> <li>• Write an analysis structured paragraph</li> </ul>

<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols, including sentence starters</li> <li>• Active listening strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss ideas and assertions with peers</li> <li>• Collaborate with peers in a variety of settings, including one-on-one, partnerships, small groups, and whole-class discussions</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Correct capitalization</li> <li>• Correct punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• Apply capitalization and punctuation rules correctly in writing</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: <del>Constructing and Analyzing Argument</del> Raise Your Argument, Not Your Voice: Analyzing and Constructing Argument
<b>Duration:</b>	9 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <p><u>Everything's an Argument</u> (eighth edition)</p> <p><u><i>Can I Be Your Dog?</i></u> by Troy Cummings</p> <p><u>"There Are Three Sides to Every Argument"</u> by William Ury</p> <p><u>"6 Techniques for Clear and Compelling Speech"</u> by Simon Lancaster</p> <p><u>"How to Use Rhetoric to Get What You Want"</u> by Camille A. Langston</p> <p>From Into Literature:          Tips for Speaking With Confidence          Grade 7 Writing Resources for Argument</p> <p>Teacher-created text sets contingent on the topics chosen by students.</p>

	Resource Link: <a href="https://ncte.org/blog/2018/01/mentor-texts-teaching-argument-writing/">https://ncte.org/blog/2018/01/mentor-texts-teaching-argument-writing/</a>
<b>Unit Overview:</b>	<p>In this unit of study, students will read and listen to informational text, analyze evidence to construct and debate an argument, and create formal written arguments. Students will study author's craft and the purposeful decisions writers of nonfiction make in order to inform, argue, or convince.</p> <p>Students will study nonfiction writing and learn how to use their voice and style to create meaning and activate change. In this unit, students will understand how to construct a valid argument; identify the best support for an argument; use credible and unbiased support to shape an argument; and identify and analyze persuasive techniques, language, and images in print and non-print.</p> <p>Students will read a variety of nonfiction argument and editorial articles and write an argumentative essay of their own. As a result, students will be able to transfer learned skills to their independent reading to determine how authors use evidence to present strong arguments representing their perspective. All language standards will be addressed through students' authentic writing.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI.7.1:</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RI.7.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p><b>RI.7.6:</b> Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</p> <p><b>RI.7.8:</b> Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p>

	<p><b>RI.7.9:</b> Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p> <p><b>Writing</b></p> <p><b>W.7.1:</b> Write arguments to support claims with clear reasons and relevant evidence.</p> <p><b>W.7.8:</b> Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.7.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>SL 7.3:</b> Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p> <p><b>Language</b></p> <p><b>L.7.1.A:</b> Explain the function of phrases and clauses in general and their function in specific sentences.</p> <p><b>L.7.1.C:</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why is it important to know how to make an evidence-based argument?</li> <li>• How can I use argument techniques and structure to help others understand my perspective?</li> <li>• How does audience and purpose impact the presentation of an argument?</li> </ul>

<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Making positive change in the world requires skillful arguments backed by reason and evidence.</li> <li>• Research and facts provide the foundation for valid arguments and will help to make my perspective clear.</li> <li>• I can shape my argument with purpose, audience, and tone in mind.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Argument</li> <li>• Claim</li> <li>• Counterclaim</li> <li>• Audience</li> <li>• Voice</li> <li>• Perspective</li> <li>• Bias</li> <li>• Ethos/Pathos/Logos</li> <li>• Figurative and connotative meaning of words</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how an author uses information in a text to support a claim</li> <li>• Analyze how authors use craft to create a persuasive argument</li> <li>• Support explicit analysis of a text</li> <li>• Support inferences drawn from a text</li> <li>• Cite text correctly</li> <li>• Read a variety of texts on a topic from multiple perspectives</li> <li>• Trace differences in the presentation of the same topic by two or more authors</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Argument</li> <li>• Claim</li> <li>• Counterclaim</li> <li>• Audience</li> <li>• Voice</li> <li>• Perspective</li> <li>• Bias</li> <li>• Ethos/Pathos/Logos</li> </ul>	<ul style="list-style-type: none"> <li>• Write an argument that is supported with evidence and addresses counterclaims</li> <li>• Conduct effective research</li> <li>• Gather information from multiple sources</li> <li>• Use search terms effectively</li> <li>• Assess the credibility and accuracy of information</li> <li>• Paraphrase information</li> <li>• Directly and correctly quote information</li> </ul>



<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Oral claims</li> <li>• Reasoning</li> <li>• Text structure</li> </ul>	<ul style="list-style-type: none"> <li>• Delineate a speaker's claims and reasoning</li> <li>• Identify the text structure of the oral argument in order to better identify the claims and evidence of others' ideas</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Phrases and clauses</li> </ul>	<ul style="list-style-type: none"> <li>• Use phrases and clauses correctly in sentences</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: <del><i>The Outsiders</i>: Novel Study</del> From the Outside Looking In: The Study of Craft and Voice
<b>Duration:</b>	5 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <p><i>The Outsiders</i> by S.E. Hinton</p> <p><a href="#">Herd Behavior</a> by Common Lit Staff</p> <p><a href="#">The Outsiders Author Rejects Graphic Novel Form</a> by Nicole Drum</p> <p>From Into Literature: Grade 7 Writing Resources for Informational/Argument Writing</p>
<b>Unit Overview:</b>	Students will read <i>The Outsiders</i> and explore the concept of stereotyping and bias. They will also apply their understanding of literary techniques and elements as they engage in and write a literary analysis. Students will explore craft and the development of ideas over the course of a longer text and determine how these concepts contribute to their analysis of the text. They will also revisit the concept of community and how it shapes the individual.

Students will explore the time period of the text and how it informs their understanding of the characters' actions and interactions. Through study of poetry and informational texts, students deepen their understanding of the complex themes of the text as a whole.

Students will write a full length literary analysis of the text with a focus on structure, evidence, grammar conventions, and development of ideas. There is a focus on a strong academic voice and vocabulary. All language standards will be addressed through students' authentic writing.

### Learning Goals

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.7.1:</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.7.2:</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b>RL.7.3:</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b>RL.7.6:</b> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text</p> <p><b>RL.7.7:</b> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p> <p><b>RI.7.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p><b>Writing</b></p> <p><b>W.7.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>W 7.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.7.1.A:</b> Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on</p>
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	<p>ideas under discussion.</p> <p><b>SL.7.1.B:</b> Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p><b>SL.7.1.C:</b> Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p> <p><b>SL.7.1.D:</b> Acknowledge new information expressed by others and, when warranted, modify their own views.</p> <p><b>Language</b></p> <p><b>L 7.3:</b> Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p><b>L.7.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>L.7.5.A:</b> Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.</p> <p><b>L.7.5.B:</b> Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words</p> <p><b>L.7.5.C:</b> Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i>, <i>respectful</i>, <i>polite</i>, <i>diplomatic</i>, <i>condescending</i>).</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do social conditions and a person's background affect the way people are perceived?</li> <li>• How do stories help to combat stereotypes or bias?</li> <li>• What does it mean to be an outsider?</li> <li>• How do particular elements of a story interact to create deeper meaning?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Social structures create the norms in which humans operate; social structures are always evolving.</li> </ul>

	<ul style="list-style-type: none"> <li>Realistic fiction encourages a reader to make connections, question actions, and relate to characters who may be different or similar to ourselves.</li> <li>Authors write complex texts which allow readers to analyze and make meaningful conclusions about the characters and the book as a whole.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Point of view</li> <li>Perspective</li> <li>Theme/central idea</li> <li>Setting</li> <li>Conflict</li> <li>Allusion</li> <li>Symbolism</li> <li>Foreshadowing</li> <li>Figurative language</li> <li>Word meaning in context</li> </ul>	<ul style="list-style-type: none"> <li>Identify the conflict or problem in the story</li> <li>Analyze the impact of setting on character, plot, and theme</li> <li>Consider point of view or perspective</li> <li>Cite evidence to support analysis</li> <li>Determine a theme</li> <li>Summarize the text</li> <li>Analyze how story elements interact</li> <li>Compare and contrast different versions of the same story</li> <li>Define figurative language and words used in context</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Evidence to support analysis, research, and reflection</li> <li>Theme</li> <li>Analysis</li> <li>Structure of informative texts</li> <li>Structure of explanatory texts</li> <li>Compare and contrast structure as used in writing</li> <li>Synthesis</li> </ul>	<ul style="list-style-type: none"> <li>Utilize appropriate direct quotes to support analytical claim</li> <li>Cite literary evidence to support analysis</li> <li>Determine a theme and analyze its evolution</li> <li>Synthesize understanding of a text through writing</li> <li>Compare and contrast a written story with its film version</li> </ul>

<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Question formulation technique</li> <li>• Notes on readings</li> <li>• Rules for collegial discussions</li> <li>• Individual roles in discussions</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for a discussion using open ended questions and/or important events/sections of text</li> <li>• Engage in small group discussions about their reading</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Misplaced modifiers</li> <li>• Figurative language, word relationships, and nuances in word meanings</li> <li>• Figures of speech</li> <li>• connotation/denotation</li> </ul>	<ul style="list-style-type: none"> <li>• Correct misplaced modifiers</li> <li>• Interpret figures of speech and figurative language in context</li> <li>• Demonstrate an understanding of the connotative and denotative meaning of words</li> </ul>

<b>Unit Number and Title:</b>	Unit 4: <del>Historical Fiction: Human Rights and Facing Injustices</del> Looking Back to Move Forward: Reading Historical Fiction to Examine Injustice
<b>Duration:</b>	4 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <a href="#">and which are best aligned with this unit</a>:</p> <p>** The following texts will be read and used as models for how to read historical fiction; students will then read historical fiction texts of their choice in book clubs.</p> <p><u>Baseball Saved Us</u> by Ken Mochizuki</p> <p>Informational <a href="#">text set</a> about Japanese Internment Camps</p>

	<p><del>Historical Fiction book clubs will be as aligned with social studies as possible and will cover a variety of periods of injustice from around the world.</del> Historical fiction book clubs will contain a variety of books that focus on how humans have and continue to face injustices.</p>
<b>Unit Overview:</b>	<p>In this unit, students will analyze the structure and author's craft elements within the genre of historical fiction to help determine the meaning and overarching themes of human rights. Students will immerse themselves in a set of informational texts in order to build their background knowledge while reading a historical novel of their choice with their peers in a small group. Through this they will gain understanding of how historical events impact and shape the experiences of the characters.</p> <p>Students will study the concept of historical injustice within communities through study in book clubs. They will explore how culture and experience impacts the perspective of the characters within the text, and then how these ideas impact their own lives and experiences. Students understand that injustice occurs when people are not fully accepted by members of their own communities.</p> <p>Students will create a multimodal representation of the historical time period studied. This includes informational and narrative writing, poetry, symbolic and visual representations through art.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.7.2:</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b>RL.7.3:</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b>RL.7.9:</b> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history</p> <p><b>RI 7.2:</b> Determine two or more central ideas in a text and analyze their development over the course of</p>

the text; provide an objective summary of the text.

**RI 7.3:** Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

**RI.7.9:** Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

### **Writing**

**W.7.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**W.7.3:** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**W.7.7:** Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

**W.7.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **Speaking and Listening**

**SL.7.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**SL.7.5:** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.



	<b>Language</b>  <b>L.7.1.C:</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.  <b>L.7.2.A:</b> Use a comma to separate coordinate adjectives (e.g., <i>It was a fascinating, enjoyable movie</i> but not <i>He wore an old[,] green shirt</i> ).	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What are the choices an author makes when writing historical fiction?</li> <li>• What information do I need when I encounter a historical time period I do not know or fully understand?</li> <li>• How do people stand up to or live within injustices in their community?</li> <li>• How does the context of a certain time period directly impact the choices and decisions a character may make?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By studying historical events and reading historical fiction, people can learn lessons that clarify our thinking about current and future events.</li> <li>• Authors intertwine specific historical events or figures and fictional elements to tell a complete story of a time period.</li> <li>• People continually stand up to injustices despite their personal and community limitations.</li> <li>• The time, place, and social context of a story impact the character's experiences.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Historical Fiction - text structure</li> <li>• Theme</li> <li>• Central ideas/summaries</li> <li>• Literary elements and techniques: conflict, POV, perspective</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the importance of this event/time period and how this event impacts us today</li> <li>• Analyze the impact of setting on character, plot, and theme</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Chronology text structure</li> </ul>	<ul style="list-style-type: none"> <li>• Conduct research</li> </ul>

	<ul style="list-style-type: none"> <li>Text features of historical fiction</li> <li>Event sequences in narrative writing</li> <li>Research questions</li> </ul>	<ul style="list-style-type: none"> <li>Apply research to narrative writing</li> <li>Write informational texts</li> <li>Write narrative texts using the historical fiction text structure</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>One-on-one discussion</li> <li>small -group discussion</li> <li>Idea extension</li> <li>Multimedia components</li> </ul>	<ul style="list-style-type: none"> <li>Engage in small group discussions about their reading</li> <li>Create a multimodal presentation to demonstrate understanding of the text and time period</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>Dangling modifiers</li> <li><a href="#">Comma rule 6</a></li> </ul>	<ul style="list-style-type: none"> <li>Correct dangling modifiers</li> <li>Use a comma to correctly separate coordinate adjectives</li> </ul>

<b>Unit Number and Title:</b>	Unit 5: <del>World Mythology</del> A World of Stories: A Study of Traditional Mythology
<b>Duration:</b>	4-6 weeks
<b>Resource(s):</b>	<p>The following are core texts which all teachers have access and which are best aligned with this unit:</p> <p><del>Myths from the world?</del></p> <p>“The Firebringer” by Louis Untermeyer (the myth of Prometheus from Perfection Learning- <i>Echoes of Mt. Olympus</i>)</p> <p>“Arachne” by Olivia E. Coolidge (Perfection Learning- <i>Echoes of Mt. Olympus</i>)</p> <p>The Myth of Maui (Polynesian myth) (<a href="#">Example Copy of Maui Myth</a>)</p> <p><a href="#">“What Is a Myth?”</a></p>

	<p>From Into Literature:          “Searching for King Arthur” by Gerd Ludwig          “It’s a Mist! It’s a Bat! It’s a... Vampire!”          “Unrest in Peace”</p>
<b>Unit Overview:</b>	<p>Students begin to understand the connection among cultures through traditional myths and stories. Through the study of <del>world myths, including traditional</del> traditional Greek and world myths, students examine the human condition and how we are all connected. Students will also understand the concept of allusion and the impact of traditional literature on our current culture.</p> <p>Students will read and analyze a variety of creation, nature, and hero myths in order to recognize how world cultures use stories to make sense of the world around them and better understand human nature.</p> <p>Through written and visual analysis, students will identify and explain themes within world mythology. They will also create their own myths.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL 7.1:</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.7.3:</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b>RI 7.2:</b> Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p> <p><b>Writing</b></p>

	<p><b>W7.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>W7.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b></p> <p><b>SL7.1:</b> Engage effectively in a range of collaborative discussions (one on one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues.</p> <p><b>Language</b></p> <p><b>L.7.3.A:</b> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How are myths and legends relevant to humanity?</li> <li>• What are the impacts of mythology and legends on our culture?</li> <li>• What can we learn from myths/legends?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Myths and legends seek to explain human behaviors.</li> <li>• Cultures communicate beliefs and tradition through stories.</li> <li>• Ancient myths can help us make sense of the modern world.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Definition of myths, legends, fairy tales</li> <li>• Allusion</li> <li>• Creation stories</li> <li>• patterns /archetypes</li> </ul>	<ul style="list-style-type: none"> <li>• Identify the characteristics of a myth</li> <li>• Compare myths with legends and fairy tales</li> <li>• Recognize allusions and research them to expand background knowledge</li> <li>• Define and recognize archetypes</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics of a myth and its structure</li> <li>• Compare and contrast text structure</li> <li>• Organization of relevant content</li> <li>• Reflection as a learning process</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the structure of a myth</li> <li>• Compare myths from around the world</li> <li>• Create a myth story</li> <li>• Reflect on learning</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Collaborative discussions</li> <li>• Question formulation technique</li> <li>• Idea expansion</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss civilly within different groups and partnerships</li> <li>• Ask questions to clarify understanding</li> <li>• Expand on another's ideas</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Precise and concise language</li> </ul>	<ul style="list-style-type: none"> <li>• Eliminate wordiness and redundancy in writing</li> </ul>

## **Grade 8 English Language Arts**

### Course Information

<b>Grade(s):</b>	8
<b>Discipline/Course:</b>	English Language Arts
<b>Course Title:</b>	Grade 8 ELA
<b>Prerequisite(s):</b>	Grade 7 ELA
<b>Course Description:</b>	<p><del>By the end of the year, students will read and comprehend literature [informational texts, history/social studies texts, science/technical texts] in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. Oral language development preceedes and is the foundation for written language development, so students will engage in both formal and informal speaking and listening experiences to process their reading, clarify their thinking, and inform their writing. They will also develop and strengthen their writing as needed by planning, revising, editing, rewriting, or trying a new approach as they engage with all three core types of writing: narrative, informational/explanatory, and argument. Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own authentic writing.</del></p> <p>Students in grade 8 ELA will closely read, analyze, discuss and write about a wide variety of texts that span multiple genres, including both fiction and nonfiction. Texts include literary short stories, poems, novels, personal narratives, memoirs, speeches, essays, and nonfiction articles. Throughout the year, students will read at least four full-length works, and at least one of those works will be above grade level. Texts include <i>The Giver</i> (at grade level), <i>Night</i> (above grade level), and two book club texts. With each reading experience, students will engage in a guided deep analysis, for example, of lines of dialogue and incidents in a story and how they move the</p>

	<p>action forward, reveal aspects of a character, and inspire decisions.</p> <p>Students will engage in a number of writing experiences throughout the year. These experiences include frequent brief-writes, a mix of on-demand and processed writing (informational, narrative, and argumentative essays), written literary analysis using the full writing process, including individual writing conferences, and original poetry. They will also engage in various research and inquiry experiences.</p> <p>All language standards will be addressed in both mini-lessons and as a part of the writing and revision process using students' authentic writing. Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own authentic writing.</p> <p>Oral language development precedes and is the foundation for written language development, so students will engage in both formal and informal speaking and listening experiences to process their reading, clarify their thoughts and beliefs, demonstrate their ability to think critically, and inform their writing. These experiences include discussion in partnerships, Socratic Seminars, fishbowls, small groups, one-on-one, and as a whole class. Students will also engage in poetry readings, sharing of ideas in book clubs, and presentations.</p> <p>To encourage independence, students will create individual ongoing reading and writing goals based on formative assessments and feedback to direct their efforts as they continue the transformation into goal-directed resilient learners. They will also engage in the roles of collaborators, critical thinkers, and responsible citizens as they work with their peers in book clubs and when crafting personal narratives in unit 5. Students will explore the concept of synthesis, and any resources used to support assertions will be evaluated.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> </ul>



	<ul style="list-style-type: none"> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <b>good skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By exploring my past experiences, my family life, and my future goals, I can further define my identity.</li> <li>• Watching the way characters change in stories can give me the courage and desire to embrace change in my own life.</li> <li>• Our environment can encourage our self-expression or shut it down if we let it.</li> <li>• I can use my research and discussion skills to develop ways of knowing what is true.</li> <li>• Human relationships are important for helping us to understand ourselves and to work toward building a community.</li> <li>• Collaborating with others helps us to form new communities.</li> <li>• Powerful stories are those that help us see what is important in a community.</li> <li>• Within functioning societies, a struggle exists between balancing individual needs and desires with the needs of the community.</li> <li>• Language can be used to reveal both the beauty and the horror of the world.</li> <li>• By writing in different genres, I am developing my writer's voice.</li> <li>• When skilled readers understand the experiences of others, through both memoir and fiction, they grow in their understanding of human resiliency as well as humanity's capacity for good and evil.</li> <li>• When I'm participating in a collaborative conversation, I need to keep an open mind to new perspectives and consider all new ideas and evidence carefully.</li> <li>• As I share my new understandings, I will consider other perspectives and use textual evidence to support my beliefs.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One year
<b>Course</b>	Each unit of study has identified texts that support the Essential Questions and Enduring Understandings. These

<b>Materials/Resources:</b>	texts include: anchor texts, book club texts, additional mentor texts, and text sets comprised of poetry, short stories, and informational texts. In addition, students will engage in explicit study of <a href="#">grammatical concepts</a> deemed appropriate for this grade level and identified in the Common Core State Standards. To aid in this study, students will have access to a number of specific lessons and supports from the <a href="#">Into Literature</a> resource.
<b>FPS Course Academic Expectation(s):</b>	Exploring and Understanding Creating and Constructing
<b>Year at a Glance (Units):</b>	<del>1.) Realistic Fiction: Giving Voice to the Experiences that Shape Us</del> The Experiences that Shape Us: Studying Realistic Fiction to Analyze How We See Others and Ourselves <del>2.) Poetry: "A Way" of Using our Voice (Robert Penn Warren)</del> The Power of Words: Studying Poetry and Novels in Verse <del>3.) Dystopian Literature: Environments and Experiences that Oppress Our Voice</del> Environments and Experiences that Oppress Our Voice: Study of Dystopian Literature <del>4.) Memoir: Voices from History That Teach Us About the Human Experience</del> Unit 4: Voices from History That Teach Us About the Human Experience: A Study of Memoir <del>5.) Personal Narrative: Using our Voice to Share our Experiences</del> Claiming Our Identity: Exploring Personal Narrative to Share Our Human Experience

## Units

<b>Unit Number and Title:</b>	Unit 1 - <del>Realistic Fiction: Giving Voice to Experiences that Shape Us</del> <b>The Experiences that Shape Us: Studying Realistic Fiction to Analyze How We See Others and Ourselves</b>
<b>Duration:</b>	6 -8 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <b>and which are best aligned with this unit:</b></p> <p> “On the Bridge” by Todd Strasser  “Ashes” by Susan Beth Pfeffer  “Treasure of Lemon Brown” by Walter Dean Myers  “The Scariest Thing I Know” by Dean Koontz  “Sucker” by Carson McCullers  “The Secret Lion” by Alberto Olvaro Rios  “The Mustache” by Robert Cormier  <b>Excerpts from <i>The House on Mango Street</i> by Sandra Cisneros</b> </p>
<b>Unit Overview:</b>	<p>In this unit, students will read, discuss, and respond to a curated selection of realistic fiction short stories that show how different experiences and environments shape the characters' identities. Additionally, they will see how that identity shapes how people respond to their experiences within an environment.</p> <p>There will be numerous opportunities for students to learn how language works to communicate effectively while they participate in collaborative conversations, develop their voices and techniques as writers, learn strategies and skills that skilled readers use to interpret meaning through the analysis of both craft and themes, and enhance their understanding of how to best support their interpretations of what they read and discuss. Students will engage in partnerships and/or small groups to read a variety of texts, reading closely for point of view, perspective, theme, craft, and plot development. The final performance task will include students reading a short story and writing an analysis to explain what shaped a character’s identity.</p> <p>As students analyze the experiences of characters and self, they will learn that realistic fiction helps people</p>

	share their experiences in believable and relatable ways. All language standards will be addressed through students' authentic writing.
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do relationships and conflict shape how we see ourselves?</li> <li>• How does our own thinking change as a result of responsible collaboration with others?</li> <li>• What craft moves does an author make to affect a reader's understanding of a character?</li> </ul>
<b>Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Realistic fiction helps us share our experiences in believable and relatable ways.</li> <li>• When we collaborate with diverse peers, we can grow our perspectives and deepen our understanding of text and real life.</li> <li>• Authors use a variety of literary devices to help readers make diverse interpretations of and connections with texts.</li> </ul>
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.8.2:</b> Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p><b>RL.8.3:</b> Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</p> <p><b>Writing</b></p> <p><b>W.8.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>W.8.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.8.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>Language</b></p> <p><b>L.8.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.8.1b</b> Form and use verbs in the active and passive voice.</p>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>The definition of identity and what shapes it (perceptions of self and by</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate how others, self-perception, environment, culture, relationships, etc. impact one's identity</li> </ul>

	others, environment, culture, relationships, etc.). <ul style="list-style-type: none"> <li>• Author's purpose and character development.</li> <li>• Author's craft and use of literary devices to create meaning.</li> <li>• Theme development and supporting evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Annotate a text to track how dialogue or incidents propel the drama</li> <li>• Analyze an author's purpose and use of literary devices and craft to make meaning</li> <li>• Discern how the author has created a theme or themes in the text</li> <li>• Identify evidence from the text that would support your assertions</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Literary analysis structure</li> <li>• Clarity in writing</li> <li>• Style, development, and organizational strategies</li> <li>• Task, purpose, audience</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and critique complex fictional texts in writing</li> <li>• Write a literary analysis with relevant text evidence using the structure of informative writing</li> <li>• Produce clear and coherent writing</li> <li>• Use style, development, and organization appropriate to task, purpose, and audience</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Clear expression of ideas</li> <li>• Collegial interactions with diverse partners</li> </ul>	<ul style="list-style-type: none"> <li>• Sustain collaborative text-based conversations</li> <li>• Discuss in partnerships, small groups, one-on-one, and whole class</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Sentence Patterns (clauses, phrases, compound, complex sentences)</li> <li>• Active / passive voice</li> <li>• Subject / verb agreement</li> <li>• Capitalization/punctuation rules</li> <li>• Sentences punctuation: comma, semi-colon (focus on their use in sentence patterns)</li> </ul>	<ul style="list-style-type: none"> <li>• Use a variety of sentence patterns in literary analysis</li> <li>• Use verbs in both active and passive voice in writing and in speech</li> <li>• Demonstrate command of capitalization and punctuation rules in writing</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: <del>Poetry: “A Way” of Using Our Voice (Robert Penn Warren)</del> –The Power of Words: Studying Poetry and Novels in Verse
<b>Duration:</b>	4 - 6 weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <b>and which are best aligned with this unit:</b></p> <p> “Where I’m From” poem by George Ella Lyon  <i>Where Am I From?</i> A picture book in verse by Yamile Saied Mendez  “Two Names, Two Worlds” poem by Jonathan Rodriguez  “Owl Pellets” and “Waiting for the Splash” by Ralph Fletcher  “Identity” by Julio Noboa  “On Turning Ten” and “The Names” by Billy Collins  “Theme for English B” by Langston Hughes  “Mother to Son” by Langston Hughes  “The Rose that Grew from Concrete” by Tupac Shakur  “Dear Basketball” by Kobe Bryant  “Valentine for Ernest Mann” by Naomi Shihab Nye  “Fences” Pat Mora  “My November Guest” by Robert Frost  “Dulce et Decorum Est” by Wilfred Owen  Excerpts from <i>A Midsummer Night’s Dream</i> by William Shakespeare  <del>Below is a list of poems that have been used often in the past, but other poems have also been studied, and the list can likewise change in the future.</del> </p>
<b>Unit Overview:</b>	<p>This unit allows teachers and students to do a deep dive into the power of form and function when it comes to words. Students will use their prior knowledge of how poetry works to expand their thinking of the genre. In this unit, students will <b>engage in book clubs in order</b> to read, discuss, and respond to a curated selection of <b>poems</b>, novels in verse, <b>and poetry in the form of a dramatic play.</b><del>as well as poems.</del> They will see how writers intend poetry to be the best words used in the best order in order to</p>

	<p>share a limitless variety of life experiences.</p> <p>There will be numerous opportunities for students to learn how poetic language works to communicate effectively while they participate in collaborative conversations, develop their voices and techniques as poetry writers, and learn strategies and skills that skilled readers use to interpret meaning through the analysis and implementation of craft. Students will explore the complex concepts of mood and tone. They will read closely to analyze the way writers use both structure and varied figurative language techniques to create deeper meaning. Their final performance task will be writing an identity poem and then turning it into a video.</p> <p>As students build their knowledge of the genre, they will learn that poetry allows people to uniquely navigate some of the complex emotions they are experiencing as part of their life journey. All language standards will be addressed through students' authentic writing.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is poetry and how can it help us share our identity?</li> <li>• How does what we know about our world shape the way we view ourselves?</li> <li>• How do our values and beliefs shape who we are as individuals and influence our behavior?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Poetry is the thoughtful selection of the most purposeful words in the most powerful order to communicate in unexpected and original ways.</li> <li>• Our "world" is a micro/macro perspective on our environment. A person's family, community, and culture shape their identity.</li> <li>• Through poetry, we can reveal our values and beliefs, and this, in turn, can shape who we are as individuals and how we behave in society.</li> </ul>
<b>Learning Goals</b>	



<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.8.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p><b>RL.8.5:</b> Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p><b>Writing</b>  <b>W.8.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.8.6:</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><b>Language</b>  <b>L.8.2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  <b>L.8.2.A:</b> Use punctuation (comma, ellipsis, dash) to indicate a pause or break.  <b>L.8.2.B:</b> Use an ellipsis to indicate an omission.</p>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Tone /mood</li> <li>• Author’s purpose</li> <li>• Figurative language and literary devices (encompasses word choice)</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the use of literary devices</li> <li>• Analyze how mentor poets use imagery and sensory details to create vivid images</li> <li>• Analyze author’s choices in creating alternative forms of text</li> <li>• Analyze rhythm and flow and its impact on</li> </ul>

		meaning
<b>Writing</b>	<ul style="list-style-type: none"> <li>Figurative language</li> <li>Structure of poetry and prose</li> <li>Tone</li> <li>Rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Create original text that explores how to use figurative language, tone, rhythm</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>Rhythm</li> <li>Contexts/tasks</li> <li>Line breaks</li> </ul>	<ul style="list-style-type: none"> <li>Adapt speech to a variety of contexts and tasks</li> <li>Read line breaks and punctuation in poetry correctly</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>Punctuation: ellipsis, hyphen and dash, italics, parentheses</li> <li>Nuances in language usage (create voice and style by intentionally manipulating grammar rules.)</li> </ul>	<ul style="list-style-type: none"> <li>Use commas, ellipsis, and dashes correctly</li> <li>Purposefully use punctuation and capitalization when writing poetry to create meaning and other dramatic effects.</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: <del>Dystopian Literature: Environments and Experiences that Oppress Our Voice</del> Environments and Experiences that Oppress Our Voice: Study of Dystopian Literature
<b>Duration:</b>	8 Weeks
<b>Resource(s):</b>	The following are core texts to which all teachers have access and which are best aligned with this unit:  <i>The Giver</i> , Lois Lowry

	<p>Informational Texts:</p> <ul style="list-style-type: none"> <li>• Mazlow’s Hierarchy of Needs (video and article)</li> <li>• “Conformity” article by Charlotte Harrison on Commonlit</li> <li>• “What Your Most Vivid Memories Say About You” article by Dr. Susan Krauss Whitbourne, (Commonlit)</li> </ul> <p>Working with the media collection, students will engage in small group reading of varied dystopian novels.</p>
<b>Unit Overview:</b>	<p>In this unit on dystopian literature, students will read and discuss novels and related informational texts that engage in themes around technology, government control, and the loss of individual choice / free will. A whole-class anchor novel as well as book club texts provide a variety of grouping opportunities to explore this genre as cautionary tales in which characters take on archetypes and explore how to “break” rules within a highly controlled society.</p> <p>There will be numerous opportunities for students to read and analyze complex literary and informational texts independently as well as through collaborative conversations. A variety of writing opportunities will help students explore their reactions to the texts and continue developing their writing voice and techniques.</p> <p>Ongoing analysis and discussion of genre-specific vocabulary, writer’s craft, and universal themes will deepen student understanding of these futuristic worlds fraught with conflict, struggle, and plot twists. When writing to support their interpretation of how the novel’s cautionary tale applies to the world they live in, students will use certain research skills to select, analyze, evaluate, and synthesize short non-fiction texts for use in a written literary analysis.</p> <p>As students build their vocabulary and synthesize topic knowledge, they will learn of the struggle that exists between balancing individual needs and desires with the needs of the community. They will see that adapting to one’s environment in order to survive can have both positive and negative</p>

	consequences. All language standards will be addressed through students' authentic writing.
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the dystopian author revealing and/or critiquing about the world we live in and/or the people in it?</li> <li>• In what ways does a functioning society need both individuality and community?</li> <li>• What roles do risk taking and sacrifice play in the quest for our human identity?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Dystopian stories are cautionary tales. Authors typically use exaggerated plotlines that require readers suspend their disbelief to analyze the text's implications of government, politics, religion, and/or social norms and trends.</li> <li>• Within functioning societies, a struggle exists between balancing individual needs and desires with the needs of the community.</li> <li>• Adapting to one's environment in order to survive can have both positive and negative impacts on a person's identity.</li> </ul>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.8.2:</b> Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.  <b>RL.8.6:</b> Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p> <p><b>Writing</b>  <b>W.8.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.  <b>W 8.7:</b> Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.</p> <p><b>Speaking and Listening</b></p>

	<p><b>SL 8.4:</b> Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p><b>Language</b></p> <p><b>L.8.1.C:</b> Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.</p> <p><b>L.8.1.D:</b> Recognize and correct inappropriate shifts in verb voice and mood.</p> <p><b>L 8.4:</b> Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on <i>grade 8 reading and content</i>, choosing flexibly from a range of strategies.</p>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of dystopian as a genre</li> <li>• Theme</li> <li>• Tone/Mood</li> <li>• The impact of setting</li> <li>• Conflict: Internal vs. External Conflict; the concept of power struggle and the dissension of the protagonist against a “super” power</li> <li>• Archetypes found in dystopian fiction: hero, antihero, side kick, villain, power source, mentor/ guide, maternal figure, paternal figure</li> </ul>	<ul style="list-style-type: none"> <li>• Understand how setting plays a key role in dystopian fiction- in many ways the setting becomes a “character” in the storyline.</li> <li>• Derive how conflict can be driven by power dynamics and social change</li> <li>• Recognize mood and how the author creates mood using language</li> <li>• Identify the theme</li> <li>• Articulate the characteristics of the dystopian genre and apply them to the analysis of a text</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Themes/cautionary ideas</li> <li>• Relationship between informational text that relate to dystopian literature</li> <li>• Connections between theme and craft</li> <li>• Point of view as it is used to create suspense</li> </ul>	<ul style="list-style-type: none"> <li>• Interpret themes that reveal understanding of how dystopian literature offers cautionary tales</li> <li>• Analyze informational texts that relate to dystopian literature</li> <li>• Write a literary analysis that shows the connection between informational texts and dystopian literature</li> <li>• Compare multiple texts and analyze how different points of view are used to create effects of suspense</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Expression of ideas</li> <li>• Questions to further conversation</li> <li>• Claims</li> <li>• Presentation strategies</li> <li>• Effective speaking skills</li> </ul>	<ul style="list-style-type: none"> <li>• Engage in meaningful dialogue with peers around core novel and book club books</li> <li>• Present claims</li> <li>• Emphasize important points coherently and with focus</li> <li>• Make eye contact</li> <li>• Speak with adequate volume and appropriate pronunciation</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Phrases - Participial, Appositive</li> <li>• Introduce 5 moods of verbs</li> <li>• Shifts in verb voice and mood</li> </ul>	<ul style="list-style-type: none"> <li>• Understand and use the five moods of verbs</li> <li>• Recognize and correct inappropriate shifts in verb voice and mood.</li> <li>• Correctly punctuate phrases within sentences</li> </ul>

<b>Unit Number and Title:</b>	Unit 4: Voices from History That Teach Us About the Human Experience: <b>A Study of Memoir</b>
<b>Duration:</b>	4 Weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <b>and which are best aligned with this unit:</b></p> <p><i>Night</i> by Elie Wiesel</p> <p><i>The Terrible Things</i> by Eve Bunting</p> <p>“The Perils of Indifference” by Elie Wiesel (CommonLit)</p> <p><a href="https://www.facinghistory.org/resource-library/video/marched-ghetto">https://www.facinghistory.org/resource-library/video/marched-ghetto</a></p> <p><a href="#">Auschwitz Album</a></p> <p>Elie Wiesel’s Nobel Acceptance Speech (CommonLit)</p>
<b>Unit Overview:</b>	<p>This unit of study is both an extension of the previous unit on dystopian literature as well as a segue into the next unit on memoir writing. As an extension of the dystopian unit, the Holocaust of WWII reveals to students the dystopic realities of war and genocide during this time period. Because the core text <i>Night</i>, by Elie Wiesel, is a memoir, it also allows teachers to introduce the genre’s characteristics and begin to frame discussions around the author’s experiences as well as the writing techniques students will be honing in unit 5. In addition, a final unit 4 performance task that offers students some unique options in poetry writing, requires them to again apply their knowledge of poetry writing that was further developed in unit two. This poetry writing will ask students to purposefully use words, structure, and craft to communicate themes and ideas inspired by their readings in this unit. Students will also be able to choose a related WWII novel to read independently as they read the memoir <i>Night</i> with their class,</p> <p>In <i>Night</i>, Wiesel shares with readers his fear that he would never find mere (everyday) words powerful</p>

	<p>enough to help readers understand the events that tragically reshaped his life and his world when he was 15 years old. This gives teachers the opportunity to have students discuss more complex meanings and implications of “form and function” in language, of the new realities that lived behind the letters in the words Wiesel used every day before, during, and after the Holocaust. Wiesel emphasizes his belief that he had a responsibility to share this experience, despite the linguistic and emotional challenges of doing so, so that memories of this time period would help the truth of it live on.</p> <p><i>Night</i> is a complex and rich text in language, vocabulary, historical background, and themes. Related fiction and non-fiction readings/articles/videos will also allow students to broaden and enrich the context in which they experience Wiesel’s story. Leading up to their final performance task, students will have ongoing opportunities to read and discuss the book collaboratively, to take notes while reading, and to write reflections that will help them continue to develop their writer’s voice and show how their interpretations, questions, and reactions to the book are developing and changing.</p> <p>As they explore Wiesels’ story, students will use their knowledge from Geography and American History classes as well as their deepening understanding of human identity to reflect on the strength of the human spirit and the way lives can be impacted by environment, circumstances, and choices. All language standards will be addressed through students’ authentic writing.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• In what ways do tragedy and trauma influence a person’s identity and choices?</li> <li>• How do people’s stories help us deepen our empathy and make connections to humanity?</li> <li>• How do authors create understanding even when they feel that words are an obstacle?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• People retain/reshape their identity as they live through difficult periods in history.</li> <li>• When people understand the experiences of others, through both memoir and historical fiction, they grow in their understanding of human resiliency as well as humanity’s capacity for good and evil.</li> <li>• Through a variety of literary devices along with images and personal artifacts, authors create understanding when words alone cannot.</li> </ul>
<b>Learning Goals</b>	



<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI 8.3:</b> Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p> <p><b>Writing</b></p> <p><b>W.8.2:</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p><b>W. 8.8:</b> Gather relevant information from multiple print and digital sources using search terms effectively, assess the credibility and accuracy of each source, and quote or paraphrase data and conclusions of others while avoiding plagiarism and following a standard format of citation.</p> <p><b>W.8.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.8.1.A:</b> Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p><b>SL.8.1.C:</b> Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p><b>Language</b></p> <p><b>L.8.3.A:</b> Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).</p>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• World War II, The Major Events of the Holocaust (1933-1946)</li> <li>• Survival, resilience, and the impact of experience</li> <li>• The difference between the genres of memoir and historical fiction</li> <li>• Setting as a key component to historical fiction</li> <li>• Time, place, and bias paradigms</li> <li>• Research as a method to grow our ideas through facts and artifacts</li> <li>• Questioning strategies for reading historical texts</li> </ul>	<ul style="list-style-type: none"> <li>• Read images and objects to observe, ask questions, and explore what questions arise as a result of the inquiry.</li> <li>• Categorize text</li> <li>• Read text like a curator of information</li> <li>• Consider how time, place, and bias impact the way readers interpret and analyze information and stories</li> <li>• Consider how to present artifacts that are representative of someone's story</li> <li>• Use research to deepen understanding</li> <li>• Question the text while reading</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Question Formulation Technique</li> <li>• Literary analysis structure</li> <li>• Support of assertions using textual evidence</li> <li>• Found poetry</li> <li>• Blackout poetry</li> </ul>	<ul style="list-style-type: none"> <li>• Generate questions to guide inquiry into the lives of others and into their own lives</li> <li>• Write a literary analysis/informational text</li> <li>• Choose and use the best textual evidence to support assertions</li> <li>• Write found and blackout poetry</li> <li>• Analyze the <i>author's craft</i> (language, flow, rhythm, word choice, etc.)</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li><del>• Interview questions</del></li> <li><del>• Interview process</del></li> <li><del>• Questions about visuals and artifacts</del></li> <li><del>• Exhibits</del></li> <li><del>• Presentation of ideas</del></li> <li>• Interview process</li> <li>• Structure of powerful interview questions</li> <li>• Reflection</li> </ul>	<ul style="list-style-type: none"> <li><del>• Conduct a meaningful interview (used when working with survivors or children of survivors)</del></li> <li><del>• Ask questions about texts (artifacts, images, interviews)</del></li> <li><del>• Experience the difference between collecting information and curating information through presentation or exhibit</del></li> </ul>

	<ul style="list-style-type: none"> <li>• Discussion expectations</li> <li>• Comparison/contrast</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to both questions and responses from a recorded interview</li> <li>• Reflect on reading through discussion</li> <li>• Compare changes in mindset of a Holocaust survivor</li> <li>• Conduct a meaningful in-person interview</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Conditional and subjunctive mood (verbs)</li> </ul>	<ul style="list-style-type: none"> <li>• Use verbs in both the conditional and the subjunctive mood to achieve a particular effect</li> </ul>

<b>Unit Number and Title:</b>	Unit 5: <del>Using our Voice to Share our Experiences</del> Claiming Our Identity: Exploring Personal Narrative to Share Our Human Experience
<b>Duration:</b>	8 weeks
<b>Resource(s):</b>	<p>The following are core texts to which all teachers have access <a href="#">and which are best aligned with this unit:</a></p> <p> “Shame” by Dick Gregory  “Let’s Go to the Videotape” adapted from Dan Gutman  “Little Things Are Big” by Jesus Colon (NOT the CommonLit version)  “Names/Nombres” by Julia Alvarez  “Everything Will Be Okay” by James Howe  “Why I Don’t Have a Report Card” <a href="#">video</a>--Ishmael Beah  “Funeral” chapter from <i>Marshfield Dreams</i> by Ralph Fletcher  “The Chase” by Annie Dillard  “Hitting Pay Dirt” by Annie Dillard  <a href="#">“The Danger of a Single Story”</a> by Chimamanda Adichie( video and reading)**rigorous  “How I Got Smart” by Steve Brody  “Arm Wrestling with My Father” by Brad Manning  “I Remember” by Joe Brainard  “Victorious” by Will Portorreal (<a href="#">Moth Video</a>) </p>
<b>Unit Overview:</b>	<p>Unit 5 requires students “harness and further hone” all of the skills and knowledge they developed in units 1, 2, and 4. In their unit 1 study of the realistic fiction genre, they learned how authors pull from real life experiences to create relatable characters and storylines. By studying poems and writing identity poetry in unit 2, students became more purposeful and thoughtful in their use of language and structure to create deep meaning and powerful moments for readers. In unit 4, they saw the unique ability of a memoir to use poetic language that helps readers experience the way human identity is shaped by life circumstances. Now, in unit 5, students will use their voices to write their own personal</p>

	<p>narrative.</p> <p>In this unit students will work independently and collaboratively to closely read, analyze, and discuss short personal narratives and use them as mentor texts to craft and structure their own narrative. Collaborative analysis of these shared texts will also require annotation and/or note taking to help students see the disparate ways authors weave the elements of this genre into their writing. Particular focus will be given to the importance of focusing on a specific memory of a specific time period as opposed to the biographical retelling of a life.</p> <p>Students will then reflect on what they consider to be the positive and/or negative experiences that have most shaped them thus far. Teachers will take students through activities focused on idea gathering and freewriting as they work to select the moments/experiences that will launch their draft.</p> <p>As they work to tell one of their own life stories, students will grow further as narrative writers whose purpose is to share experiences to which readers can relate. All language standards will be addressed through students' authentic writing.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can learning about other people's experiences help us understand and empower us to write about our own?</li> <li>• What are the individual moments, both positive and negative, that have helped shape who you are?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Authors write memoirs because they believe their moments are interesting and relatable. In order to appreciate other people, we need to understand what is important to their lives and their community. Seeking to understand other people's experiences can also grow our own perspectives.</li> <li>• Understanding your roots and traditions (where you come from and what you believe in or value) can impact who you are and how you define yourself. We all have stories to tell and can be relatable to others.</li> </ul>
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.8.6:</b> Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p> <p><b>Writing</b>  <b>W.8.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.8.2:</b> Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p> <p><b>Language</b>  <b>L.8.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>● Personal Narrative Genre Study</li> <li>● Vignette</li> <li>● Epiphany or “Aha” Moment: Coming of Age Stories in Literature</li> <li>● Perspective vs. Point of View in relation to memoir</li> <li>● Figurative Language: Simile, Metaphor, Personification</li> </ul>	<ul style="list-style-type: none"> <li>● Read closely Complex Fictional Texts</li> <li>● Annotate texts to reveal thinking</li> <li>● Critique how an author uses figurative language including sensory details to develop a personal narrative.</li> <li>● Analyze how differences in the points of view/ perspective of the characters and the audience or reader impact understanding of the text.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>● Characteristics of types of texts in the personal narrative genre</li> <li>● Sensory details</li> <li>● Literary Devices as tools to add depth and create meaning</li> <li>● Personal narrative structure</li> </ul>	<ul style="list-style-type: none"> <li>● Respond in writing to text prompts, discussion logs, and essay responses.</li> <li>● Create a personal narrative exploring personal identity</li> <li>● Explode the moment using sensory details</li> <li>● Use literary devices to add depth to a personal narrative</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>● Text-based discussion</li> <li>● Public speaking</li> <li>● Collaboration</li> </ul>	<ul style="list-style-type: none"> <li>● Grow as a thinking community around text-based conversations</li> <li>● Collaborate with peers to strengthen analysis of and responses to text, to question my own thinking within text, and to share connections from life experiences.</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>● <del>Literary Devices and</del> Figurative language, including metaphor, simile, personification, imagery, symbolism, and allusion</li> <li>● <del>Word relationships</del></li> </ul>	<ul style="list-style-type: none"> <li>● Interpret and use a variety of <del>literary devices—</del> figurative language to create meaning and effects</li> <li>● <del>Understand the relationships between words in order to understand each word better</del></li> </ul>

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## **English 9 College Prep**

### Course Information

<b>Grade(s):</b>	9
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 9 College Prep
<b>Prerequisite(s):</b>	Grade 8 ELA
<b>Course Description:</b> <i>Program of Studies</i>	<p>Students in both 9 <del>CP</del> College Prep and 9H Honors will read a myriad of texts that span multiple genres. In English 9 <del>CP</del> College Prep, students will read at least five full-length works, and at least one of these works will be from the challenging list. <del>at grade-level. They will be encouraged to choose at least one of these books from the challenging list.</del> In addition, students will read a number of shorter texts that include short stories, poems, essays, articles, personal narratives, songs, epic poems, nonfiction treatises, and philosophical allegories. With each reading experience, students will engage with a mix of support and increasing independence in a deep analysis, for example, of complex characters and how they develop throughout a story, interact with other characters, move the plot forward, and develop the theme. All students in grade 9 will read <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare.</p> <p>Students will engage in a number of research and writing experiences throughout the year. These experiences include: frequent informal writing assignments, on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections.</p> <p>All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio. Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own authentic writing.</p>

	<p>Students will hone their listening and speaking skills as they engage in a variety of formal and informal discussions, including Socratic Seminar, fishbowls, trio talk, and partnerships. They will also create and deliver formal presentations using digital media as support.</p> <p>Students will set both writing and reading goals, collect and review their own data, and use this information to advance as readers and writers. One of their goals will be focused on shaping communication for specific audiences. Students will also begin to synthesize information and establish sound practices for evaluating credibility of sources. Collaboration with peers will continue to be an expectation.</p> <p><del>Students in English 9 will engage in myriad texts ranging in complexity and genre while responding to texts through developmentally appropriate writing including literary analysis, narrative, research, and multimodal projects. The course will foster students' ability to set goals, collaborate with peers, convey ideas to a specific audience, and begin synthesizing and evaluating source material. In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</del></p> <p><del>Students in English 09CP will read at least five books on the list of resources.</del></p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do I develop my writer's voice?</li> <li>• What do <b>good skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By using literature as a mirror, I am also defining who I am as a reader, writer, and thinker.</li> <li>• By applying different strategies, I can change my writer's voice and develop a new approach to writing.</li> <li>• In order to understand the challenges of others, we must also understand the impact their environment is having on them.</li> <li>• Developing a critical stance and using my reading and thinking skills will allow me to discern truth from opinion and fiction.</li> <li>• Compelling literature often focuses on human relationships and helps us to understand why it's so important to develop positive connections.</li> <li>• Expanding our point of view helps us to become members of many communities and to understand each other better.</li> <li>• Stories are handed down over time to communicate the values of a culture.</li> <li>• Embracing conflict, taking a risk, and pushing against authority allows the opportunity to enact change.</li> <li>• Language is power, so it must be used responsibly.</li> <li>• Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> <li>• There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>• When engaged in discussion with my peers, I need to qualify or justify my own views and understanding and make new connections in light of the evidence and reasoning presented.</li> <li>• I will use evidence, reasoning, and analysis to support my assertions and present them in creative, thoughtful, and authentic ways.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One year 1 credit

<b>Course Materials/Resources:</b>	See the list of resources below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Conveying Ideas</li> <li>• Synthesizing and Evaluating</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: Identity - <i>Using Literature as Mirrors</i></li> <li>• Unit 2: Patterns and Perspectives - <i>Expanding Point of View</i></li> <li>• Unit 3: Tradition - <i>Looking Back and <del>and Exploring Origins &amp; History</del> Looking Forward</i></li> <li>• Unit 4: Being Critical and Strengthening My Voice - <i><del>Using</del> Developing my Talents, Skills, and Wisdom</i></li> </ul>

**Resources:**

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>Challenging Texts</b>
<i>A Midsummer Night's Dream</i> by William Shakespeare <i>Antigone</i> , by Sophocles <i>Circe</i> , by Madeline Miller <i>Mythology</i> , by Edith Hamilton <i>To Kill a Mockingbird</i> , by Harper Lee

*The Kite Runner*, by Khaled Hosseini  
*The Odyssey*, by Homer  
*The Oedipus Cycle*, by Sophocles  
*The Penelopiad*, by Margaret Atwood  
*The Tragedy of Romeo and Juliet*, by William Shakespeare

### Grade-Level Texts

*Anthem*, by Ayn Rand  
*Burial at Thebes: A Version of Sophocles' Antigone*, by Seamus Heaney  
*A Thousand Ships*, by Natalie Hayes  
*Flowers for Algernon*, by Daniel Keyes  
*Heroes, Gods and Monsters of the Greek Myths*, by Bernard Evslin  
*Of Mice and Men*, by John Steinbeck  
*Persepolis*, by Marjane Satrapi  
*When I was Puerto Rican*, by Esmeralda Santiago  
*The Alchemist*, by Paulo Coelho  
*The Hobbit*, by J.R.R. Tolkien  
*The House in the Cerulean Sea*, by TJ Klune  
*The Little Prince*, by Antoine de Saint-Exupéry  
*A Long Way Gone*, by Ishmael Beah  
*Far Far Away*, by Tom McNeal  
*Keesha's House* by Helen Frost  
*Legend*, by Marie Lu  
*Monster*, by Walter Dean Myers  
~~*Star Girl*, by Jerry Spinelli~~  
*The Curious Incident of the Dog in the Night-Time*, by Mark Haddon  
*The Fault in Our Stars*, by John Green  
*The Five People You Meet in Heaven*, by Mitch Albom  
*The House on Mango Street*, by Sandra Cisneros

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.

Learning Goals	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 9-10 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.9-10.10</b> By the end of Grade 9, read and comprehend literature, including stories, dramas, and poems, in the Grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 9–10 text complexity band independently and proficiently.</p> <p><b>RI.9-10.10</b> By the end of Grade 9, read and comprehend literary nonfiction in the Grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.9-10.2.b</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p><b>W.9-10.2.c</b> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p><b>W.9-10.3.a</b> Engage and orient the reader by setting out a problem, situation, or observation, establishing a clear point of view and distinct personal voice.</p>



**W.9-10.3.c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

**W.9-10.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters

**W.9-10.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.9-10.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**W.9-10.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1– 3 on up to and including Grades 9-10 page 55.)

**W.9-10.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically

**W.9.10.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.9-10.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.9-10.1.a** Use parallel structure.

	<p><b>CC.9-10.L.1.b</b> Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p><b>L.9-10.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.9-10.2.a</b> Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p><b>L.9-10.2.b</b> Use a colon to introduce a list or quotation.</p> <p><b>L.9-10.2.c</b> Spell correctly.</p> <p><b>L.9-10.3</b> 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> <p><b>CC.9-10.L.3.a</b> Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each</li> </ul>

	<p>piece.</p> <ul style="list-style-type: none"> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 9-10 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> <li>• Edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Identity - Using Literature as Mirrors
<b>Duration:</b>	<del>Approximately 10 Weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Antigone</i>, by Sophocles</li> <li>• <i>When I was Puerto Rican</i>, by Esmeralda Santiago</li> <li>• <i>To Kill a Mockingbird</i>, by Harper Lee</li> <li>• <i>The House in the Cerulean Sea</i>, by TJ Klune</li> <li>• <i>Anthem</i>, by Ayn Rand</li> <li>• <i>Keesha's House</i> by Helen Frost</li> <li>• <i>Of Mice and Men</i>, by John Steinbeck</li> </ul>
<b>Unit Overview:</b>	<p>As students enter high school they will continue to develop their own identity as a reader, writer, and thinker. This unit provides an opportunity to introduce independent reading books, journals, and short stories that reflect students' emerging and unique identities. The overarching goal of this unit is to encourage student voice and to build community through reading literature through shared experiences and individual choices, and to build student voice through narrative writing.</p> <p><del>In this unit students will build on the final unit of their eighth grade year by increasing the complexity and breadth of their reading experiences, including</del></p> <p><b>Students will read</b> shorter works that address elements of identity and personal reflection as shared texts, one longer text that is chosen as a shared experience, and independent reading that honors student choice and connection to their own preferences and pushes their capacity as readers. Students will begin to develop their ability to share their voice in class through small group, whole class discussions, both teacher-driven and student-driven. They will also apply their new understandings of the structure of narrative and the development of their voice to the writing of their own narrative essay.</p>

	Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text</p> <p><b>RI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RL.9-10.6</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose</p> <p><b>Writing</b></p> <p><b>W.9-10.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1b</b> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do I define who I am as a reader, writer and thinker?</li> </ul>

	<ul style="list-style-type: none"> <li>• What voices do I identify with?</li> <li>• How do I develop my writer's voice?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>• Literature reflects and expresses individual voices within a culture.</li> <li>• Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Types of annotations</li> <li>• Elements of plot structure</li> <li>• Methods of characterization</li> <li>• Literary devices/figurative language</li> <li>• Theme or central idea</li> <li>• Author's purpose and point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect upon a student's proficiency as a reader, writer, and thinker</li> <li>• Make connections to characters and conflicts</li> <li>• Establish reading goals for the year</li> <li>• Identify author's craft</li> <li>• Draw inferences</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of personal narrative and voice</li> <li>• Development of plot</li> <li>• Structure and organization</li> </ul>	<ul style="list-style-type: none"> <li>• Write narratives that demonstrate the development of a personal writer's voice</li> <li>• Develop real or imagined experiences</li> <li>• Structure event sequences logically</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Goal-setting structure</li> <li>• Discussion protocols and expectations</li> <li>• Characteristics of discussion participation</li> </ul>	<ul style="list-style-type: none"> <li>• Set goals</li> <li>• Establish rules and roles</li> <li>• Participate fully in collegial discussions</li> </ul>
<b>Unit Number and Title:</b>	<b>Unit 2:</b> Patterns and Perspectives - Expanding Point of View	

<b>Duration:</b>	<del>Approximately 10 Weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Odyssey</i>, by Homer</li> <li>• <i>Circe</i>, by Madeline Miller</li> <li>• <i>A Thousand Ships</i>, by Natalie Hayes</li> <li>• <i>Heroes, Gods and Monsters of the Greek Myths</i>, by Bernard Evslin</li> <li>• <i>The Alchemist</i>, by Paulo Coelho</li> <li>• <i>To Kill a Mockingbird</i>, by Harper Lee</li> </ul>
<b>Unit Overview:</b>	<p>This unit pushes out from the individual (self) perspective to address, understand and challenge the perspectives of others. <del>This unit</del> Students will <del>focus on either a whole-class common text or engage in a book club-structure</del> to offer students the opportunity to dive deeply into various texts. Students will be introduced to the idea of “challenged” texts, including literary works that are non-traditional and non-canonical. Patterns and perspectives will be explored while also incorporating multiple genres based on a single theme, including studying and challenging the concept of the Hero’s Journey.</p> <p>As students explore this concept, they will set out on their own journey to understand how the author’s point of view or purpose can impact the text overall as well as how an author uses rhetorical strategies and structures to advance that purpose or point of view. They will demonstrate this understanding through a number of writing experiences that focus on the student’s ability to produce clear and coherent writing that is appropriate to the audience, task, and purpose.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	



<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p> <p><b>RL.9-10.6</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose</p> <p><b>RI.9-10.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone</p> <p><b>Writing</b></p> <p><b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What thematic and narrative patterns can be found in literature?</li> <li>• How are those patterns reflective of the human experience?</li> <li>• How do stories tell us about what a culture values?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are commonalities in structure and archetypes that reflect the universal human experience.</li> <li>• Literature contains patterns of characters people can identify with and/or find conflict with in order to better understand their own values.</li> </ul>

	<ul style="list-style-type: none"> <li>Stories are handed down over time to communicate the values of a culture.</li> </ul>	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Point of view</li> <li>Archetype (definition of, examples of)</li> <li>Development of characters</li> <li>Meaning and tone</li> </ul>	<ul style="list-style-type: none"> <li>Analyze how an author advances a point of view</li> <li>Identify patterns across texts</li> <li>Trace the development of a character over the course of a text</li> <li>Analyze impact of word choice on meaning and tone</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics of a thesis statement</li> <li>Effective supporting evidence</li> <li>Development, organization, and style</li> <li>Audience, task, and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Craft a thesis statement</li> <li>Analyze and choose effective evidence to support a thesis</li> <li>Align development, organization, and style to meet the needs of the audience, task, and purpose</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Discussion protocols and expectations</li> <li>Idea extension and development</li> <li>Clarity and persuasion in speech</li> </ul>	<ul style="list-style-type: none"> <li>Participate fully in a range of collaborative discussions</li> <li>Build off of peers' ideas</li> <li>Express ideas clearly and persuasively</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: Tradition- Looking Back and <del>Exploring Origins &amp; History</del> Looking Forward
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter

<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> <b>best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>● <i>The Tragedy of Romeo and Juliet</i>, by William Shakespeare (will be read by all students)</li> <li>● <i>Persepolis</i>, by Marjane Satrapi (paired with <i>Antigone</i> for comparative analysis)</li> <li>● <i>Antigone</i>, by Sophocles</li> <li>● <del><i>Heroes, Gods and Monsters of the Greek Myths</i>, by Bernard Evslin</del></li> <li>● <del><i>Of Mice and Men</i>, by John Steinbeck</del></li> <li>● <del><i>A Long Way Gone</i>, by Ishmael Beah</del></li> </ul>
<b>Unit Overview:</b>	<p>In this unit students will engage with more “traditional” texts to establish why they have endured over time and how a text may be changed or adapted to be valuable within another culture and time period. Building connections to these texts is an essential part of encouraging students to read works that are more challenging, helping students to see the timeless nature of literature across cultures and time periods.</p> <p>As students continue to develop their reading prowess, they will begin to analyze a point of view or cultural experience reflected in a work of literature from outside of the United States, thus further developing as global citizens. In addition, students will write informative or explanatory texts and make use of digital media in order to present their new understandings about literature and the world around them.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.9-10.5</b> Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery,</p>

	<p>tension, or surprise</p> <p><b>RL.9-10.6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature</p> <p><b>RL.9-10.9</b> Analyze how an author draws on and transforms source material in a specific work</p> <p><b>Writing</b></p> <p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.9-10.9</b> Draw evidence from literary and/or informational texts to support analysis, reflection, and research</p> <p><b>Speaking</b></p> <p><b>SL. 9-10.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why do texts endure?</li> <li>• What makes literature compelling?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Certain texts have the ability to transcend time and culture through the universality of the human experience.</li> <li>• Complexity and variety of language enriches the experience of communicating.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of traditional and</li> </ul>	<ul style="list-style-type: none"> <li>• Draw connections between traditional texts</li> </ul>

	contemporary texts <ul style="list-style-type: none"> <li>• Text structure, pacing, and setting</li> <li>• Mystery, tension, surprise</li> <li>• Cultural aspects and point of view of a particular selection of world literature</li> </ul>	and contemporary texts/experiences <ul style="list-style-type: none"> <li>• Analyze how authors manipulate structure, pacing, and setting to achieve mystery, tension, or surprise</li> <li>• Analyze point of view and cultural experience in a piece of world literature</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informational or explanatory writing</li> <li>• Research process</li> <li>• Reflective writing expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative or explanatory texts to share literary analysis</li> <li>• Conduct research on, analyze, and reflect in writing on various works of literature</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Digital media</li> <li>• Presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Use digital media strategically to enhance presentation</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 4: Being Critical and Strengthening My Voice- <del>Using</del> Developing My Talents, Skills, and Wisdom</b>
<b>Duration:</b>	<del>Approximately 10 Weeks</del> One quarter
<b>Resource(s):</b>	See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> <b>best aligned with this unit: and which are recommended choices for this unit:</b> <ul style="list-style-type: none"> <li>• <i>Flowers for Algernon</i>, by Daniel Keyes</li> <li>• <i>The Curious Incident of the Dog in the Night-Time</i>, by Mark Haddon</li> <li>• <i>The Kite Runner</i>, by Khaled Hosseini</li> </ul>
<b>Unit Overview:</b>	This unit includes a focus on the research process which will be connected to reading a choice book independently. Students will pose research questions and make use of various databases to develop and write about a critical stance that more deeply explores their selected text. In addition, students will engage in formal presentations to share their new understanding of a text and the critical stance they

	<p>decided to take and support. They will also continue their ongoing development as critical readers.</p> <p>After spending significant time reading and analyzing their work of choice, students will then gather information from a variety of credible sources, specifically those in databases, and use that information to create a critical stance that will guide their research paper. Students will include both informative and argumentative writing in their final piece. They will also respond thoughtfully to diverse perspectives and make new connections in light of evidence and reasoning presented.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way. <b>Finally, students will engage in a formal Socratic seminar to find, explore, and deepen connections, information, and themes across texts. Preparation for this seminar will follow the presentations and include small-group work to tease out these connections and formulate potential questions to drive discussion.</b></p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.9-10.3</b>          Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RI.9-10.7</b> Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account</p> <p><b>Writing</b>  <b>W.9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p>

	<p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.9-10.8</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1d</b> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented</p> <p><b>SL.9-10.4</b> Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• <del>What makes literature controversial?</del> What happens when we read a book through a critical lens?</li> <li>• <del>What happens when we push against authority?</del> How do different texts push against authority?</li> <li>• How do perspective and bias affect the way texts are interpreted and received?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Reading through a lens provides insight into how and why a text is reflective of the time in which it was produced and what might make it controversial.</li> <li>• Taking a risk and pushing against authority allows the opportunity to enact change.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informational or explanatory text</li> </ul>	<ul style="list-style-type: none"> <li>• Explore an author's unfolding of ideas in informational text</li> </ul>

	<ul style="list-style-type: none"> <li>• Characteristics and structure of argument text</li> <li>• Comparison and contrast of specific details from different versions of a story or topic</li> </ul>	<ul style="list-style-type: none"> <li>• Explore an author's unfolding of ideas in argument text</li> <li>• Analyze various accounts of the same story or information through different mediums</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Research and inquiry processes and strategies</li> <li>• Synthesis of ideas</li> <li>• Credibility characteristics</li> <li>• MLA citation</li> <li>• Characteristics and structure of argument writing</li> </ul>	<ul style="list-style-type: none"> <li>• Research varying perspectives and opinions about a text and identify how and why different audiences respond differently to the same text</li> <li>• Synthesize information from varying sources to create an original evaluation of the assigned text</li> <li>• Find and use credible sources to evaluate a text</li> <li>• Properly cite and format a research-based paper</li> <li>• Write well-researched argument papers</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Seminar discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for seminar discussion</li> <li>• Participate fully in seminar discussion</li> </ul>



## **English 9 Honors**

### Course Information

<b>Grade(s):</b>	9
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 9 Honors
<b>Prerequisite(s):</b>	Grade 8 ELA
<b>Course Description:</b> <i>Program of Studies</i>	<p>Students in both English 9 CP College Prep and English 9 Honors H will read a myriad of texts that span multiple genres. In English 9 Honors H, students will read at least six full-length works, <del>2 at grade level</del> and at least 4 at the challenging level. In addition, students will read a number of shorter texts that include short stories, poems, essays, articles, personal narratives, songs, epic poems, nonfiction treatises, and philosophical allegories. With each reading experience, students will engage with increasing independence in a deep analysis, for example, of complex characters and how they develop throughout a story, interact with other characters, move the plot forward, and develop the theme. Additionally, students in 9H will conduct analysis across texts and genres, synthesizing their ideas where appropriate. All students in grade 9 will read <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare.</p> <p>Students will engage in a number of research and writing experiences, all with interest and attention and many independently, throughout the year. These experiences include: frequent informal writing assignments, on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections.</p> <p>All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio. Because grammar and usage development in children rarely follows a linear path, students will experience both structured mini-lessons on identified</p>

grammatical concepts and an opportunity to apply these concepts consistently and repeatedly in their own authentic writing.

Students will hone their listening and speaking skills as they engage in a variety of formal and informal discussions, including Socratic Seminar, fishbowls, trio talk, and partnerships. They will also create and deliver formal presentations using digital media as support.

Students will set writing, reading, and discussion goals, collect and review their own data, and use this information to advance as readers and writers. One of their goals will be focused on shaping communication for specific audiences. Students will also begin to synthesize information and establish sound practices for evaluating credibility of sources. Collaboration with peers will continue to be an expectation.

Honors-Level courses are similar to College Preparatory courses by design, yet require students to explore topics and concepts more deeply and analyze texts and information that are beyond grade level expectations. Students in honors classes are expected to read and analyze complex texts and information independently, without significant scaffolding, and at a much quicker pace. Students should also be capable of independently expressing their thoughts and understandings through a variety of written formats with sophistication and in order to meet the needs of both task and audience. The expectations for skill demonstration, content mastery, and work habits are above grade level.

~~Students in English 9 Honors will engage in myriad texts ranging in complexity and genre while responding to texts through developmentally appropriate writing including literary analysis, narrative, research, and multimodal projects. The course will foster students' ability to set goals, collaborate with peers, convey ideas to a specific audience, and begin synthesizing and evaluating source material. In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.~~

	<p><del>Honors Level English courses are similar to College Preparatory courses by design, but provide further opportunities for students to work independently, to explore topics and concepts more deeply, and to analyze texts that are above grade level. Students in Honors English read across genres and are expected to read and analyze complex texts independently, which enables students to read a greater number of texts. In addition, reading and writing units move at a much quicker pace. Students in an honors English course write for a variety of purposes and audiences independently and are assessed on the depth of analysis across varied texts and across multiple genres. The sophistication of their writing style, and the complexity of their critical thinking drive thoughtful responses that enhance their understanding of the subject of English and strengthen their skills as readers, writers, listeners and speakers. Students are expected to sustain both the reading and writing processes with interest and attention. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</del></p> <p><del>Students in English 9H will read at least six books on the list of resources, and at least one of these texts will be used in each of the four thematic units. At least four of the six required texts will be from the challenging text band.</del></p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> skilled readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>

<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By using literature as a mirror, I am also defining who I am as a reader, writer, and thinker.</li> <li>• By applying different strategies, I can change my writer's voice and develop a new approach to writing.</li> <li>• In order to understand the challenges of others, we must also understand the impact their environment is having on them.</li> <li>• Developing a critical stance and using my reading and thinking skills will allow me to discern truth from opinion and fiction.</li> <li>• Compelling literature often focuses on human relationships and helps us to understand why it's so important to develop positive connections.</li> <li>• Expanding our point of view helps us to become members of many communities and to understand each other better.</li> <li>• Stories are handed down over time to communicate the values of a culture.</li> <li>• Embracing conflict, taking a risk, and pushing against authority allows the opportunity to enact change.</li> <li>• Language is power, so it must be used responsibly.</li> <li>• Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> <li>• There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>• When engaged in discussion with my peers, I need to qualify or justify my own views and understanding and make new connections in light of the evidence and reasoning presented.</li> <li>• I will use evidence, reasoning, and analysis to support my assertions and present them in creative, thoughtful, and authentic ways.</li> </ul>
<b>Duration: Credit:</b>	One year 1 credit
<b>Course Materials/Resources:</b>	See the list of resources below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Conveying Ideas</li> <li>• Synthesizing and Evaluating</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit               <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: Identity - <i>Using Literature as Mirrors</i></li> <li>• Unit 2: Patterns and Perspectives - <i>Expanding Point of View</i></li> <li>• Unit 3: Tradition - <i>Looking Back and <del>and Exploring Origins &amp; History</del> Looking Forward</i></li> <li>• Unit 4: Being Critical and Strengthening My Voice - <i><del>Using</del> Developing my Talents, Skills, and Wisdom</i></li> </ul>

**Resources:**

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>Challenging Texts</b>
<p> <i>A Midsummer Night's Dream</i> by William Shakespeare  <i>Antigone</i>, by Sophocles  <i>Circe</i>, by Madeline Miller  <i>Mythology</i>, by Edith Hamilton  <i>To Kill a Mockingbird</i>, by Harper Lee  <i>The Kite Runner</i>, by Khaled Hosseini  <i>The Odyssey</i>, by Homer  <i>The Oedipus Cycle</i>, by Sophocles         </p>

*The Penelopiad*, by Margaret Atwood  
*The Tragedy of Romeo and Juliet*, by William Shakespeare

### Grade-Level Texts

*Anthem*, by Ayn Rand  
*Burial at Thebes: A Version of Sophocles' Antigone*, by Seamus Heaney  
*A Thousand Ships*, by Natalie Hayes  
*Flowers for Algernon*, by Daniel Keyes  
*Heroes, Gods and Monsters of the Greek Myths*, by Bernard Evslin  
*Of Mice and Men*, by John Steinbeck  
*Persepolis*, by Marjane Satrapi  
*When I was Puerto Rican*, by Esmeralda Santiago  
*The Alchemist*, by Paulo Coelho  
*The Hobbit*, by J.R.R. Tolkien  
*The House in the Cerulean Sea*, by TJ Klune  
*The Little Prince*, by Antoine de Saint-Exupery  
*A Long Way Gone*, by Ishmael Beah  
*Far Far Away*, by Tom McNeal  
*Keesha's House* by Helen Frost  
*Legend*, by Marie Lu  
*Monster*, by Walter Dean Myers  
~~*Star Girl*, by Jerry Spinelli~~  
*The Curious Incident of the Dog in the Night-Time*, by Mark Haddon  
*The Fault in Our Stars*, by John Green  
*The Five People You Meet in Heaven*, by Mitch Albom  
*The House on Mango Street*, by Sandra Cisneros

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.



Learning Goals	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 9-10 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.9-10.10</b> By the end of Grade 9, read and comprehend literature, including stories, dramas, and poems, in the Grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 9–10 text complexity band independently and proficiently.</p> <p><b>RI.9-10.10</b> By the end of Grade 9, read and comprehend literary nonfiction in the Grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.9-10.2.b</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p><b>W.9-10.2.c</b> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p><b>W.9-10.3.a</b> Engage and orient the reader by setting out a problem, situation, or observation, establishing a clear point of view and distinct personal voice.</p>

**W.9-10.3.c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

**W.9-10.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters

**W.9-10.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.9-10.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**W.9-10.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1– 3 on up to and including Grades 9-10 page 55.)

**W.9-10.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically

**W.9.10.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.9-10.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.9-10.1.a** Use parallel structure.

	<p><b>CC.9-10.L.1.b</b> Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p><b>L.9-10.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.9-10.2.a</b> Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p><b>L.9-10.2.b</b> Use a colon to introduce a list or quotation.</p> <p><b>L.9-10.2.c</b> Spell correctly.</p> <p><b>L.9-10.3</b> 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> <p><b>CC.9-10.L.3.a</b> Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the</li> </ul>

	individual works, try new strategies, and consider the level of success I've achieved with each piece. <ul style="list-style-type: none"> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 9-10 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> <li>• Edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> - Using Literature as Mirrors
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access and best aligned with this unit:</del> and which are recommended choices for this unit:</p> <ul style="list-style-type: none"> <li>• <i>Antigone</i>, by Sophocles</li> <li>• <i>A Midsummer Night's Dream</i> by William Shakespeare</li> <li>• <i>When I was Puerto Rican</i>, by Esmeralda Santiago</li> <li>• <i>To Kill a Mockingbird</i>, by Harper Lee</li> <li>• <i>The House in the Cerulean Sea</i>, by TJ Klune</li> <li>• <i>Of Mice and Men</i>, by John Steinbeck</li> </ul>
<b>Unit Overview:</b>	<p>As students enter high school they will continue to develop their own identity as a reader, writer, and thinker. This unit provides an opportunity to introduce independent reading books, journals, and short stories that reflect students' emerging and unique identities. The overarching goal of this unit is to encourage student voice and to build community through reading literature through shared experiences and individual choices, and to build student voice through narrative writing.</p> <p><del>In this unit students will build on the final unit of their eighth grade year by increasing the complexity and breadth of their reading experiences, including</del> Students will read shorter works that address elements of identity and personal reflection as shared texts, one longer text that is chosen as a shared experience, and independent reading that honors student choice and connection to their own preferences and pushes their capacity as readers. Students will begin to develop their ability to share their voice in class through small group, whole class discussions, both teacher-driven and student-driven. They will also apply their new understandings of the structure of narrative and the development of their voice to the writing of their own narrative essay.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the</p>

	arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text</p> <p><b>RI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RL.9-10.6</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose</p> <p><b>Writing</b></p> <p><b>W.9-10.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1b</b> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do I define who I am as a reader, writer and thinker?</li> <li>• What voices do I identify with?</li> </ul>

	<ul style="list-style-type: none"> <li>How do I develop my writer's voice?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>Literature reflects and expresses individual voices within a culture.</li> <li>Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Types of annotations</li> <li>Elements of plot structure</li> <li>Methods of characterization</li> <li>Literary devices/figurative language</li> <li>Theme or central idea</li> <li>Author's purpose and point of view</li> </ul>	<ul style="list-style-type: none"> <li>Reflect upon a student's proficiency as a reader, writer, and thinker</li> <li>Make connections to characters and conflicts</li> <li>Establish reading goals for the year</li> <li>Identify author's craft</li> <li>Draw inferences</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics and structure of personal narrative and voice</li> <li>Development of plot</li> <li>Structure and organization</li> </ul>	<ul style="list-style-type: none"> <li>Write narratives that demonstrate the development of a personal writer's voice</li> <li>Develop real or imagined experiences</li> <li>Structure event sequences logically</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Goal-setting structure</li> <li>Discussion protocols and expectations</li> <li>Characteristics of discussion participation</li> </ul>	<ul style="list-style-type: none"> <li>Set goals</li> <li>Establish rules and roles</li> <li>Participate fully in collegial discussions</li> </ul>
<b>Unit Number and Title:</b>	<b>Unit 2:</b> Patterns and Perspectives - Expanding Point of View	



<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Odyssey</i>, by Homer</li> <li>• <i>Circe</i>, by Madeline Miller</li> <li>• <i>A Thousand Ships</i>, by Natalie Hayes</li> <li>• <i>Heroes, Gods and Monsters of the Greek Myths</i>, by Bernard Evslin</li> <li>• <i>The Alchemist</i>, by Paulo Coelho</li> <li>• <i>To Kill a Mockingbird</i>, by Harper Lee</li> </ul>
<b>Unit Overview:</b>	<p>This unit pushes out from the individual (self) perspective to address, understand and challenge the perspectives of others. <del>This unit Students will focus on either a whole-class common text or engage in a book club structure</del> to offer students the opportunity to dive deeply into various texts. Students will be introduced to the idea of “challenged” texts, including literary works that are non-traditional and non-canonical. Patterns and perspectives will be explored while also incorporating multiple genres based on a single theme, including studying and challenging the concept of the Hero’s Journey.</p> <p>As students explore this concept, they will set out on their own journey to understand how the author’s point of view or purpose can impact the text overall as well as how an author uses rhetorical strategies and structures to advance that purpose or point of view. They will demonstrate this understanding through a number of writing experiences that focus on the student’s ability to produce clear and coherent writing that is appropriate to the audience, task, and purpose.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p> <p><b>RL.9-10.6</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose</p> <p><b>RI.9-10.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone</p> <p><b>Writing</b></p> <p><b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What thematic and narrative patterns can be found in literature?</li> <li>• How are those patterns reflective of the human experience?</li> <li>• How do stories tell us about what a culture values?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are commonalities in structure and archetypes that reflect the universal human experience.</li> <li>• Literature contains patterns of characters people can identify with and/or find conflict with in order to better understand their own values.</li> </ul>

	<ul style="list-style-type: none"> <li>Stories are handed down over time to communicate the values of a culture.</li> </ul>	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Point of view</li> <li>Archetype (definition of, examples of)</li> <li>Development of characters</li> <li>Meaning and tone</li> </ul>	<ul style="list-style-type: none"> <li>Analyze how an author advances a point of view</li> <li>Identify patterns across texts</li> <li>Trace the development of a character over the course of a text</li> <li>Analyze impact of word choice on meaning and tone</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics of a thesis statement</li> <li>Effective supporting evidence</li> <li>Development, organization, and style</li> <li>Audience, task, and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Craft a thesis statement</li> <li>Analyze and choose effective evidence to support a thesis</li> <li>Align development, organization, and style to meet the needs of the audience, task, and purpose</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Discussion protocols and expectations</li> <li>Idea extension and development</li> <li>Clarity and persuasion in speech</li> </ul>	<ul style="list-style-type: none"> <li>Participate fully in a range of collaborative discussions</li> <li>Build off of peers' ideas</li> <li>Express ideas clearly and persuasively</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: Tradition- Looking Back and <del>Exploring Origins &amp; History</del> Looking Forward
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter

<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access to</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Tragedy of Romeo and Juliet</i>, by William Shakespeare (will be read by all students)</li> <li>• <i>Persepolis</i>, by Marjane Satrapi (paired with <i>Antigone</i> for comparative analysis)</li> <li>• <i>Antigone</i>, by Sophocles</li> <li>• <del><i>Heroes, Gods and Monsters of the Greek Myths</i>, by Bernard Evslin</del></li> <li>• <del><i>Of Mice and Men</i>, by John Steinbeck</del></li> <li>• <del><i>A Long Way Gone</i>, by Ishmael Beah</del></li> </ul>
<b>Unit Overview:</b>	<p>In this unit students will engage with more “traditional” texts to establish why they have endured over time and how a text may be changed or adapted to be valuable within another culture and time period. Building connections to these texts is an essential part of encouraging students to read works that are more challenging, helping students to see the timeless nature of literature across cultures and time periods.</p> <p>As students continue to develop their reading prowess, they will begin to analyze a point of view or cultural experience reflected in a work of literature from outside of the United States, thus further developing as global citizens. In addition, students will write informative or explanatory texts and make use of digital media in order to present their new understandings about literature and the world around them.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b> <b>RL.9-10.5</b> Analyze how an author's choices concerning how to structure a text, order events within it</p>

	<p>(e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise</p> <p><b>RL.9-10.6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature</p> <p><b>RL.9-10.9</b> Analyze how an author draws on and transforms source material in a specific work</p> <p><b>Writing</b></p> <p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.9-10.9</b> Draw evidence from literary and/or informational texts to support analysis, reflection, and research</p> <p><b>Speaking</b></p> <p><b>SL. 9-10.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why do texts endure?</li> <li>• What makes literature compelling?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Certain texts have the ability to transcend time and culture through the universality of the human experience.</li> <li>• Complexity and variety of language enriches the experience of communicating.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of traditional and contemporary texts</li> <li>• Text structure, pacing, and setting</li> <li>• Mystery, tension, surprise</li> <li>• Cultural aspects and point of view of a particular selection of world literature</li> </ul>	<ul style="list-style-type: none"> <li>• Draw connections between traditional texts and contemporary texts/experiences</li> <li>• Analyze how authors manipulate structure, pacing, and setting to achieve mystery, tension, or surprise</li> <li>• Analyze point of view and cultural experience in a piece of world literature</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informational or explanatory writing</li> <li>• Research process</li> <li>• Reflective writing expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative or explanatory texts to share literary analysis</li> <li>• Conduct research on, analyze, and reflect in writing on various works of literature</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Digital media</li> <li>• Presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Use digital media strategically to enhance presentation</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 4:</b> Being Critical and Strengthening My Voice- <del>Using</del> <b>Developing</b> My Talents, Skills, and Wisdom
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Antigone</i>, by Sophocles</li> <li>• <i>Circe</i>, by Madeline Miller</li> <li>• <i>To Kill a Mockingbird</i>, by Harper Lee</li> <li>• <i>The Kite Runner</i>, by Khaled Hosseini</li> <li>• <i>The Odyssey</i>, by Homer</li> <li>• <i>The Oedipus Cycle</i>, by Sophocles</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>The Penelopiad</i>, by Margaret Atwood</li> </ul>
<b>Unit Overview:</b>	<p>This unit includes a focus on the research process which will be connected to reading a choice book independently. Students will pose research questions and make use of various databases to develop and write about a critical stance that more deeply explores their selected text. In addition, students will engage in formal presentations to share their new understanding of a text and the critical stance they decided to take and support. They will also continue their ongoing development as critical readers.</p> <p>After spending significant time reading and analyzing their work of choice, students will then gather information from a variety of credible sources, specifically those in databases, and use that information to create a critical stance that will guide their research paper. Students will include both informative and argumentative writing in their final piece. They will also respond thoughtfully to diverse perspectives and make new connections in light of evidence and reasoning presented.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way. <b>Finally, students will engage in a formal Socratic seminar to find, explore, and deepen connections, information, and themes across texts. Preparation for this seminar will follow the presentations and include small-group work to tease out these connections and formulate potential questions to drive discussion.</b></p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>ReadingRI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RI.9-10.7</b> Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account</p>

	<p><b>Writing</b></p> <p><b>W.9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.9-10.8</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation</p> <p><b>Speaking</b></p> <p><b>SL.9-10.1d</b> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented</p> <p><b>SL.9-10.4</b> Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• <del>What makes literature controversial?</del> What happens when we read a book through a critical lens?</li> <li>• <del>What happens when we push against authority?</del> How do different texts push against authority?</li> <li>• How do perspective and bias affect the way texts are interpreted and received?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Reading through a lens provides insight into how and why a text is reflective of the time in which it was produced and what might make it controversial.</li> <li>• Taking a risk and pushing against authority allows the opportunity to enact change.</li> </ul>



<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informational or explanatory text</li> <li>• Characteristics and structure of argument text</li> <li>• Comparison and contrast of specific details from different versions of a story or topic</li> </ul>	<ul style="list-style-type: none"> <li>• Explore an author's unfolding of ideas in informational text</li> <li>• Explore an author's unfolding of ideas in argument text</li> <li>• Analyze various accounts of the same story or information through different mediums</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Research and inquiry processes and strategies</li> <li>• Synthesis of ideas</li> <li>• Credibility characteristics</li> <li>• MLA citation</li> <li>• Characteristics and structure of argument writing</li> </ul>	<ul style="list-style-type: none"> <li>• Research varying perspectives and opinions about a text and identify how and why different audiences respond differently to the same text</li> <li>• Synthesize information from varying sources to create an original evaluation of the assigned text</li> <li>• Find and use credible sources to evaluate a text</li> <li>• Properly cite and format a research-based paper</li> <li>• Write well-researched argument papers</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Seminar discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for seminar discussion</li> <li>• Participate fully in seminar discussion</li> </ul>

## **English 10 College Prep**

### Course Information

<b>Grade(s):</b>	10
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 10 College Prep
<b>Prerequisite(s):</b>	English 9 <b>College Prep or 9 Honors</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 10 <b>College Prep</b> will extend students' analysis of texts by examining literary craft. Students will evaluate the use of literary devices in drama, fiction, non-fiction, and poetry in order to build their knowledge about literature and develop thoughtful critical stances about literature. Students will strengthen their ability to use textual evidence to support claims and illustrate their points. <b>They will also engage in various research and inquiry experiences.</b> In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p> <p>Students in <b>EN English10 CP College Prep</b> will read at least five of the books on the list of resources, <b>one of which will be <i>Macbeth</i> by William Shakespeare.</b></p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● How do I define who I am?</li> <li>● Why change?</li> <li>● How does our environment impact our lives?</li> <li>● How do I know what to believe in what I read, hear, and view?</li> <li>● Why are human relationships important?</li> <li>● Why do we seek and build community?</li> <li>● How do stories tell us about what a culture values?</li> <li>● How is conflict essential to our growth?</li> </ul>

	<ul style="list-style-type: none"> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> skilled readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By using literature as a mirror, I am also defining who I am as a reader, writer, and thinker.</li> <li>• By applying different strategies, I can change my writer's voice and develop a new approach to writing.</li> <li>• In order to understand the challenges of others, we must also understand the impact their environment is having on them.</li> <li>• Developing a critical stance and using my reading and thinking skills will allow me to discern truth from opinion and fiction.</li> <li>• Compelling literature often focuses on human relationships and helps us to understand why it's so important to develop positive connections.</li> <li>• Expanding our point of view helps us to become members of many communities and to understand each other better.</li> <li>• Stories are handed down over time to communicate the values of a culture.</li> <li>• Embracing conflict, taking a risk, and pushing against authority allows the opportunity to enact change.</li> <li>• Language is power, so it must be used responsibly.</li> <li>• Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> <li>• There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>• When engaged in discussion with my peers, I need to qualify or justify my own views and understanding and make new connections in light of the evidence and reasoning presented.</li> <li>• I will use evidence, reasoning, and analysis to support my assertions and present them in creative, thoughtful, and authentic ways.</li> </ul>
<b>Duration:</b>	One <del>Whole</del> year

<b>Credit:</b>	1 credit
<b>Course Materials/Resources:</b>	See the list of core texts below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit               <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: The Relationship between the Acquisition of Knowledge and the Loss of Innocence</li> <li>• Unit 2: Reconciling Personal Desire and Social or Family Responsibility</li> <li>• Unit 3: The Ideal Society</li> <li>• Unit 4: Defining Humanity</li> </ul>

### Core Texts:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>Challenging Texts</b>
<i>1984</i> , by George Orwell (20th century British dystopian novel) <i>The Age of Innocence</i> , by Edith Wharton (early 20th century American novel of manners)

*Brave New World*, by Adolus Huxley (20th century British dystopian novel)  
*The Color Purple*, by Alice Walker (20th century Black American epistolary novel)  
*The Glass Menagerie* by Tennessee Williams (20th century American drama)  
*The Handmaid's Tale*, by Margaret Atwood (20th century Canadian dystopian novel)  
*The Joy Luck Club*, by Amy Tan (20th century Asian-American novel)  
*Life of Pi*, by Yann Martel (21st century Canadian novel)  
*Macbeth*, by William Shakespeare (17th century British drama)  
*Never Let Me Go*, by Kazuo Ishiguro (21st century Japanese British dystopian novel)  
*Oryx and Crake*, by Margaret Atwood (21st century Canadian dystopian novel)  
*Pride and Prejudice*, by Jane Austen (18th century British novel of manners)  
*A Raisin in the Sun* by Lorraine Hansberry (20th century Black American drama)  
*The Round House*, by Louise Erdrich  
*Things Fall Apart*, by Chinua Achebe (20th century African novel)

### Grade-level Texts

*A Separate Peace*, by John Knowles (20th century American novel)  
*Brighton Beach Memoirs*, by Neil Simon (20th century American drama)  
*Bless Me, Ultima*, by Rudolpho Anaya (20th century Mexican American novel)  
*Feed*, by M.T. Anderson (21st century American dystopian novel)  
*Half of a Yellow Sun*, by Chimamanda Ngozi Adichie (21st century novel)  
*In the Time of the Butterflies*, by Julia Alvarez (20th century Dominican American novel)  
*Lord of the Flies*, by William Golding (20th century British dystopian novel)  
*The Book of Lost Things*, by John Connolly (21st century Irish young adult novel)  
*The Parable of the Sower*, by Octavia Butler (20th century dystopian novel)  
*The Pearl*, by John Steinbeck (20th century American novel)  
*The Road*, by Cormac McCarthy (21st century American dystopian novel)  
*The Secret Life of Bees*, by Sue Monk Kidd (21st century American novel)  
*This Boy's Life*, by Tobias Wolf (20th century American memoir)  
~~*The Glass Menagerie*, by Tennessee Williams (20th century American drama)~~  
~~*Life of Pi*, by Yann Martel (21st century Canadian novel)~~  
~~*Never Let Me Go*, by Kazuo Ishiguro (21st century Japanese British dystopian novel)~~

~~*A Raisin in the Sun*, by Lorraine Hansberry (20th-century Black American drama)~~  
~~*Things Fall Apart*, by Chinua Achebe (20th-century African novel)~~

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	One <del>Whole</del> Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of

	<p>district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.</p>
Learning Goals	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 9-10 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.9-10.10</b> By the end of Grade 9, read and comprehend literature, including stories, dramas, and poems, in the Grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 9–10 text complexity band independently and proficiently.</p> <p><b>RI.9-10.10</b> By the end of Grade 9, read and comprehend literary nonfiction in the Grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.9-10.2.b</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p><b>W.9-10.2.c</b> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>



**W.9-10.3.a** Engage and orient the reader by setting out a problem, situation, or observation, establishing a clear point of view and distinct personal voice.

**W.9-10.3.c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

**W.9-10.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters

**W.9-10.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.9-10.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**W.9-10.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1– 3 on up to and including Grades 9-10 page 55.)

**W.9-10.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically

**W.9.10.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.9-10.1** Demonstrate command of the conventions of standard English grammar and usage when

	<p>writing or speaking.</p> <p><b>L.9-101.a</b> Use parallel structure.</p> <p><b>CC.9-10.L.1.b</b> Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p><b>L.9-10.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.9-10.2.a</b> Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p><b>L.9-10.2.b</b> Use a colon to introduce a list or quotation.</p> <p><b>L.9-10.2.c</b> Spell correctly.</p> <p><b>L.9-10.3</b> 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> <p><b>CC.9-10.L.3.a</b> Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement</li> </ul>

<b>Understanding(s):</b>	and formulate new goals for continued growth. <ul style="list-style-type: none"> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 9-10 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> <li>• Edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: The Relationship Between the Acquisition of Knowledge and the Loss of Innocence
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b> See the list of resources above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>which are recommended choices for this unit.</del></p> <ul style="list-style-type: none"> <li>• <i>A Separate Peace</i>, by John Knowles</li> <li>• <i>The Book of Lost Things</i>, by John Connolly</li> <li>• <i>Bless Me, Ultima</i>, by Rudolpho Anaya</li> <li>• <i>The Pearl</i>, by John Steinbeck</li> <li>• <i>The Round House</i>, by Louise Erdrich</li> <li>• <i>The Secret Life of Bees</i>, by Sue Monk Kidd</li> <li>• <i>This Boy's Life</i>, by Tobias Wolf</li> </ul>
<b>Unit Overview:</b>	<p>This unit explores the relationship between the acquisition of knowledge and the loss of innocence as presented in a novel and/or memoir, among other supplemental texts. Students will consider the paradoxical effects of the acquisition of knowledge, which leads both to the death of ignorance and innocence and the birth of enlightenment and adulthood. During this unit, students will engage in numerous and varied writing activities, including an assured narrative writing experience.</p> <p>As students engage with the bigger concepts, they will also have numerous opportunities to develop their skills, particularly with narrative writing. In particular, students will spend time evaluating and applying such skills as writing realistic dialogue, using effective pacing, creating vivid descriptions, including reflection as a way of adding deeper meaning, and managing multiple plot lines, to develop experiences, events, and/or characters. Students will also further hone their ability to critically read works of literature to determine theme or central idea and how it is developed over the course of a text.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the</p>

	arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL &amp; RI.9-10.2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>RL.9-10.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>RL.9-10.9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p><b>Writing</b>  <b>W.9-10.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the relationship between the acquisition of knowledge and the loss of innocence?</li> <li>• What leads to and comprises knowledge?</li> <li>• To what extent is the loss of innocence essential for maturation?</li> </ul>

	<ul style="list-style-type: none"> <li>• How is knowledge both disillusioning and empowering?</li> <li>• How does an awareness of grief, death, loss writ large, etc., shape human experience?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There is an inverse relationship between the acquisition of knowledge and loss of innocence.</li> <li>• Experiences lead to knowledge, that which we know to be true and real.</li> <li>• In order to mature, a person must shed his innocence and see the harsh realities of the world.</li> <li>• Knowledge gives a person power by removing illusions to reveal reality.</li> <li>• When a person begins to understand death, deciding what is important and how to live also changes.</li> </ul>	
<b>Learning Goal(s):</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The inverse relationship between the acquisition of knowledge and loss of innocence</li> <li>• Theme</li> <li>• Tone</li> <li>• Narrative techniques (such as dialogue, point of view, pacing, description, reflection, and multiple plot lines)</li> <li>• Figurative language (such as metaphor, simile, personification, etc.) and allusions</li> <li>• Language functions</li> </ul>	<ul style="list-style-type: none"> <li>• Define the relationship between knowledge and loss of innocence</li> <li>• Identify and explore theme and tone in a work of literature</li> <li>• Analyze narrative techniques</li> <li>• Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.               <ul style="list-style-type: none"> <li>○ a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text</li> <li>○ b. Analyze nuances in the meaning of words with similar denotations</li> </ul> </li> <li>• Apply knowledge of language to understand how language functions in different contexts to comprehend more fully when reading</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Thematic meanings in writing</li> <li>• Connections between writing and life</li> <li>• Characteristics and structure of narrative text</li> <li>• Language functions</li> </ul>	<ul style="list-style-type: none"> <li>• Identify thematic meanings</li> <li>• Make connections among and between various writing pieces and personal experience</li> <li>• Employ narrative techniques to write compelling, well organized narratives.</li> <li>• Apply knowledge of language to understand how language functions in different contexts in order to make effective choices for meaning or style</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Language functions</li> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Apply knowledge of language to understand how language functions in different contexts, to comprehend more fully when listening</li> <li>• Participate fully in collaborative discussions with peers</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: Reconciling Personal Desire and Social or Family Responsibility
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>One of the following works of American drama is required for this unit:</p> <ul style="list-style-type: none"> <li>• <i>Brighton Beach Memoirs</i>, by Neil Simon</li> <li>• <i>The Glass Menagerie</i>, by Tennessee Williams</li> <li>• <i>A Raisin in the Sun</i>, by Lorraine Hansberry</li> </ul> <p>See the list of core texts above for all available additional book selections.</p>



<b>Unit Overview:</b>	<p>This unit explores the tension between personal desire and social/familial responsibility, as presented in a major work of American drama. Students will encounter, analyze, and critique characters who must navigate this tension and choose between their responsibilities and desires. Students will consider the role this tension plays in forging social bonds and forming a cohesive sense of self. During this unit, students will engage in numerous and varied writing, speaking, and/or multimodal activities, including an assured analytic writing assignment.</p> <p>Throughout this unit, students will explore the characteristics of effective argument in speech and writing. They will learn how to apply their knowledge to the creation of their own argument text, paying close attention to the use of textual evidence to support claims and counterclaims. Students will also develop their ability to write more sophisticated informative or explanatory texts as they express their learning and share it with others. While reading, students will also be asked to analyze the author's choice regarding structure, pacing, and word choice.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>R.L.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and</p>

	<p>tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>RL.9-10.5</b> Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>RI.9-10.9</b> Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts</p> <p><b>Writing</b></p> <p><b>W.9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>Speaking and Listening</b></p> <p><b>SL.9-10.1.c</b> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• (How) can one reconcile personal desire with social and family responsibility, especially when these things are in conflict?</li> <li>• How are an individual's values affected by the families and societies that produced them?</li> <li>• What, if anything, do individuals owe to their families and societies?</li> <li>• What is the relationship between freedom and responsibility?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are consequences that result when individual desire is in conflict with family and/or social responsibilities.</li> <li>• Individual values are shaped by family and society.</li> <li>• If a person has been nurtured and supported, he usually feels he owes a debt to his family and/or</li> </ul>

	society. ● With freedom comes great responsibility.	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>● The conflict between personal desire and family and/or social responsibility</li> <li>● Complex characters</li> <li>● Conventions specific to drama, including dramatic dialogue, stage directions, and extra-literary devices (lighting, sound effects, music, props, etc.)</li> <li>● Relevant US document of historical and literary significance.</li> <li>● Text structure</li> <li>● Connotation</li> <li>● Allusions (literary, religious, historical, scientific, etc.)</li> <li>● Literary devices (such as symbol, motif, metaphor)</li> </ul>	<ul style="list-style-type: none"> <li>● Identify and interpret the significance of conflicts</li> <li>● Apply an understanding of dramatic techniques to an interpretation of an American drama</li> <li>● Apply understanding of text structure, connotative meanings, allusions, and literary devices to an interpretation of literature</li> <li>● Analyze at least one seminal US document of historical and literary significance</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>● Thesis</li> <li>● Claim and evidence</li> <li>● Literary analysis</li> <li>● Organizational strategies</li> <li>● Formal academic tone</li> <li>● Conventions of standard English</li> </ul>	<ul style="list-style-type: none"> <li>● Write a thesis-driven, comparative literary analysis essay:             <ul style="list-style-type: none"> <li>○ Compose reasonable claims and supporting claims based on evidence.</li> <li>○ Select appropriate textual evidence to support claims and supporting claims.</li> <li>○ Organize ideas clearly and effectively both within and between</li> </ul> </li> </ul>

		<p>paragraphs</p> <ul style="list-style-type: none"> <li>○ Employ a formal, academic tone using domain specific vocabulary and precise language</li> <li>○ Provide an effective conclusion</li> <li>○ Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>● Question formulation strategies (like QFT)</li> <li>● The protocols and expectations for civil, inclusive discourse</li> </ul>	<ul style="list-style-type: none"> <li>● Ask questions to deepen understanding</li> <li>● Bring peers into the discussion</li> <li>● Clarify, verify, or challenge ideas</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: The Ideal Society
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of core texts above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>● <i>Never Let Me Go</i>, by Kazuo Ishiguro</li> <li>● <i>The Lord of the Flies</i>, by William Golding</li> <li>● <i>The Parable of the Sower</i>, by Octavia Butler</li> <li>● <i>The Road</i>, by Cormac McCarthy</li> <li>● <i>In the Time of the Butterflies</i>, by Julia Alvarez</li> </ul>
<b>Unit Overview:</b>	This unit considers the desire to establish ideal societies and the extent to which this is possible.

	<p>Students will read novels that present dystopian worlds, each beginning with a utopian impulse. Additionally, they will read supplemental informational texts as they probe the conflict between individual freedom and governmental control or even tyranny. During this unit, students will engage in numerous and varied writing activities, including an assured seminar discussion experience.</p> <p>As students continue to understand how to use and cite strong and thorough textual evidence to support assertions in their writing, they will also expand this knowledge and apply it to their ability to participate fully and effectively in collaborative discussions, including Socratic seminars as well as other types of formal discussion.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p><b>RI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RI.9-10.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper)</p> <p><b>RI.9-10.5</b></p>

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

**RI.9-10.6** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose

**RI.9-10.8**

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

**Writing:**

**W.9-10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research

**W.9-10.9.b** Apply Grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”)

**Speaking and Listening**

**SL.9-10.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively

**SL.9-10.1.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.

**SL.9-10.1.b** Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed

	<p><b>SL.9-10.1.d</b> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented</p> <p><b>SL.9-10.3</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is Utopia? Is it possible to achieve an ideal society?</li> <li>• How do utopian societies reflect humanity’s hopes and dreams?</li> <li>• What is dystopia? Is it inevitable?</li> <li>• How do fictional dystopias reflect real historical situations?</li> <li>• Is the conflict between individual freedom and governmental order reconcilable?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• A perfect society is just not possible.</li> <li>• Perfection might not be possible, but it helps to inspire hopes and dreams.</li> <li>• Dystopia can be avoided if people are reasonable and work together.</li> <li>• Fictional dystopias are often a mirror reflecting real-life situations.</li> <li>• Freedom and control may seem like opposites but can actually work together.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Definitions of “utopia” and “dystopia”</li> <li>• Conventions of utopian and dystopian literature</li> <li>• Conventions of literary nonfiction and informational texts</li> <li>• The relationship between dystopian literature and historical situations</li> <li>• Figures of speech and rhetorical devices, such as satire and sarcasm</li> <li>• Qualities of fallacious reasoning, such as distortion and exaggeration of facts or</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze how authors use structure and language (including diction, figures of speech, tone and rhetorical strategies) and structure to develop arguments</li> <li>• Interpret and evaluate the effectiveness of arguments and specific claims in informational texts Identify fallacious arguments</li> <li>• Effectively employ reference materials to support understanding and arguments</li> <li>• Apply an understanding of utopia and</li> </ul>

	evidence <ul style="list-style-type: none"> <li>Usefulness of reference materials, both print and digital, such as dictionaries, glossaries, thesauruses, etc.</li> </ul>	dystopia to an interpretation of literature <ul style="list-style-type: none"> <li>Make connections between and among fiction and nonfiction (including historical events and nonfiction texts)</li> <li></li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Literary and informational text evidence</li> <li>Reading standards</li> </ul>	<ul style="list-style-type: none"> <li>Use evidence from literary and informational to support analysis</li> <li>Apply reading standards to writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Seminar discussion techniques</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for and productively participate in seminar discussion</li> <li>Collaborate with peers</li> <li>Evaluate a speaker's rhetoric and assertions</li> </ul>

<b>Unit Number and Title:</b>	Unit 4: Defining Humanity
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>The following 17th century British drama must be taught during this unit:</p> <ul style="list-style-type: none"> <li><i>Macbeth</i>, by William Shakespeare</li> </ul> <p>See the list of core texts above for all available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li><i>Half of a Yellow Sun</i>, by Chimamanda Ngozi Adichie (21st century novel)</li> <li><i>Things Fall Apart</i>, by Chinua Achebe</li> <li><i>The Color Purple</i>, by Alice Walker</li> </ul>



<b>Unit Overview:</b>	<p>This unit investigates what it means to be human. Students will question and consider the special qualities we ascribe to humanity that separate us from beasts. Additionally, students will read works that explore the relationship between gender and humanity. During this unit, students will engage in numerous and varied writing activities, including an assured multimodal presentation.</p> <p>In this final unit of the year, students return again to character development as they immerse themselves in the craft used by the Bard to create some of the most memorable characters of all time. To do this, they will examine conflicting motivations of characters and how those characters are developed over the course of a text. Students will also create multimodal presentations that draw on all their writing and speaking knowledge while also incorporating the digital media most appropriate for the task at hand.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p> <p><b>RL.9-10.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone)</p> <p><b>RL.9-10.6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature</p>

**RL.9-10.7** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus)

**RI.9-10.7** Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account

### **Writing**

**W.9-10.2.a** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful for aiding comprehension

**W.9-10.9.a** Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”)

### **Speaking and Listening**

**SL.9-10.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**SL.9-10.5** 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.9-10.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See Grades 9-10 Language standards 1 and 3 for specific expectations.)

<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What defines humanity? What does it mean, ultimately, to be human?</li> <li>• What, if anything, separates humans from beasts?</li> <li>• What qualities do we associate with masculinity and femininity?</li> <li>• How do these gender associations complicate and/or enhance our understanding of humanity?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Being human involves the capacity to empathize.</li> <li>• Language and compassion separate humans from beasts.</li> <li>• The qualities of masculinity and femininity have changed over time and continue to shift.</li> <li>• Gender associations can both complicate and enhance our understanding of humanity.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Shakespearean tragedy and the academic language associated with tragedy, such as hubris, hamartia, and catastrophe</li> <li>• Iambic pentameter as the standard poetic form of Elizabethan drama and verse</li> <li>• The significance of variations in standard metrical patterns</li> <li>• Literary terms associated with the study of drama and common in Shakespearean plays, such as pun, soliloquy, and aside</li> <li>• Archaic language</li> <li>• The definition of empathy and how it helps to understand humanity</li> </ul>	<ul style="list-style-type: none"> <li>• Comprehend Shakespeare's <i>Macbeth</i> by reading independently</li> <li>• Analyze how an author/director draws on and transforms source material in a specific work (<i>Macbeth</i>)</li> <li>• Apply an understanding of tragedy as a genre to an interpretation of <i>Macbeth</i></li> <li>• Identify iambic pentameter and significant moments of its variation in <i>Macbeth</i></li> <li>• Analyze and interpret the significance of language in <i>Macbeth</i> (including metrics, figurative language, and dramatic techniques)</li> <li>• Define "archaic language"</li> <li>• Define "empathy"</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Topics for writing</li> <li>• Organizational strategies</li> <li>• Formatting, graphics, multimedia appropriate to audience, purpose, and task</li> </ul>	<ul style="list-style-type: none"> <li>• Compose and present an engaging, substantive, well organized multimodal present using a style appropriate to purpose, audience, and task</li> <li>• Employ technology strategically and effectively</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Multimodal presentation techniques</li> <li>• Digital media strategies</li> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Use multimodal presentation techniques and digital media strategies to share new understandings</li> <li>• Comprehend Shakespeare's <i>Macbeth</i> by collaborating with peers and engaging in teacher-led discussions</li> </ul>

## **English 10 Honors**

### Course Information

<b>Grade(s):</b>	10
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 10 Honors
<b>Prerequisite(s):</b>	English 9 <b>College Prep or 9 Honors</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 10 Honors will extend students' analysis of texts by examining literary craft. Students will evaluate the use of literary devices in drama, fiction, non-fiction, and poetry in order to build their knowledge about literature and develop thoughtful critical stances about literature. Students will strengthen their ability to use textual evidence to support claims and illustrate their points. <b>They will also engage in various research and inquiry experiences.</b> In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p> <p><b>Honors-Level courses are similar to College Preparatory courses by design, yet require students to explore topics and concepts more deeply and analyze texts and information that are beyond grade level expectations. Students in Honors classes are expected to read and analyze complex texts and information independently, without significant scaffolding, and at a much quicker pace. Students should also be capable of independently expressing their thoughts and understandings through a variety of written formats with sophistication and in order to meet the needs of both task and audience. The expectations for skill demonstration, content mastery, and work habits are above grade level.</b></p> <p><b><del>Honors-Level English courses are similar to College Preparatory courses by design, but provide further opportunities for students to work independently, to explore topics and concepts more</del></b></p>

	<p><del>deeply, and to analyze texts that are above grade level. Students in Honors English read across genres and are expected to read and analyze complex texts independently, which enables students to read a greater number of texts. In addition, reading and writing units move at a much quicker pace. Students in an honors English course write for a variety of purposes and audiences independently and are assessed on the depth of analysis across varied texts and across multiple genres. The sophistication of their writing style, and the complexity of their critical thinking drive thoughtful responses that enhance their understanding of the subject of English and strengthen their skills as readers, writers, listeners and speakers. Students are expected to sustain both the reading and writing processes with interest and attention. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</del></p> <p>Students in <b>EN English</b> 10 Honors will read at least six of the books on the list of resources, and at least one of these texts will be used in each of the four thematic units. At least four of the six required texts will be from the challenging text band, <del>one of which will be <i>Macbeth</i> by William Shakespeare.</del></p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> <b>skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>

<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• By using literature as a mirror, I am also defining who I am as a reader, writer, and thinker.</li> <li>• By applying different strategies, I can change my writer's voice and develop a new approach to writing.</li> <li>• In order to understand the challenges of others, we must also understand the impact their environment is having on them.</li> <li>• Developing a critical stance and using my reading and thinking skills will allow me to discern truth from opinion and fiction.</li> <li>• Compelling literature often focuses on human relationships and helps us to understand why it's so important to develop positive connections.</li> <li>• Expanding our point of view helps us to become members of many communities and to understand each other better.</li> <li>• Stories are handed down over time to communicate the values of a culture.</li> <li>• Embracing conflict, taking a risk, and pushing against authority allows the opportunity to enact change.</li> <li>• Language is power, so it must be used responsibly.</li> <li>• Finding one's own path to a community of readers, writers and thinkers helps support the development of a personal writing voice.</li> <li>• There are habits of practice that are useful to help individuals define themselves as readers, writers, and thinkers.</li> <li>• When engaged in discussion with my peers, I need to qualify or justify my own views and understanding and make new connections in light of the evidence and reasoning presented.</li> <li>• I will use evidence, reasoning, and analysis to support my assertions and present them in creative, thoughtful, and authentic ways.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	<b>One <del>Whole</del></b> year 1 credit
<b>Course Materials/Resources:</b>	See the list of core texts below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.



<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit               <ul style="list-style-type: none"> <li>◦ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: The Relationship between the Acquisition of Knowledge and the Loss of Innocence</li> <li>• Unit 2: Reconciling Personal Desire and Social or Family Responsibility</li> <li>• Unit 3: The Ideal Society</li> <li>• Unit 4: Defining Humanity</li> </ul>

### Core Texts:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>Challenging Texts</b>
<p><i>1984</i>, by George Orwell (20th century British dystopian novel)</p> <p><i>The Age of Innocence</i>, by Edith Wharton (early 20th century American novel of manners)</p> <p><i>Brave New World</i>, by Adolus Huxley (20th century British dystopian novel)</p> <p><i>The Color Purple</i>, by Alice Walker (20th century Black American epistolary novel)</p> <p><i>The Glass Menagerie</i> by Tennessee Williams (20th century American drama)</p> <p><i>The Handmaid's Tale</i>, by Margaret Atwood (20th century Canadian dystopian novel)</p> <p><i>The Joy Luck Club</i>, by Amy Tan (20th century Asian-American novel)</p> <p><i>Life of Pi</i>, by Yann Martel (21st century Canadian novel)</p> <p><i>Macbeth</i>, by William Shakespeare (17th century British drama)</p>

*Never Let Me Go*, by Kazuo Ishiguro (21st century Japanese British dystopian novel)  
*Oryx and Crake*, by Margaret Atwood (21st century Canadian dystopian novel)  
*Pride and Prejudice*, by Jane Austen (18th century British novel of manners)  
*A Raisin in the Sun* by Lorraine Hansberry (20th century Black American drama)  
*The Round House*, by Louise Erdrich  
*Things Fall Apart*, by Chinua Achebe (20th century African novel)

### Grade-level Texts

~~*A Raisin in the Sun*, by Lorraine Hansberry (20th century Black American drama)~~  
*A Separate Peace*, by John Knowles (20th century American novel)  
*Brighton Beach Memoirs*, by Neil Simon (20th century American drama)  
*Bless Me, Ultima*, by Rudolpho Anaya (20th century Mexican American novel)  
*Feed*, by M.T. Anderson (21st century American dystopian novel)  
*Half of a Yellow Sun*, by Chimamanda Ngozi Adichie (21st century novel)  
*In the Time of the Butterflies*, by Julia Alvarez (20th century Dominican American novel)  
~~*Life of Pi*, by Yann Martel (21st century Canadian novel)~~  
*Lord of the Flies*, by William Golding (20th century British dystopian novel)  
~~*Never Let Me Go*, by Kazuo Ishiguro (21st century Japanese British dystopian novel)~~  
*The Book of Lost Things*, by John Connolly (21st century Irish young adult novel)  
~~*The Glass Menagerie*, by Tennessee Williams (20th century American drama)~~  
*The Parable of the Sower*, by Octavia Butler (20th century dystopian novel)  
*The Pearl*, by John Steinbeck (20th century American novel)  
*The Road*, by Cormac McCarthy (21st century American dystopian novel)  
*The Secret Life of Bees*, by Sue Monk Kidd (21st century American novel)  
~~*Things Fall Apart*, by Chinua Achebe (20th century African novel)~~  
*This Boy's Life*, by Tobias Wolf (20th century American memoir)

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	One <del>Whole</del> Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 9-10 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.9-10.10</b> By the end of Grade 9, read and comprehend literature, including stories, dramas, and poems, in the Grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 9–10 text complexity band independently and proficiently.</p> <p><b>RI.9-10.10</b> By the end of Grade 9, read and comprehend literary nonfiction in the Grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of Grade 10, read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.9-10.2.b</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p><b>W.9-10.2.c</b> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p><b>W.9-10.3.a</b> Engage and orient the reader by setting out a problem, situation, or observation, establishing a clear point of view and distinct personal voice.</p> <p><b>W.9-10.3.c</b> Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>
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	<p><b>W.9-10.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</p> <p><b>W.9-10.3.e</b> Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>W.9-10.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1– 3 on up to and including Grades 9-10 page 55.)</p> <p><b>W.9-10.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically</p> <p><b>W.9.10.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language</b></p> <p><b>L.9-10.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.9-10.1.a</b> Use parallel structure.</p> <p><b>CC.9-10.L.1.b</b> Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>
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	<p><b>L.9-10.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.9-10.2.a</b> Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p><b>L.9-10.2.b</b> Use a colon to introduce a list or quotation.</p> <p><b>L.9-10.2.c</b> Spell correctly.</p> <p><b>L.9-10.3</b> 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> <p><b>CC.9-10.L.3.a</b> Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> </ul>

	<ul style="list-style-type: none"> <li>Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 9-10 text band.</li> <li>Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 9-10 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>MLA style (humanities)</li> <li>APA style (sciences)</li> <li>Turabian's Manual (research)</li> <li>Spelling rules and tools</li> <li>Metacognition</li> <li>Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>Use technology appropriately</li> <li>Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>Spell correctly.</li> <li>Write metacognitive reflections.</li> <li>Employ personal voice.</li> <li>Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> <li>• Edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: The Relationship between the Acquisition of Knowledge and the Loss of Innocence
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b> See the list of resources above for all available book selections. The following books are <del>recommended</del> best aligned with this unit: <del>choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>A Separate Peace</i>, by John Knowles</li> <li>• <i>The Book of Lost Things</i>, by John Connolly</li> <li>• <i>The Joy Luck Club</i>, by Amy Tan</li> <li>• <i>Letters to a Young Poet</i>, by Rainer Maria Rilke</li> <li>• <i>Life of Pi</i>, by Yann Martel</li> <li>• <i>Bless Me, Ultima</i>, by Rudolpho Anaya</li> <li>• <i>The Round House</i>, by Louise Erdrich</li> <li>• <i>This Boy's Life</i>, by Tobias Wolf</li> </ul>
<b>Unit Overview:</b>	<p>This unit explores the relationship between the acquisition of knowledge and the loss of innocence as presented in a novel and/or memoir, among other supplemental texts. Students will consider the paradoxical effects of the acquisition of knowledge, which leads both to the death of ignorance and innocence and the birth of enlightenment and adulthood. During this unit, students will engage in numerous and varied writing activities, including an assured narrative writing experience.</p> <p>As students engage with the bigger concepts, they will also have numerous opportunities to develop their skills, particularly with narrative writing. In particular, students will spend time evaluating and applying such skills as writing realistic dialogue, using effective pacing, creating vivid descriptions, including reflection as a way of adding deeper meaning, and managing multiple plot lines, to develop experiences, events, and/or characters. Students will also further hone their ability to critically read works of literature to determine theme or central idea and how it is developed over the course of a text.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the</p>

	arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL &amp; RI.9-10.2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>RL.9-10.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>RL.9-10.9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p><b>Writing</b>  <b>W.9-10.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the relationship between the acquisition of knowledge and the loss of innocence?</li> <li>• What leads to and comprises knowledge?</li> <li>• To what extent is the loss of innocence essential for maturation?</li> </ul>

	<ul style="list-style-type: none"> <li>• How is knowledge both disillusioning and empowering?</li> <li>• How does an awareness of grief, death, loss writ large, etc., shape human experience?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There is an inverse relationship between the acquisition of knowledge and loss of innocence.</li> <li>• Experiences lead to knowledge, that which we know to be true and real.</li> <li>• In order to mature, a person must shed his innocence and see the harsh realities of the world.</li> <li>• Knowledge gives a person power by removing illusions to reveal reality.</li> <li>• When a person begins to understand death, deciding what is important and how to live also changes.</li> </ul>	
<b>Learning Goal(s):</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The inverse relationship between the acquisition of knowledge and loss of innocence</li> <li>• Theme</li> <li>• Tone</li> <li>• Narrative techniques (such as dialogue, point of view, pacing, description, reflection, and multiple plot lines)</li> <li>• Figurative language (such as metaphor, simile, personification, etc.) and allusions</li> <li>• Language functions</li> </ul>	<ul style="list-style-type: none"> <li>• Define the relationship between knowledge and loss of innocence</li> <li>• Identify and explore theme and tone in a work of literature</li> <li>• Analyze narrative techniques</li> <li>• Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.               <ul style="list-style-type: none"> <li>○ a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text</li> <li>○ b. Analyze nuances in the meaning of words with similar denotations</li> </ul> </li> <li>• Apply knowledge of language to understand how language functions in different contexts to comprehend more fully when reading</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Thematic meanings in writing</li> <li>• Connections between writing and life</li> <li>• Characteristics and structure of narrative text</li> <li>• Language functions</li> </ul>	<ul style="list-style-type: none"> <li>• Identify thematic meanings</li> <li>• Make connections among and between various writing pieces and personal experience</li> <li>• Employ narrative techniques to write compelling, well organized narratives.</li> <li>• Apply knowledge of language to understand how language functions in different contexts in order to make effective choices for meaning or style</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Language functions</li> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Apply knowledge of language to understand how language functions in different contexts, to comprehend more fully when listening</li> <li>• Participate fully in collaborative discussions with peers</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: Reconciling Personal Desire and Social or Family Responsibility
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>One of the following works of American drama is required for this unit:</p> <ul style="list-style-type: none"> <li>• <i>Brighton Beach Memoirs</i>, by Neil Simon</li> <li>• <i>The Glass Menagerie</i>, by Tennessee Williams</li> <li>• <i>A Raisin in the Sun</i>, by Lorraine Hansberry</li> </ul> <p>The following novels are <del>additional</del> best aligned with this unit: <del>recommended texts for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Age of Innocence</i>, by Edith Wharton</li> </ul>

	<ul style="list-style-type: none"> <li>● <i>Pride and Prejudice</i>, by Jane Austen</li> </ul> <p>See the list of resources above for all available book selections.</p>
<b>Unit Overview:</b>	<p>This unit explores the tension between personal desire and social/familial responsibility, as presented in a major work of American drama. Students will encounter, analyze, and critique characters who must navigate this tension and choose between their responsibilities and desires. Students will consider the role this tension plays in forging social bonds and forming a cohesive sense of self. During this unit, students will engage in numerous and varied writing, speaking, and/or multimodal activities, including an assured analytic writing assignment.</p> <p>Throughout this unit, students will explore the characteristics of effective argument in speech and writing. They will learn how to apply their knowledge to the creation of their own argument text, paying close attention to the use of textual evidence to support claims and counterclaims. Students will also develop their ability to write more sophisticated informative or explanatory texts as they express their learning and share it with others. While reading, students will also be asked to analyze the author's choice regarding structure, pacing, and word choice.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>

	<p><b>R.L.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>RL.9-10.5</b> Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>RI.9-10.9</b> Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts</p> <p><b>Writing</b></p> <p><b>W.9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>Speaking and Listening</b></p> <p><b>SL.9-10.1.c</b> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• (How) can one reconcile personal desire with social and family responsibility, especially when these things are in conflict?</li> <li>• How are an individual's values affected by the families and societies that produced them?</li> <li>• What, if anything, do individuals owe to their families and societies?</li> <li>• What is the relationship between freedom and responsibility?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• There are consequences that result when individual desire is in conflict with family and/or social responsibilities.</li> </ul>

	<ul style="list-style-type: none"> <li>• Individual values are shaped by family and society.</li> <li>• If a person has been nurtured and supported, he usually feels he owes a debt to his family and/or society.</li> <li>• With freedom comes great responsibility.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The conflict between personal desire and family and/or social responsibility</li> <li>• Complex characters</li> <li>• Conventions specific to drama, including dramatic dialogue, stage directions, and extra-literary devices (lighting, sound effects, music, props, etc.)</li> <li>• Relevant US document of historical and literary significance.</li> <li>• Text structure</li> <li>• Connotation</li> <li>• Allusions (literary, religious, historical, scientific, etc.)</li> <li>• Literary devices (such as symbol, motif, metaphor)</li> </ul>	<ul style="list-style-type: none"> <li>• Identify and interpret the significance of conflicts</li> <li>• Apply an understanding of dramatic techniques to an interpretation of an American drama</li> <li>• Apply understanding of text structure, connotative meanings, allusions, and literary devices to an interpretation of literature</li> <li>• Analyze at least one seminal US document of historical and literary significance</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Thesis</li> <li>• Claim and evidence</li> <li>• Literary analysis</li> <li>• Organizational strategies</li> <li>• Formal academic tone</li> <li>• Conventions of standard English</li> </ul>	<ul style="list-style-type: none"> <li>• Write a thesis-driven, comparative literary analysis essay:               <ul style="list-style-type: none"> <li>○ Compose reasonable claims and supporting claims based on evidence.</li> <li>○ Select appropriate textual evidence to support claims and supporting claims.</li> </ul> </li> </ul>

		<ul style="list-style-type: none"> <li>○ Organize ideas clearly and effectively both within and between paragraphs</li> <li>○ Employ a formal, academic tone using domain specific vocabulary and precise language</li> <li>○ Provide an effective conclusion</li> <li>○ Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>● Question formulation strategies (like QFT)</li> <li>● The protocols and expectations for civil, inclusive discourse</li> </ul>	<ul style="list-style-type: none"> <li>● Ask questions to deepen understanding</li> <li>● Bring peers into the discussion</li> <li>● Clarify, verify, or challenge ideas</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: The Ideal Society
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>See the list of resources above for all available book selections. The following books are <b>best aligned with this unit:</b> <del>recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>● <i>1984</i>, by George Orwell</li> <li>● <i>Brave New World</i>, by Aldous Huxley</li> <li>● <i>The Handmaid's Tale</i>, by Margaret Atwood</li> <li>● <i>Lord of the Flies</i>, by William Golding</li> <li>● <i>In the Time of the Butterflies</i>, by Julia Alvarez</li> <li>● <i>Never Let Me Go</i>, by Kazuo Ishiguro</li> <li>● <i>Oryx and Crake</i>, by Margaret Atwood</li> </ul>



	<ul style="list-style-type: none"> <li>• <i>The Parable of the Sower</i>, by Octavia Butler</li> <li>• <i>The Road</i>, by Cormac McCarthy</li> </ul>
<b>Unit Overview:</b>	<p>This unit considers the desire to establish ideal societies and the extent to which this is possible. Students will read novels that present dystopian worlds, each beginning with a utopian impulse. Additionally, they will read supplemental informational texts as they probe the conflict between individual freedom and governmental control or even tyranny. During this unit, students will engage in numerous and varied writing activities, including an assured seminar discussion experience.</p> <p>As students continue to understand how to use and cite strong and thorough textual evidence to support assertions in their writing, they will also expand this knowledge and apply it to their ability to participate fully and effectively in collaborative discussions, including Socratic seminars as well as other types of formal discussion.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p><b>RI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>RI.9-10.4</b></p>

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper)

**RI.9-10.5**

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

**RI.9-10.6** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose

**RI.9-10.8**

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

**Writing:**

**W.9-10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research

**W.9-10.9.b** Apply Grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”)

**Speaking and Listening**

**SL.9-10.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively

**SL.9-10.1.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.

	<p><b>SL.9-10.1.b</b> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed</p> <p><b>SL.9-10.1.d</b> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented</p> <p><b>SL.9-10.3</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is Utopia? Is it possible to achieve an ideal society?</li> <li>• How do utopian societies reflect humanity’s hopes and dreams?</li> <li>• What is dystopia? Is it inevitable?</li> <li>• How do fictional dystopias reflect real historical situations?</li> <li>• Is the conflict between individual freedom and governmental order reconcilable?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• A perfect society is just not possible.</li> <li>• Perfection might not be possible, but it helps to inspire hopes and dreams.</li> <li>• Dystopia can be avoided if people are reasonable and work together.</li> <li>• Fictional dystopias are often a mirror reflecting real-life situations.</li> <li>• Freedom and control may seem like opposites but can actually work together.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Definitions of “utopia” and “dystopia”</li> <li>• Conventions of utopian and dystopian literature</li> <li>• Conventions of literary nonfiction and informational texts</li> <li>• The relationship between dystopian literature and historical situations</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze how authors use structure and language (including diction, figures of speech, tone and rhetorical strategies) and structure to develop arguments</li> <li>• Interpret and evaluate the effectiveness of arguments and specific claims in informational texts Identify fallacious</li> </ul>

	<ul style="list-style-type: none"> <li>Figures of speech and rhetorical devices, such as satire and sarcasm</li> <li>Qualities of fallacious reasoning, such as distortion and exaggeration of facts or evidence</li> <li>Usefulness of reference materials, both print and digital, such as dictionaries, glossaries, thesauruses, etc.</li> </ul>	<ul style="list-style-type: none"> <li>arguments</li> <li>Effectively employ reference materials to support understanding and arguments</li> <li>Apply an understanding of utopia and dystopia to an interpretation of literature</li> <li>Make connections between and among fiction and nonfiction (including historical events and nonfiction texts)</li> <li></li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Literary and informational text evidence</li> <li>Reading standards</li> </ul>	<ul style="list-style-type: none"> <li>Use evidence from literary and informational to support analysis</li> <li>Apply reading standards to writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Seminar discussion techniques</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for and productively participate in seminar discussion</li> <li>Collaborate with peers</li> <li>Evaluate a speaker's rhetoric and assertions</li> </ul>

<b>Unit Number and Title:</b>	Unit 4: Defining Humanity
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter

<b>Resource(s):</b>	<p>The following 17th century British drama must be taught during this unit:</p> <ul style="list-style-type: none"> <li>• <i>Macbeth</i>, by William Shakespeare</li> </ul> <p>See the list of core texts above for all available book selections. The following books <a href="#">are best aligned with this unit: <del>are recommended choices for this unit:</del></a></p> <ul style="list-style-type: none"> <li>• <i>Things Fall Apart</i>, by Chinua Achebe</li> <li>• <i>The Color Purple</i>, by Alice Walker</li> </ul>
<b>Unit Overview:</b>	<p>This unit investigates what it means to be human. Students will question and consider the special qualities we ascribe to humanity that separate us from beasts. Additionally, students will read works that explore the relationship between gender and humanity. During this unit, students will engage in numerous and varied writing activities, including an assured multimodal presentation.</p> <p>In this final unit of the year, students return again to character development as they immerse themselves in the craft used by the Bard to create some of the most memorable characters of all time. To do this, they will examine conflicting motivations of characters and how those characters are developed over the course of a text. Students will also create multimodal presentations that draw on all their writing and speaking knowledge while also incorporating the digital media most appropriate for the task at hand.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b> <b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p>

**RL.9-10.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone)

**RL.9-10.6** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature

**RL.9-10.7** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus)

**RL.9-10.7** Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account

### **Writing**

**W.9-10.2.a** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful for aiding comprehension

**W.9-10.9.a** Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”)

### **Speaking and Listening**

**SL.9-10.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

	<p><b>SL.9-10.4</b> Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p> <p><b>SL.9-10.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p><b>SL.9-10.6</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See Grades 9-10 Language standards 1 and 3 for specific expectations.)</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What defines humanity? What does it mean, ultimately, to be human?</li> <li>• What, if anything, separates humans from beasts?</li> <li>• What qualities do we associate with masculinity and femininity?</li> <li>• How do these gender associations complicate and/or enhance our understanding of humanity?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Being human involves the capacity to empathize.</li> <li>• Language and compassion separate humans from beasts.</li> <li>• The qualities of masculinity and femininity have changed over time and continue to shift.</li> <li>• Gender associations can both complicate and enhance our understanding of humanity.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Shakespearean tragedy and the academic language associated with tragedy, such as hubris, hamartia, and catastrophe</li> <li>• Iambic pentameter as the standard poetic form of Elizabethan drama and verse</li> <li>• The significance of variations in standard metrical patterns</li> <li>• Literary terms associated with the study of</li> </ul>	<ul style="list-style-type: none"> <li>• Comprehend Shakespeare's <i>Macbeth</i> by reading independently</li> <li>• Analyze how an author/director draws on and transforms source material in a specific work (<i>Macbeth</i>)</li> <li>• Apply an understanding of tragedy as a genre to an interpretation of <i>Macbeth</i></li> <li>• Identify iambic pentameter and significant</li> </ul>

	drama and common in Shakespearean plays, such as pun, soliloquy, and aside <ul style="list-style-type: none"> <li>• Archaic language</li> <li>• The definition of empathy and how it helps to understand humanity</li> </ul>	moments of its variation in <i>Macbeth</i> <ul style="list-style-type: none"> <li>• Analyze and interpret the significance of language in <i>Macbeth</i> (including metrics, figurative language, and dramatic techniques)</li> <li>• Define “archaic language”</li> <li>• Define “empathy”</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Topics for writing</li> <li>• Organizational strategies</li> <li>• Formatting, graphics, multimedia appropriate to audience, purpose, and task</li> </ul>	<ul style="list-style-type: none"> <li>• Compose and present an engaging, substantive, well organized multimodal present using a style appropriate to purpose, audience, and task</li> <li>• Employ technology strategically and effectively</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Multimodal presentation techniques</li> <li>• Digital media strategies</li> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Use multimodal presentation techniques and digital media strategies to share new understandings</li> <li>• Comprehend Shakespeare’s <i>Macbeth</i> by collaborating with peers and engaging in teacher-led discussions</li> </ul>



## **English 11 College Prep**

### Course Information

<b>Grade(s):</b>	11
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 11 <b>College Prep</b>
<b>Prerequisite(s):</b>	English 10 <b>College Prep</b> or <b>10 Honors</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 11 <b>College Prep</b> will provide students opportunities to study American literature and consider how lives have been shaped by the American experience. Students will apply varied strategies including inquiry, collaboration, and analysis to interpret, evaluate, and synthesize ideas across increasingly sophisticated texts. <b>One such text which all students in this course will read is <i>The Great Gatsby</i> by F. Scott Fitzgerald.</b> This course focuses on deepening students' <del>personal</del> academic responses to texts while considering the perspectives of history and culture as they consider the assumptions within texts and within their own thinking. Students will engage in varied performance tasks including seminar discussions <b>and research experiences</b>. In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p> <p>For each of the units in English 11 <b>College Prep</b>, students will read at least one of the books on the list <del>at the end of this document</del> for a total of four assured major reading experiences, <b>and at least one of those</b></p>

	books will be from the challenging list. <del>At least three of these texts will be from the accessible or challenging text bands.</del>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del>-skilled readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• I shape and define my identity through interactions with others as well as the stories and artifacts of society.</li> <li>• Change is the only way to progress.</li> <li>• Our environment is intricately connected to happiness and well-being; without a stable and healthy environment, an individual will suffer and fail to progress.</li> <li>• When I read, hear, or view content presented in the world, I must do so with a critical mind and a set of skills that will help me determine the credibility of the information.</li> <li>• Human relationships are what keep us tethered to the world and encourage us to abide by the social contract.</li> <li>• People need a community to feel safe and happy; communities are essential for human progress.</li> <li>• Stories contain all of human endeavors and challenges; they reveal what is important to a group or community.</li> <li>• If we never experience conflict, there is nothing to overcome; conflict is essential for reflecting and growing.</li> </ul>

	<ul style="list-style-type: none"> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• To develop my own unique writer's voice, I will need to engage consistently in authentic writing experiences and experiment with various strategies until I find what works for me.</li> <li>• skilled readers challenge themselves with increasingly more complicated texts while also adopting active strategies that will allow them to attend fully to the text at hand.</li> <li>• Collaborative conversations require agreed-upon protocols, a willingness to set aside preconceived notions and biases, and a commitment to respecting every individual participant.</li> <li>• I will present my findings and conclusions using the format, tools, and structure that most respond to the needs of the audience.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One Year 1 credit
<b>Course Materials/Resources:</b>	See the list of resources below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit               <ul style="list-style-type: none"> <li>○ How has my writing voice grown, evolved, and developed?</li> <li>○ How has my reading interpretive ability grown, evolved, and developed?</li> <li>○ How have I grown, evolved, and developed in my ability to collaborate in discussion to deepen my understanding?</li> </ul> </li> <li>• Unit 1: What is American Culture?</li> <li>• Unit 2: What is the balance between individual freedom and social responsibility in America?</li> <li>• Unit 3: <del>Do we find truth in a divided America?</del> How is writing used to challenge or reinforce</li> </ul>

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|  | societal values, particularly those related to our founding principles of freedom and equality?<br>• Unit 4: <del>What has become of the American Dream?</del> How has the idea of the American Dream evolved over time, and how has it shaped our society? |
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### Resources:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum.

### Challenging Texts

*Between the World and Me*, by Ta Naehsi Coates (20th century American memoir)  
*Caste: The Origins of Our Discontents*, by Isabel Wilkerson (21st century American non-fiction)  
*Evicted: Poverty and Profit in the American City*, by Matthew Desmond (21st century American non-fiction)  
*Huckleberry Finn*, by Mark Twain (19th century American novel)  
*The Woman Warrior*, by Maxine Hong Kingston (20th century American novel)  
*Narrative of a Slave*, by Frederick Douglass (19th century American memoir)  
*Reservation Blues*, by Sherman Alexie (20th century American novel)  
*Slouching Toward Bethlehem*, by Joan Didion (20th century American non-fiction)  
*Sula*, by Toni Morrison (20th century American novel)  
*The Awakening*, by Kate Chopin (19th century American novel)  
*Walden and Civil Disobedience*, by Henry David Thoreau (19th century American nonfiction)  
*The Bluest Eye*, by Toni Morrison (20th century American novel)  
*The Catcher in the Rye*, by J. D. Salinger (20th century American novel)  
*The Great Gatsby*, by F. Scott Fitzgerald (20th century American novel)  
*The Scarlet Letter*, by Nathaniel Hawthorne (19th century American novel)

### Grade-Level Texts

*A Streetcar Named Desire*, by Tennessee Williams (20th century American drama)  
*Death of a Salesman*, by Arthur Miller (20th century American drama)  
*Dreaming in Indian: Contemporary Native American Voices*, edited by Lisa Charleyboy and Mary Beth Leatherdale (20th century American anthology)  
*Educated*, by Tara Westover (21st century American memoir)  
*Fences*, by August Wilson (20th century American drama)  
*Interpreter of Maladies*, by Jhumpa Lahiri (20th century American novel)  
*Kindred*, by Octavia Butler (20th century American novel)  
*Passing*, by Nella Larsen (20th century American novel)  
*The Crucible*, by Arthur Miller (20th century American drama)  
*The Hate U Give*, by Angie Thomas (21st century American novel)  
*The Glass Castle*, by Jeannette Walls (21st century American memoir)  
*The Nickel Boys*, by Colson Whitehead (20th century American novel)  
*The Things They Carried*, by Tim O'Brien (20th century American novel)  
*The Underground Railroad*, by Colson Whitehead (21st century American novel)  
*A Yellow Raft in Blue Water*, by Michael Dorris (20th century American novel)  
*When the Emperor was Divine*, by Julie Otsuka (20th century American novel)  
*The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie (21st century Native American novel)

### Text Types

The following are text expectations from the grades 11-12 CCR text complexity band of the Common Core State Standards:

- 18th-century American literature
- 19th-century American fiction
- 20th-century American fiction
- 20th-century American drama
- high-quality contemporary work
- seminal U.S. documents
- texts from historically marginalized perspectives

- novels
- short fiction
- poetry
- nonfiction (informational texts, literary criticism, and literary nonfiction)
- audio/visual texts

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<u>English Portfolio Directions</u>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity</p>



band independently and proficiently.

**Writing**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

	<p>(Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> </ul>

	<ul style="list-style-type: none"> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>● Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>● Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>● MLA style (humanities)</li> <li>● APA style (sciences)</li> <li>● Turabian's Manual (research)</li> <li>● Spelling rules and tools</li> <li>● Metacognition</li> <li>● Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>● Use technology appropriately</li> <li>● Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>● Spell correctly.</li> <li>● Write metacognitive reflections.</li> <li>● Employ personal voice.</li> <li>● Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>● Parallel structure</li> <li>● Types of phrases</li> <li>● Types of clauses</li> <li>● Semicolon usage and rules</li> <li>● Colon usage and rules</li> <li>● Capitalization rules</li> <li>● Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>● Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>● Use parallel structure.</li> <li>● Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>● Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>● Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>● Use a colon to introduce a list or quotation.</li> <li>● Apply knowledge of language to</li> </ul>

		understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> What is American Culture?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Educated</i>, by Tara Westover</li> <li>• <i>Kindred</i>, by Octavia Butler</li> <li>• <i>Fences</i>, by August Wilson</li> <li>• <b>Additional short texts of various text types</b></li> </ul>
<b>Unit Overview:</b>	<p>This unit explores the concept that students are both shaped by American culture and possess the power to influence and change it. Through collaboration, discussion, debate, small group activities, active reading, cultural analysis, and writing in different forms, students will investigate the possibilities and perils of the American paradox while understanding the uniqueness of the American experiment. Over the duration of this unit, students will explore the phenomenon that American culture is not one thing, nor is it static. Rather, American culture is a dynamic, evolving manifestation of the diversity and background of the millions of people living in the country.</p> <p>Students will be exposed to a wide variety of different American voices, perspectives, and types of texts in order to experience the rich diversity and complexity of the American experience, and they will</p>

	<p>conduct research using reputable sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, and examine and reconcile the contradictions found. Students will encounter literature, short fiction, essays, poems, visual texts, and other artifacts on their initial journey exploring what it means to live in the United States of America today.</p> <p>During this unit, students will engage in varied writing and multimodal opportunities, employ the writing process, and create at least two pieces of writing/multimodal projects that could be used as components of their portfolios. Students will use their writing experiences to reflect upon and analyze the complexity of contradictory nature of American culture. In their writing and creations, students will synthesize the multiple text sources they encounter in order to develop and express their own opinions about the American experience today.</p>
<b>Standards:</b>	<p><b>Reading</b></p> <p><b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement)</p> <p><b>Writing</b></p> <p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p>

	<p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.1.b</b> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p><b>SL.11-12.2</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is American culture?</li> <li>• In a culture where we are bombarded with media that cultivates unrealistic expectations, how does a person form an identity that remains true and authentic for themselves?</li> <li>• How is our understanding of American culture and society constructed through and by language and images?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• American culture is complex, diverse, and paradoxical.</li> <li>• Individuals must critically navigate the societal pressures of mass media and pursue</li> </ul>

	self-reliance. <ul style="list-style-type: none"> <li>American culture is constructed, in part, through language and images disseminated through mass-media, social media, and socialization.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Multiple themes</li> <li>Common understanding and definition of American culture</li> <li>Literary elements and techniques</li> <li>Figurative language (e.g., satire, sarcasm, irony, or understatement)</li> <li>Paradox</li> </ul>	<ul style="list-style-type: none"> <li>Draw conclusions and use evidence to substantiate them by using texts heard, read and viewed</li> <li>Interpret information that is implied in a text</li> <li>Select and organize relevant information from text to summarize</li> <li>Analyze and evaluate themes and connections that cross cultures</li> <li>Evaluate the effectiveness of the choices that authors, illustrators and filmmakers make to express political and social issues</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>The concept of synthesis</li> <li>The importance of developing and strengthening writing through process</li> </ul>	<ul style="list-style-type: none"> <li>Introduce and organize complex ideas, concepts, and information.</li> <li>Adapt expression to a variety of contexts and tasks.</li> <li>Use technology appropriately for research.</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Presentation skills</li> <li>Technology to enhance presentations</li> <li>Audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Present information, findings, and supporting evidence.</li> <li>Make strategic use of digital media in presentations.</li> </ul>



<b>Unit Number and Title:</b>	<b>Unit 2:</b> What is the Relationship Between Individual Freedom and Social Responsibility in America?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Glass Castle</i>, by Jeannette Walls</li> <li>• <i>The Crucible</i>, by Arthur Miller</li> <li>• <i>The Scarlet Letter</i>, by Nathaniel Hawthorne</li> <li>• <i>The Things They Carried</i>, by Tim O’Brien</li> <li>• <i>Kindred</i>, by Octavia Butler</li> <li>• <i>A Streetcar Named Desire</i>, by Tennessee Williams</li> <li>• Additional short texts of various text types</li> </ul>
<b>Unit Overview:</b>	<p>In this unit, students will explore the complicated, variable relationship between individual freedom and social responsibility in the United States. Students will explore and analyze the concept of an “individual” as both an ideal lived experience informed by their observations, interactions, and their practical knowledge of living in this country. Students, through collaboration, discussion, and debate, will consider how individuals can reconcile being both independent and contributing members of American society alongside hundreds of millions of other individuals trying to do the same. The idealized promise of American individuality with the pragmatic necessity of a successful American community.</p> <p>Students will critically analyze a wide variety of diverse American texts, both literary and informational, to compare and examine the different ways to define what it means to be an individual in the United States and to what extent those individuals are beholden to the larger American community. By the end of the unit, students will be able to articulate their understanding of the paradox of the idealized promise of American individuality and the pragmatic necessity of adhering to American</p>

	<p>cultural norms.</p> <p>Students will engage in a variety of writing opportunities including a timed writing experience, in this unit. Students will create at least two pieces of writing/multimodal projects that could be used as components in their portfolios. Students will use their writing experiences to synthesize the various perspectives of the relationship between individual freedoms and social responsibilities in order to form, refine, and argue their own perspective. In their writing, students will develop, argue, and support their claims by synthesizing the multiple texts from varying perspectives they encountered in the unit of study.</p>

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>RL.11-12.7</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>RI.11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text</p> <p><b>Writing</b></p> <p><b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.11-12.2b</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.</p> <p><b>W.11-12.2e</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>
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	<p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p> <p><b>SL.11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task</p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p><b>SL.11-12.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the relationship between individual freedom and social responsibility in America?</li> <li>• What are the complexities of individualism and community in a diverse culture?</li> <li>• What are our individual and societal responsibilities to future American generations?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The relationship between individuality and social responsibility varies depending upon whether or not each individual's beliefs are aligned with the dominant values of society.</li> <li>• American individualism, community, and culture are complex and paradoxical due to the diversity of the American people and the unique freedoms afforded to each person.</li> <li>• Individuals and American society are responsible for supporting and shaping future American generations because their decisions and actions directly impact subsequent generations.</li> </ul>

Learning Goals:	Content: Students will know...	Skills: Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Individual freedom</li> <li>• Social responsibility</li> <li>• Multiple themes</li> <li>• Rhetoric</li> <li>• Alternative or opposing perspectives</li> <li>• Foundational U.S. documents and seminal U.S. texts</li> <li>• Figures of speech (e.g., hyperbole, paradox)</li> <li>• Individualism</li> <li>• <b>The Puritans</b></li> </ul>	<ul style="list-style-type: none"> <li>• Discuss, analyze and evaluate how characters deal with the diversity of human experience and conflict.</li> <li>• Develop a critical stance and cite evidence to support the stance</li> <li>• Evaluate the validity of primary and secondary sources of information to authenticate research</li> <li>• Make, support, and defend judgments about texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Research and evaluation skills</li> <li>• Characteristics and structure of informative or explanatory writing</li> <li>• Steps in the writing process</li> <li>• Evaluation of textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Create a compelling, informative opening</li> <li>• Use varied and appropriate words, phrases, clauses, and syntax.</li> <li>• Synthesize comments, claims, and evidence made on all sides of an issue</li> <li>• Develop a thesis with distinct supporting ideas</li> <li>• Evaluate supporting evidence (both quality and quantity; block quotations)</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Presentation skills</li> <li>• Technology to enhance presentations</li> <li>• Audience and purpose</li> <li>• Socratic method</li> <li>• Active listening strategies</li> <li>• Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate in groups</li> <li>• Actively listen to one another to participate with thoughtful, original, reasoned comments</li> <li>• Communicate verbally effectively and positively</li> </ul>

		<ul style="list-style-type: none"> <li>• Demonstrate the respect for discussion as collaboration and the balanced exchange of ideas</li> <li>• Integrate multiple modalities to convey information in an original way</li> </ul>
<p>Students will read at least one of the required texts and produce at least two portfolio pieces for this unit of study. These pieces will be assessed using common rubrics aligned with the Connecticut Common Core Writing Standards. For this unit, students will read at least one fiction work written by an American author and shorter contemporary and classic texts.</p>		

<b>Unit Number and Title:</b>	Unit 3: <del>How Do We Find Truth in a Divided America?</del> How is Writing Used to Challenge or Reinforce Societal Values, Particularly Those Related to our Founding Principles of Freedom and Equality?
<b>Duration:</b>	One quarter
<b>Resources:</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Walden and Civil Disobedience</i>, by Henry David Thoreau</li> <li>• <i>The Awakening</i>, by Kate Chopin</li> <li>• <i>Narrative of a Slave</i>, by Frederick Douglass</li> <li>• <i>The Adventures of Huckleberry Finn</i>, by Mark Twain</li> <li>• <i>When the Emperor was Divine</i>, by Julie Otsuka (20th century American novel)</li> <li>• <i>The Things They Carried</i>, by Tim O'Brien (20th century American novel)</li> <li>• <i>Death of a Salesman</i>, by Arthur Miller (20th century American drama)</li> <li>• <i>The Catcher in the Rye</i>, by J. D. Salinger (20th century American novel)</li> <li>• <i>Educated</i>, by Tara Westover (21st century American memoir)</li> <li>• <i>Fences</i>, by August Wilson (20th century American drama)</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie</li> <li>• Additional short texts of various text types</li> </ul>
<b>Unit Overview:</b>	<p>This unit explores how truth can be found in a divided America. In the age of “news you can choose,” “alternative facts,” and “truth is not truth,” what <i>is</i> truth and how does analyzing this question help Americans understand their world, their country, and themselves? Students will learn how bias and rhetoric affect their understanding of the world and how media, particularly social media, works to affect their perception and reality. They will also explore how people’s susceptibility to disinformation and misinformation, and how resistance to uncomfortable truths affects the individual, culture, and the country as a whole.</p> <p>Students will be exposed to a variety of supplemental materials in order to explore the question of truth in America, and they will conduct research using valid sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, to examine and reconcile the contradictions found in American society.</p> <p>During this unit, students will engage in varied writing and multimodal activities, including at least two that may be used as components of their portfolios. Students will be learning foundational rhetoric skills of persuasive writing, including appeals to ethos, logos, and pathos, as well as developing a strategy considering audience, purpose, and context. Students will learn how author’s craft, and devices like diction, syntax, imagery, and figurative language, help a writer more effectively argue their claims. They will apply this to their writing to develop, argue, and support a claim by synthesizing multiple texts from varying sources and persuading their audience.</p>
<b>Standard(s):</b>	<b>Reading</b> <b>RL.11-12.9</b> Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat

similar themes or topics.

**RI.11-12.6** Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

**RI.11-12.8** Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

### **Writing**

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

**W.11-12.2b** 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.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.1b** Develop claim(s) and counterclaims fairly 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.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.



	<p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.3</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do we find truth in a divided America?</li> <li>• Who or what determines truth in America?</li> <li>• What impact do conflict and time have on our understanding of truth?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• We understand truth through cultural, societal, and individual experiences and connections, including the study of American literature.</li> <li>• “Truth” is determined by individuals, institutions, collective memory, and those who are in power.</li> <li>• The understanding of truth is often impacted by the historical amnesia experienced by the majority due to America’s propensity to strive for a better tomorrow over remembering the past.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Relevant facts</li> <li>• Points of view</li> <li>• Precise language</li> <li>• Literary devices</li> <li>• Well-chosen details</li> <li>• Rhetoric</li> <li>• Conflict</li> <li>• Audience</li> <li>• <b>Historical context</b></li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the rhetoric of a text.</li> <li>• Distinguish between fact and opinion.</li> <li>• Analyze literary conventions and devices an author uses and how they contribute meaning and appeal.</li> <li>• Evaluate the impact of language as related to audience and purpose.</li> </ul>

		<ul style="list-style-type: none"> <li>Analyze the meaning of words and phrases in context.</li> <li>Analyze and evaluate the basic beliefs, perspectives and assumptions underlying an author's work.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics and structure of argument writing</li> <li>Tone and style to meet audience and purpose</li> <li>Claims and counterclaims</li> <li>Textual evidence</li> <li>Citation expectations</li> </ul>	<ul style="list-style-type: none"> <li>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</li> <li>Use a tone and style appropriate to the audience and purpose of assignment</li> <li>Develop claim(s) and counterclaims fairly and thoroughly</li> <li>Develop a topic thoroughly by selecting the most significant and relevant textual evidence</li> <li>Determine what additional information or research is required to deepen the investigation or complete the task</li> <li>Cite textual evidence as support of an assertion</li> </ul>
<b>Speaking</b>	<ul style="list-style-type: none"> <li>Discussion protocols and expectations</li> <li>Expansion of ideas</li> </ul>	<ul style="list-style-type: none"> <li>Participate in collaborative discussions with peers</li> <li>Build on each other's ideas</li> </ul>

<b>Unit 4 Title:</b>	Unit 4: <del>What has Become of the American Dream?</del> How has the Idea of the American Dream Evolved
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	over Time, and how has it Shaped our Society?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit</del>:</p> <ul style="list-style-type: none"> <li>• <i>The Absolutely True Diary of a Part-Time Indian</i>, by Sherman Alexie</li> <li>• <i>The Great Gatsby</i>, by F. Scott Fitzgerald</li> <li>• <i>The Glass Castle</i>, by Jeannette Walls</li> <li>• <i>Death of a Salesman</i>, by Arthur Miller</li> <li>• <b>Additional short texts of various text types</b></li> </ul>
<b>Unit Overview:</b>	<p>In this unit, students will explore the definition of the American Dream, what it is and what it is not, individually, collectively, ideally, and practically.</p> <p>The American Dream predates the United States and still appeals to people around the world; it is the foundation of the country and is the measure of success for countless people around the world. However, is the American Dream really accessible for everyone, is it only for a chosen few? This unit explores the concept of the enduring promise of the American Dream. Through collaboration, discussion and debate, students will evaluate contemporary and classic texts and convey their own understanding of what the American Dream is today.</p> <p>Students will be exposed to a variety of supplemental materials in order to explore the American Dream, and they will conduct research using valid sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, to examine and reconcile the diverse and conflicting perspectives about the American Dream in American society.</p> <p>During this unit, students will engage in varied writing and multimodal activities, including a personal narrative writing experience, that may be used as a component of their final portfolios. Students will be</p>

	<p>learning, practicing, and implementing creative non-fiction writing techniques that would directly help students planning on attending college and who need to write a college essay, and the skills will help all learners write more clearly, vividly, and meaningfully. Students will engage with the following writing strategies and techniques: show vs. tell, attention to detail, zoom focus, sensory description, diction, syntax, imagery, figurative language, economy of language, authentic dialogue, interior monologue, juxtaposition, chronology and structure, and tone.</p>
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>RI.11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>

	<p><b>Writing</b></p> <p><b>W.11-12.2d</b> Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>W.11-12.3b</b> Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p><b>W.11-12.3d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.1a</b> 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.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why has the concept of the American Dream endured?</li> <li>• To what extent is the American Dream achievable?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The American Dream endures because it provides potential for actualizing happiness, purpose, or fulfillment for Americans and people around the globe.</li> <li>• The American Dream’s achievability depends upon the perspective of each individual and their personal relationship with the nation and its history.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• The American Dream themes and characteristics</li> <li>• Author's choices regarding structure, meaning, and aesthetic impact</li> <li>• Comparison and contrast of ideas</li> <li>• <b>Historical context</b></li> </ul>	<ul style="list-style-type: none"> <li>• Identify the various conventions within a genre and apply this understanding to the evaluation of the text</li> <li>• Explain and explore their own and others' aesthetic reactions to texts</li> <li>• Compare/contrast and evaluate ideas, themes and/or issues across classical and contemporary texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative writing techniques, including dialogue, pacing, description, and reflection</li> <li>• Precision of language</li> <li>• Sensory language</li> <li>• Sequence of events</li> <li>• Effective grammar, usage, and mechanics</li> </ul>	<ul style="list-style-type: none"> <li>• Create a smooth progression of experiences or events.</li> <li>• Use narrative techniques to develop experiences, events, and/or characters.</li> <li>• 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.</li> <li>• Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>• Employ correct grammar, usage, and mechanics</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Socratic method</li> <li>• Active listening strategies</li> <li>• Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Come to discussions prepared, having read and researched material under study, drawing on that preparation by referring to evidence from texts and other research</li> <li>• Propel conversations by posing and responding to questions that probe</li> </ul>

		<p>reasoning and evidence</p> <ul style="list-style-type: none"> <li>• Ensure a hearing for a full range of positions on a topic or issue</li> <li>• Clarify, verify, or challenge ideas and conclusions</li> <li>• Promote divergent and creative perspectives</li> <li>• Respond thoughtfully to diverse perspectives</li> </ul>
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## **English 11 Honors**



### Course Information

<b>Grade(s):</b>	11
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 11 Honors
<b>Prerequisite(s):</b>	English 10 <b>College Prep or 10 Honors</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 11 <b>Honors</b> will provide students opportunities to study American literature and consider how lives have been shaped by the American experience. Students will apply varied strategies including inquiry, collaboration, and analysis to interpret, evaluate, and synthesize ideas across increasingly sophisticated texts. <b>One such text which all students in this course will read is <i>The Great Gatsby</i> by F. Scott Fitzgerald.</b> This course focuses on deepening students' <b>personal academic</b> responses to texts while considering the perspectives of history and culture as they consider the assumptions within texts and within their own thinking. Students will engage in varied performance tasks including seminar discussions <b>and research experiences</b>. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p> <p><b>Honors-Level courses are similar to College Preparatory courses by design, yet require students to explore topics and concepts more deeply and analyze texts and information that are beyond grade level expectations. Students in Honors classes are expected to read and analyze complex texts and information independently, without significant scaffolding, and at a much quicker pace. Students should also be capable of independently expressing their thoughts and understandings through a variety of written formats with sophistication and in order to meet the needs of both task and audience. The expectations for skill demonstration, content mastery, and work habits are above grade level.</b></p>

	<p><del>Honors Level English courses are similar to College Preparatory courses by design, but provide further opportunities for students to work independently, to explore topics and concepts more deeply, and to analyze texts that are above grade level. Students in Honors English read across genres and are expected to read and analyze complex texts independently, which enables students to read a greater number of texts. In addition, reading and writing units move at a much quicker pace. Students in an honors English course write for a variety of purposes and audiences independently and are assessed on the depth of analysis across varied texts and across multiple genres. The sophistication of their writing style, and the complexity of their critical thinking drive thoughtful responses that enhance their understanding of the subject of English and strengthen their skills as readers, writers, listeners and speakers. Students are expected to sustain both the reading and writing processes with interest and attention. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</del></p> <p>Students in English 11 Honors will read at least six of the books on the list of resources, <del>at the end of this document</del>, and at least one of these texts will be used in each of the four thematic units. At least four of the six required texts will be from the challenging text band <del>at the end of this document</del> for a total of six assured major reading experiences.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> <b>skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• I shape and define my identity through interactions with others as well as the stories and artifacts of society.</li> <li>• Change is the only way to progress.</li> <li>• Our environment is intricately connected to happiness and well-being; without a stable and healthy environment, an individual will suffer and fail to progress.</li> <li>• When I read, hear, or view content presented in the world, I must do so with a critical mind and a set of skills that will help me determine the credibility of the information.</li> <li>• Human relationships are what keep us tethered to the world and encourage us to abide by the social contract.</li> <li>• People need a community to feel safe and happy; communities are essential for human progress.</li> <li>• Stories contain all of human endeavors and challenges; they reveal what is important to a group or community.</li> <li>• If we never experience conflict, there is nothing to overcome; conflict is essential for reflecting and growing.</li> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• To develop my own unique writer's voice, I will need to engage consistently in authentic writing experiences and experiment with various strategies until I find what works for me.</li> <li>• skilled readers challenge themselves with increasingly more complicated texts while also adopting active strategies that will allow them to attend fully to the text at hand.</li> <li>• Collaborative conversations require agreed-upon protocols, a willingness to set aside preconceived notions and biases, and a commitment to respecting every individual participant.</li> <li>• I will present my findings and conclusions using the format, tools, and structure that most respond to the needs of the audience.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One Year 1 credit
<b>Course Materials/Resources:</b>	See the list of resources below. Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance

	their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit <ul style="list-style-type: none"> <li>○ How has my writing voice grown, evolved, and developed?</li> <li>○ How has my reading interpretive ability grown, evolved, and developed?</li> <li>○ How have I grown, evolved, and developed in my ability to collaborate in discussion to deepen my understanding?</li> </ul> </li> <li>• Unit 1: What is American Culture?</li> <li>• Unit 2: What is the balance between individual freedom and social responsibility in America?</li> <li>• Unit 3: <del>How do we find truth in a divided America?</del> How is writing used to challenge or reinforce societal values, particularly those related to our founding principles of freedom and equality?</li> <li>• Unit 4: <del>What has become of the American Dream?</del> How has the idea of the American Dream evolved over time, and how has it shaped our society?</li> </ul>

### Resources:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students may also engage in independent reading, book clubs, and reading experiences across the curriculum.

Challenging Texts
<i>Between the World and Me</i> , by Ta Nehesi Coates (20th century American memoir) <i>Caste: The Origins of Our Discontents</i> , by Isabel Wilkerson (21st century American non-fiction) <i>Evicted: Poverty and Profit in the American City</i> , by Matthew Desmond (21st century American non-fiction) <i>Huckleberry Finn</i> , by Mark Twain (19th century American novel) <i>The Woman Warrior</i> , by Maxine Hong Kingston (20th century American novel)

*Narrative of a Slave*, by Frederick Douglass (19th century American memoir)  
*Reservation Blues*, by Sherman Alexie (20th century American novel)  
*Slouching Toward Bethlehem*, by Joan Didion (20th century American non-fiction)  
*Sula*, by Toni Morrison (20th century American novel)  
*The Awakening*, by Kate Chopin (19th century American novel)  
*Walden and Civil Disobedience*, by Henry David Thoreau (19th century American nonfiction)  
*The Bluest Eye*, by Toni Morrison (20th century American novel)  
*The Catcher in the Rye*, by J. D. Salinger (20th century American novel)  
*The Great Gatsby*, by F. Scott Fitzgerald (20th century American novel)  
*The Scarlet Letter*, by Nathaniel Hawthorne (19th century American novel)

### Grade Level Texts

*A Streetcar Named Desire*, by Tennessee Williams (20th century American drama)  
*Death of a Salesman*, by Arthur Miller (20th century American drama)  
*Dreaming in Indian: Contemporary Native American Voices*, edited by Lisa Charleyboy and Mary Beth Leatherdale (20th century American anthology)  
*Educated*, by Tara Westover (21st century American memoir)  
*Fences*, by August Wilson (20th century American drama)  
*Interpreter of Maladies*, by Jhumpa Lahiri (20th century American novel)  
*Kindred*, by Octavia Butler (20th century American novel)  
*Passing*, by Nella Larsen (20th century American novel)  
*The Crucible*, by Arthur Miller (20th century American drama)  
*The Hate U Give*, by Angie Thomas (21st century American novel)  
*The Glass Castle*, by Jeannette Walls (21st century American memoir)  
*The Nickel Boys*, by Colson Whitehead (20th century American novel)  
*The Things They Carried*, by Tim O'Brien (20th century American novel)  
*The Underground Railroad*, by Colson Whitehead (21st century American novel)  
*A Yellow Raft in Blue Water*, by Michael Dorris (20th century American novel)  
*When the Emperor was Divine*, by Julie Otsuka (20th century American novel)  
*The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie (21st century Native American novel)

## Text Types

The following are text expectations from the grades 11-12 CCR text complexity band of the Common Core State Standards:

- 18th-century American literature
- 19th-century American fiction
- 20th-century American fiction
- 20th-century American drama
- high-quality contemporary work
- seminal U.S. documents
- texts from historically marginalized perspectives
- novels
- short fiction
- poetry
- nonfiction (informational texts, literary criticism, and literary nonfiction)
- audio/visual texts

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video
- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<u>English Portfolio Directions</u>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity</p>



band independently and proficiently.

### **Writing**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



	<p>(Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> </ul>

	<ul style="list-style-type: none"> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• Apply knowledge of language to</li> </ul>

		understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> What is American Culture?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Educated</i>, by Tara Westover</li> <li>• <i>Kindred</i>, by Octavia Butler</li> <li>• <i>Fences</i>, by August Wilson</li> <li>• <b>Additional short texts of various text types (i.e., poetry by Phillis Wheatley, excerpts by Thomas Paine)</b></li> </ul>
<b>Unit Overview:</b>	<p>This unit explores the concept that students are both shaped by American culture and possess the power to influence and change it. Through collaboration, discussion, debate, small group activities, active reading, cultural analysis, and writing in different forms, students will investigate the possibilities and perils of the American paradox while understanding the uniqueness of the American experiment. Over the duration of this unit, students will explore the phenomenon that American culture is not one thing, nor is it static. Rather, American culture is a dynamic, evolving manifestation of the diversity and background of the millions of people living in the country.</p>

	<p>Students will be exposed to a wide variety of different American voices, perspectives, and types of texts in order to experience the rich diversity and complexity of the American experience, and they will conduct research using reputable sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, and examine and reconcile the contradictions found. Students will encounter literature, short fiction, essays, poems, visual texts, and other artifacts on their initial journey exploring what it means to live in the United States of America today.</p> <p>During this unit, students will engage in varied writing and multimodal opportunities, employ the writing process, and create at least two pieces of writing/multimodal projects that could be used as components of their portfolios. Students will use their writing experiences to reflect upon and analyze the complexity of contradictory nature of American culture. In their writing and creations, students will synthesize the multiple text sources they encounter in order to develop and express their own opinions about the American experience today.</p>
<b>Standards:</b>	<p><b>Reading</b></p> <p><b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement)</p> <p><b>Writing</b></p>

	<p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.1.b</b> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p><b>SL.11-12.2</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is American culture?</li> <li>• In a culture where we are bombarded with media that cultivates unrealistic expectations, how does a person form an identity that remains true and authentic for themselves?</li> <li>• How is our understanding of American culture and society constructed through and by language and images?</li> </ul>

<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>American culture is complex, diverse, and paradoxical.</li> <li>Individuals must critically navigate the societal pressures of mass media and pursue self-reliance.</li> <li>American culture is constructed, in part, through language and images disseminated through mass-media, social media, and socialization.</li> </ul>	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Multiple themes</li> <li>Common understanding and definition of American culture</li> <li>Literary elements and techniques</li> <li>Figurative language (e.g., satire, sarcasm, irony, or understatement)</li> <li>Paradox</li> </ul>	<ul style="list-style-type: none"> <li>Draw conclusions and use evidence to substantiate them by using texts heard, read and viewed</li> <li>Interpret information that is implied in a text</li> <li>Select and organize relevant information from text to summarize</li> <li>Analyze and evaluate themes and connections that cross cultures</li> <li>Evaluate the effectiveness of the choices that authors, illustrators and filmmakers make to express political and social issues</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>The concept of synthesis</li> <li>The importance of developing and strengthening writing through process</li> </ul>	<ul style="list-style-type: none"> <li>Introduce and organize complex ideas, concepts, and information.</li> <li>Adapt expression to a variety of contexts and tasks.</li> <li>Use technology appropriately for research.</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>Presentation skills</li> <li>Technology to enhance presentations</li> <li>Audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Present information, findings, and supporting evidence.</li> <li>Make strategic use of digital media in presentations.</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> What is the Relationship Between Individual Freedom and Social Responsibility in America?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Glass Castle</i>, by Jeannette Walls</li> <li>• <i>The Scarlet Letter</i>, by Nathaniel Hawthorne</li> <li>• <i>The Crucible</i>, by Arthur Miller</li> <li>• <i>The Things They Carried</i>, by Tim O’Brien</li> <li>• <i>Kindred</i>, by Octavia Butler</li> <li>• <i>A Streetcar Named Desire</i>, by Tennessee Williams</li> <li>• Additional short texts of various text types (i.e., poetry by Phillis Wheatley, excerpts by Thomas Paine)</li> </ul>
<b>Unit Overview:</b>	<p>In this unit, students will explore the complicated, variable relationship between individual freedom and social responsibility in the United States. Students will explore and analyze the concept of an “individual” as both an ideal lived experience informed by their observations, interactions, and their practical knowledge of living in this country. Students, through collaboration, discussion, and debate, will consider how individuals can reconcile being both independent and contributing members of American society alongside hundreds of millions of other individuals trying to do the same. The idealized promise of American individuality with the pragmatic necessity of a successful American community.</p> <p>Students will critically analyze a wide variety of diverse American texts, both literary and informational, to compare and examine the different ways to define what it means to be an individual in the United States and to what extent those individuals are beholden to the larger American community. By the end of the unit, students will be able to articulate their understanding of the paradox of the</p>



idealized promise of American individuality and the pragmatic necessity of adhering to American cultural norms.

Students will engage in a variety of writing opportunities including a timed writing experience, in this unit. Students will create at least two pieces of writing/multimodal projects that could be used as components in their portfolios. Students will use their writing experiences to synthesize the various perspectives of the relationship between individual freedoms and social responsibilities in order to form, refine, and argue their own perspective. In their writing, students will develop, argue, and support their claims by synthesizing the multiple texts from varying perspectives they encountered in the unit of study.

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>RL.11-12.7</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>RI.11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text</p> <p><b>Writing</b></p> <p><b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.11-12.2b</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.</p> <p><b>W.11-12.2e</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and effectively in a range of collaborative discussions (one-on-one, in groups, and</p>
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	<p>teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p> <p><b>SL.11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task</p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p><b>SL.11-12.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the relationship between individual freedom and social responsibility in America?</li> <li>• What are the complexities of individualism and community in a diverse culture?</li> <li>• What are our individual and societal responsibilities to future American generations?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The relationship between individuality and social responsibility varies depending upon whether or not each individual's beliefs are aligned with the dominant values of society.</li> <li>• American individualism, community, and culture are complex and paradoxical due to the diversity of the American people and the unique freedoms afforded to each person.</li> <li>• Individuals and American society are responsible for supporting and shaping future American generations because their decisions and actions directly impact subsequent generations.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Individual freedom</li> <li>• Social responsibility</li> <li>• Multiple themes</li> <li>• Rhetoric</li> <li>• Alternative or opposing perspectives</li> <li>• Foundational U.S. documents and seminal U.S. texts</li> <li>• Figures of speech (e.g., hyperbole, paradox)</li> <li>• Individualism</li> <li>• <b>The Puritans</b></li> </ul>	<ul style="list-style-type: none"> <li>• Discuss, analyze and evaluate how characters deal with the diversity of human experience and conflict.</li> <li>• Develop a critical stance and cite evidence to support the stance</li> <li>• Evaluate the validity of primary and secondary sources of information to authenticate research</li> <li>• Make, support, and defend judgments about texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Research and evaluation skills</li> <li>• Characteristics and structure of informative or explanatory writing</li> <li>• Steps in the writing process</li> <li>• Evaluation of textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Create a compelling, informative opening</li> <li>• Use varied and appropriate words, phrases, clauses, and syntax.</li> <li>• Synthesize comments, claims, and evidence made on all sides of an issue</li> <li>• Develop a thesis with distinct supporting ideas</li> <li>• Evaluate supporting evidence (both quality and quantity; block quotations)</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Presentation skills</li> <li>• Technology to enhance presentations</li> <li>• Audience and purpose</li> <li>• Socratic method</li> <li>• Active listening strategies</li> <li>• Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate in groups</li> <li>• Actively listen to one another to participate with thoughtful, original, reasoned comments</li> <li>• Communicate verbally effectively and positively</li> <li>• Demonstrate the respect for discussion as collaboration and the balanced exchange of ideas</li> <li>• Integrate multiple modalities to convey</li> </ul>

		information in an original way
Students will read at least one of the required texts and produce at least two portfolio pieces for this unit of study. These pieces will be assessed using common rubrics aligned with the Connecticut Common Core Writing Standards. For this unit, students will read at least one fiction work written by an American author and shorter contemporary and classic texts.		

<b>Unit Number and Title:</b>	Unit 3: <del>How Do We Find Truth in a Divided America?</del> How is writing used to challenge or reinforce societal values, particularly those related to our founding principles of freedom and equality?
<b>Duration:</b>	One quarter
<b>Resources:</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Walden and Civil Disobedience</i>, by Henry David Thoreau</li> <li>• <i>The Awakening</i>, by Kate Chopin</li> <li>• <i>Narrative of a Slave</i>, by Frederick Douglass</li> <li>• <i>The Adventures of Huckleberry Finn</i>, by Mark Twain</li> <li>• <i>The Bluest Eye</i>, by Toni Morrison (20th century American novel)</li> <li>• <i>The Scarlet Letter</i>, by Nathaniel Hawthorne (19th century American novel)</li> <li>• <i>When the Emperor was Divine</i>, by Julie Otsuka (20th century American novel)</li> <li>• <i>The Things They Carried</i>, by Tim O'Brien (20th century American novel)</li> <li>• <i>Death of a Salesman</i>, by Arthur Miller (20th century American drama)</li> <li>• <i>The Catcher in the Rye</i>, by J. D. Salinger (20th century American novel)</li> <li>• <i>Educated</i>, by Tara Westover (21st century American memoir)</li> <li>• <i>Fences</i>, by August Wilson (20th century American drama)</li> <li>• <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie</li> <li>• Additional short texts of various text types (i.e., poetry by Phillis Wheatley, excerpts by Thomas Paine)</li> </ul>

<b>Unit Overview:</b>	<p>This unit explores how truth can be found in a divided America. In the age of “news you can choose,” “alternative facts,” and “truth is not truth,” what <i>is</i> truth and how does analyzing this question help Americans understand their world, their country, and themselves? Students will learn how bias and rhetoric affect their understanding of the world and how media, particularly social media, works to affect their perception and reality. They will also explore how people’s susceptibility to disinformation and misinformation, and how resistance to uncomfortable truths affects the individual, culture, and the country as a whole.</p> <p>Students will be exposed to a variety of supplemental materials in order to explore the question of truth in America, and they will conduct research using valid sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, to examine and reconcile the contradictions found in American society.</p> <p>During this unit, students will engage in varied writing and multimodal activities, including at least two that may be used as components of their portfolios. Students will be learning foundational rhetoric skills of persuasive writing, including appeals to ethos, logos, and pathos, as well as developing a strategy considering audience, purpose, and context. Students will learn how author’s craft, and devices like diction, syntax, imagery, and figurative language, help a writer more effectively argue their claims. They will apply this to their writing to develop, argue, and support a claim by synthesizing multiple texts from varying sources and persuading their audience.</p>
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.9</b> Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p><b>RI.11-12.6</b> Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>

**RI.11-12.8** Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

### **Writing**

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

**W.11-12.2b** 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.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.1b** Develop claim(s) and counterclaims fairly 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.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

### **Speaking and Listening**

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

**SL.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.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do we find truth in a divided America?</li> <li>• Who or what determines truth in America?</li> <li>• What impact do conflict and time have on our understanding of truth?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• We understand truth through cultural, societal, and individual experiences and connections, including the study of American literature.</li> <li>• “Truth” is determined by individuals, institutions, collective memory, and those who are in power.</li> <li>• The understanding of truth is often impacted by the historical amnesia experienced by the majority due to America’s propensity to strive for a better tomorrow over remembering the past.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Relevant facts</li> <li>• Points of view</li> <li>• Precise language</li> <li>• Literary devices</li> <li>• Well-chosen details</li> <li>• Rhetoric</li> <li>• Conflict</li> <li>• Audience</li> <li>• Historical context</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the rhetoric of a text.</li> <li>• Distinguish between fact and opinion.</li> <li>• Analyze literary conventions and devices an author uses and how they contribute meaning and appeal.</li> <li>• Evaluate the impact of language as related to audience and purpose.</li> <li>• Analyze the meaning of words and phrases in context.</li> <li>• Analyze and evaluate the basic beliefs, perspectives and assumptions underlying an author's work.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of argument writing</li> </ul>	<ul style="list-style-type: none"> <li>• Engage and orient the reader by setting out a problem, situation, or observation and its</li> </ul>



	<ul style="list-style-type: none"> <li>• Tone and style to meet audience and purpose</li> <li>• Claims and counterclaims</li> <li>• Textual evidence</li> <li>• Citation expectations</li> </ul>	<p>significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters</p> <ul style="list-style-type: none"> <li>• Use a tone and style appropriate to the audience and purpose of assignment</li> <li>• Develop claim(s) and counterclaims fairly and thoroughly</li> <li>• Develop a topic thoroughly by selecting the most significant and relevant textual evidence</li> <li>• Determine what additional information or research is required to deepen the investigation or complete the task</li> <li>• Cite textual evidence as support of an assertion</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Expansion of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in collaborative discussions with peers</li> <li>• Build on each other's ideas</li> </ul>

<b>Unit 4 Title:</b>	Unit 4: <del>What has Become of the American Dream?</del> How has the idea of the American Dream evolved over time, and how has it shaped our society?
<b>Duration:</b>	One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>The Absolutely True Diary of a Part-Time Indian</i>, by Sherman Alexie</li> <li>• <i>The Great Gatsby</i>, by F. Scott Fitzgerald</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>The Glass Castle</i>, by Jeannette Walls</li> <li>• <i>Death of a Salesman</i>, by Arthur Miller</li> <li>• Additional short texts of various text types (i.e., poetry by Phillis Wheatley, excerpts by Thomas Paine)</li> </ul>
<b>Unit Overview:</b>	<p>In this unit, students will explore the definition of the American Dream, what it is and what it is not, individually, collectively, ideally, and practically.</p> <p>The American Dream predates the United States and still appeals to people around the world; it is the foundation of the country and is the measure of success for countless people around the world. However, is the American Dream really accessible for everyone, is it only for a chosen few? This unit explores the concept of the enduring promise of the American Dream. Through collaboration, discussion and debate, students will evaluate contemporary and classic texts and convey their own understanding of what the American Dream is today.</p> <p>Students will be exposed to a variety of supplemental materials in order to explore the American Dream, and they will conduct research using valid sources about American current events to add depth and breadth to their scholarship. Students will independently and collaboratively read, critically analyze, and synthesize complex American texts, both literary and informational, to examine and reconcile the diverse and conflicting perspectives about the American Dream in American society.</p> <p>During this unit, students will engage in varied writing and multimodal activities, including a personal narrative writing experience, that may be used as a component of their final portfolios. Students will be learning, practicing, and implementing creative non-fiction writing techniques that would directly help students planning on attending college and who need to write a college essay, and the skills will help all learners write more clearly, vividly, and meaningfully. Students will engage with the following writing strategies and techniques: show vs. tell, attention to detail, zoom focus, sensory description, diction, syntax, imagery, figurative language, economy of language, authentic dialogue, interior monologue, juxtaposition, chronology and structure, and tone.</p>

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>RI.11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><b>Writing</b></p> <p><b>W.11-12.2d</b> Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>W.11-12.3b</b> Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p><b>W.11-12.3d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid</p>
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	<p>picture of the experiences, events, setting, and/or characters.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.1a</b> 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.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why has the concept of the American Dream endured?</li> <li>• To what extent is the American Dream achievable?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The American Dream endures because it provides potential for actualizing happiness, purpose, or fulfillment for Americans and people around the globe.</li> <li>• The American dream’s achievability depends upon the perspective of each individual and their personal relationship with the nation and its history.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The American Dream themes and characteristics</li> <li>• Author’s choices regarding structure, meaning, and aesthetic impact</li> <li>• Comparison and contrast of ideas</li> <li>• <b>Historical context</b></li> </ul>	<ul style="list-style-type: none"> <li>• Identify the various conventions within a genre and apply this understanding to the evaluation of the text</li> <li>• Explain and explore their own and others' aesthetic reactions to texts</li> <li>• Compare/contrast and evaluate ideas, themes and/or issues across classical and contemporary texts</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative writing techniques, including dialogue, pacing, description, and reflection</li> <li>• Precision of language</li> <li>• Sensory language</li> <li>• Sequence of events</li> <li>• Effective grammar, usage, and mechanics</li> </ul>	<ul style="list-style-type: none"> <li>• Create a smooth progression of experiences or events.</li> <li>• Use narrative techniques to develop experiences, events, and/or characters.</li> <li>• 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.</li> <li>• Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>• Employ correct grammar, usage, and mechanics</li> </ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Socratic method</li> <li>• Active listening strategies</li> <li>• Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Come to discussions prepared, having read and researched material under study, drawing on that preparation by referring to evidence from texts and other research</li> <li>• Propel conversations by posing and responding to questions that probe reasoning and evidence</li> <li>• Ensure a hearing for a full range of positions on a topic or issue</li> <li>• Clarify, verify, or challenge ideas and conclusions</li> <li>• Promote divergent and creative perspectives</li> <li>• Respond thoughtfully to diverse perspectives</li> </ul>

## **English 12 College Prep**

### Course Information

<b>Grade(s):</b>	12
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 12 College Prep
<b>Prerequisite(s):</b>	English 11 <b>College Prep, English 11 Honors, AP Language</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 12 College Prep offers students a chance to explore philosophical concepts evident in literature and in the modern world. Through the examination of classical and contemporary texts, students will consider the function of art and evaluate concepts such as truth, evil, ethics, and cultural myths as relevant to the human condition. Students will foster their critical and interpretive skills through personal response to literature and reader response-based writing, which sets the foundation for subsequent analytical writing. Additionally, the study of critical theory will expand students' capacity to analyze, discuss, and write about literature. This course is an intellectual and philosophical inquiry that is driven by the question, <i>what makes a meaningful life?</i></p> <p>In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. <b>Students will also engage in various research and inquiry experiences.</b></p> <p>Students in English 12 College Prep will read at least five of the books on the list of resources <del>at the end of this document</del>, <b>including at least one text from the challenging list</b>, and at least one of these texts will be used in each of the four thematic units. <b>In addition, all students will read <i>Man's Search For Meaning</i>, by Viktor Frankl.</b> All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> </ul>

<b>Questions:</b>	<ul style="list-style-type: none"> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> skilled readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• I shape and define my identity through interactions with others as well as the stories and artifacts of society.</li> <li>• Change is the only way to progress.</li> <li>• Our environment is intricately connected to happiness and well-being; without a stable and healthy environment, an individual will suffer and fail to progress.</li> <li>• When I read, hear, or view content presented in the world, I must do so with a critical mind and a set of skills that will help me determine the credibility of the information.</li> <li>• Human relationships are what keep us tethered to the world and encourage us to abide by the social contract.</li> <li>• People need a community to feel safe and happy; communities are essential for human progress.</li> <li>• Stories contain all of human endeavors and challenges; they reveal what is important to a group or community.</li> <li>• If we never experience conflict, there is nothing to overcome; conflict is essential for reflecting and growing.</li> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• To develop my own unique writer's voice, I will need to engage consistently in authentic writing experiences and experiment with various strategies until I find what works for me.</li> </ul>



	<ul style="list-style-type: none"> <li>skilled readers challenge themselves with increasingly more complicated texts while also adopting active strategies that will allow them to attend fully to the text at hand.</li> <li>Collaborative conversations require agreed-upon protocols, a willingness to set aside preconceived notions and biases, and a commitment to respecting every individual participant.</li> <li>I will present my findings and conclusions using the format, tools, and structure that most respond to the needs of the audience.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One year 1 credit
<b>Course Materials/Resources:</b>	See the list below of text selections for units of study. Please know that in addition to the major texts listed below, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>Synthesizing and Evaluating</li> <li>Conveying Ideas</li> <li>Creating and Constructing</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>The Portfolio Unit               <ul style="list-style-type: none"> <li>How has my writing voice grown, evolved, developed?</li> <li>How has my reading interpretive ability grown, evolved, developed?</li> <li>How have I grown, evolved, developed in my ability to collaborate in discussion to deepen my understanding?</li> </ul> </li> <li>Unit 1: The Power of Story: <i>Inspiring Passion, Purpose, and Finding Meaning</i> <ul style="list-style-type: none"> <li><del>Why do we tell stories??</del></li> <li><del>What is the power of language?</del></li> </ul> </li> <li>Unit 2: A Life of Meaning               <ul style="list-style-type: none"> <li><del>What does it mean to live?</del></li> <li><del>What does it mean to live meaningfully?</del></li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>Unit 3: Discovering and Discerning <del>Truth</del> Reality           <ul style="list-style-type: none"> <li><del>How do we know what we know?</del></li> <li><del>How do we discover and discern truth?</del></li> <li><del>How does our environment affect how we perceive truth?</del></li> </ul> </li> <li>Unit 4: The Evolving Self           <ul style="list-style-type: none"> <li><del>How can change help us grow?</del></li> <li><del>To what extent are we in control of our lives?</del></li> </ul> </li> </ul>
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### Core Texts to Which All Teachers Have Access:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

Challenging Texts
<i>A Little History of Philosophy</i> , by Nigel Warbuton <i>A Doll's House</i> , by Henrik Ibsen <i>Beloved</i> , by Toni Morrison <i>Crime and Punishment</i> , by Fyodor Dostoevsky <i>For The Time Being</i> , by Annie Dillard <i>Hamlet</i> , by <del>Wm.</del> William Shakespeare <i>Heart of Darkness</i> , by Joseph Conrad <i>Into the Wild</i> , by Jon Krakauer <i>King Lear</i> , by <del>Wm.</del> William Shakespeare <i>Frankenstein</i> , by Mary Shelley <i>Man's Search For Meaning</i> , by Viktor Frankl <i>Metamorphosis and Other Stories</i> , by Franz Kafka <i>Oedipus Rex</i> , by Sophocles

*One Flew Over the Cuckoo's Nest*, by Ken Kesey  
*One Hundred Years of Solitude*, by Gabriel Garcia Marquez  
*Othello*, by ~~Wm.~~ William Shakespeare  
*Portrait of the Artist as a Young Man*, by James Joyce  
*Rosencrantz and Guildenstern Are Dead*, by Tom Stoppard  
*Six Great Ideas*, by Mortimer J. Adler  
*The Picture of Dorian Gray*, by Oscar Wilde  
*The Myth of Sisyphus and Other Essays*, by Albert Camus  
*The Sound and the Fury*, by ~~Wm.~~ William Faulkner  
*The Stranger*, by Albert Camus  
*The Taming of the Shrew*, by ~~Wm.~~ William Shakespeare  
*The Tempest*, by ~~Wm.~~ William Shakespeare  
*To The Lighthouse*, by Virginia Woolf

#### Grade-Level Texts

~~*A Long Way Gone*, by Ishmael Beah~~  
*A Room of One's Own* by Virginia Woolf  
*Beautiful Boy*, by David Sheff  
*Letters to a Young Poet*, by Rainer Maria Rilke  
*Siddhartha*, by Hermann Hesse  
*The Bell Jar* by ~~Slyvia~~ Sylvia Plath  
*The Skin of our Teeth*, by Thornton Wilder  
*Waiting for Godot*, by Samuel Beckett  
*Dew Breaker* by Edwidge Danticat  
*Long Day's Journey Into Night*, by Eugene O'Neill  
*Our Town* by Thornton Wilder  
*The Death of Ivan Ilyich* by Leo Tolstoy  
*The Other Wes Moore* by Wes Moore  
*The Sun Also Rises* by Ernest Hemingway

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b>  <b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and</p>

poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in

	<p>standards 1-3 above.)</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 <a href="#">here</a>.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language:</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> Apply knowledge of language to understand how language functions in different contexts, to</p>
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	make effective choices for meaning or style, and to comprehend more fully when reading or listening.  <b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i> ) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or</li> </ul>



		<p>presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Title:</b>	<b>Unit 1:</b> The Power of Story: Inspiring Passion, Purpose, and Finding Meaning
<b>Duration:</b>	<del>Term 1</del> One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <del><i>A Long Way Gone</i>, by Ishmael Beah</del></li> <li>• <i>Beautiful Boy</i>, by David Sheff</li> <li>• <i>Into The Wild</i>, by Jon Krakauer</li> <li>• <i>Man's Search For Meaning</i>, by Viktor Frankl</li> </ul>

<b>Unit Overview:</b>	<p>This unit explores story as a basic principle of the mind and guides students to an understanding of how one story helps make sense of another. The stories we hear and the stories we tell shape who we are and who we become. Through a critical evaluation and exploration of story in various formats, students will come to understand story as an art form. Through the study of literature, students will be guided in developing their own voices through language and ultimately begin to consider the power of story in their own lives.</p> <p>Throughout their reading experiences, students will analyze the impact of the author's choices regarding the development of literary elements, including setting, plot, and characterization. This knowledge will influence their own story techniques and choices as students engage in the writing of narratives to share either real or imagined experiences. Students will also demonstrate their ability to use language effectively through various small group and whole-class discussions.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>Writing</b>  <b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on</p>

	others' ideas and expressing their own clearly and persuasively.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why do we tell stories?</li> <li>• What is the power of language?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Human beings tell stories to share cultural and individual values and convey a larger message about the human experience.</li> <li>• Language wields power in its ability to communicate human experiences in a specific and purposeful way.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Structure and characteristics of memoir</li> <li>• Structure and characteristics of narrative writing</li> <li>• Fictional story structures</li> <li>• Elements and structures of poetry</li> <li>• Author's choice</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize the characteristics of memoir, other narrative writing, fiction, and poetry</li> <li>• Evaluate the structure of memoir, other narrative writing, fiction, and poetry</li> <li>• Analyze the author's choices regarding how to develop elements of a story</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative writing techniques, including dialogue, pacing, description, and reflection</li> <li>• Precision of language</li> <li>• Sensory language</li> </ul>	<ul style="list-style-type: none"> <li>• Develop narrative techniques in writing, such as dialogue, pacing, description, and reflection to develop experiences, events, and/or characters.</li> <li>• Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with peers in a variety of discussions</li> </ul>
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<b>Unit Title:</b>	<b>Unit 2:</b> A Life of Meaning
<b>Duration:</b>	<del>Term 2-</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b></p> <p>See the list of resources above for all additional available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <del>Into The Wild, by Jon Krakauer</del></li> <li>• <del>Man's Search For Meaning, by Viktor Frankl</del></li> <li>• Siddhartha, by Hermann Hesse</li> <li>• The Death of Ivan Ilyich, by Leo Tolstoy</li> <li>• <del>Our Town, by Thornton Wilder</del></li> <li>• The Other Wes Moore, by Wes Moore</li> <li>• The Power of One, by Bryce Courtenay</li> <li>• The Dew Breaker, Edwidge Danticant</li> </ul>
<b>Unit Overview:</b>	<p>This unit emphasizes meaning and purpose in the lives of human beings. Through literature (both fiction and non-fiction) that focuses specifically on how individuals find meaning in life, students bear witness to ordinary people transforming into extraordinary individuals who build character through overcoming adversity. Their examples of overcoming life's obstacles will hopefully prompt students to</p>

	<p>consider how they may live lives that inspire others.</p> <p>As students explore the concepts of overcoming obstacles and creating meaningful lives, they will examine how such themes develop through multiple stories. Tracing the development of these themes will allow for greater comprehension as well as the opportunity to create a more objective summary of each text. Students will continue their writing development as they work on the introduction and support of sophisticated and precise claims.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <p><b>RL &amp; RI.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p> <p><b>RI.11-12.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text</p> <p><b>Writing</b></p> <p><b>W.11-12.1a</b> 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</p>

	<p><b>W.11-12.1.b</b> Develop claim(s) and counterclaims fairly 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.</p> <p><b>W.11-12.1.c</b> Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims</p> <p><b>W.11-12.1.d</b> Use precise language, domain specific vocabulary, and techniques such as metaphor, simile and analogy to manage the complexity of the topic</p> <p><b>W.11-12.1.e</b> Provide a concluding statement or section that follows from and supports the argument presented</p> <p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.11-12.9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What does it mean <i>to live</i>?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Through action, thought, and mindset, human beings are offered the choice to live meaningfully as opposed to simply existing.</li> </ul>

<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Tenets of Existentialism</li> <li>• philosophical theory relevant to texts studied</li> <li>• literary conventions and/or relevant historical context to access texts studied (as applicable)</li> <li>• text structure and other literary elements</li> </ul>	<ul style="list-style-type: none"> <li>• Use relevant critical theories to analyze texts studied</li> <li>• Analyze how literary elements/devices contribute to theme/meaning of a text</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of argument writing</li> <li>• Characteristics and structure of informative or explanatory writing</li> <li>• Evaluation of textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Synthesize several sources to support a claim</li> <li>• Integrate textual evidence into writing to support interpretations of a text</li> <li>• Develop a thesis with distinct supporting ideas</li> <li>• Evaluate supporting evidence (both quality and quantity; block quotations)</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Expansion of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in collaborative discussions with peers</li> <li>• Build on each other's ideas</li> </ul>

<b>Unit Title:</b>	<del>1. Discovering and Discerning Truth</del> Unit 3: <del>The Psychological Implications of Existential Questioning</del> Discovering and Discerning Reality
<b>Duration:</b>	<del>Term 3</del> One quarter
<b>Resource(s):</b>	<b>Core Texts:</b>

	<p>See the list of resources above for all additional available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>● <i>Frankenstein</i>, by Mary Shelley</li> <li>● <del><i>Hamlet</i>, by Wm. Shakespeare</del></li> <li>● <del><i>Oedipus Rex</i>, Sophocles</del></li> <li>● <i>One Flew Over the Cuckoo's Nest</i>, by Ken Kesey</li> <li>● <del><i>Dew Breaker</i>, by Edwidge Danticant</del></li> <li>● <i>The Stranger</i>, Albert Camus</li> <li>● <i>Waiting for Godot</i>, Thomas Beckett</li> <li>● <i>Our Town</i>, Thornton Wilder</li> <li>● <i>Othello</i>, by <del>Wm.</del> William Shakespeare</li> </ul>
<b>Unit Overview:</b>	<p>This unit <del>takes a philosophical and psychological approach to the study of literature, focusing on existential questions. emphasizes the complexities of discerning truth in the Age of Information. Through the study of literature,</del> Students will be encouraged to question what they know to be true and to be aware of what factors help them to discover truth, such as personal experience, environment, education, family, culture, etc.</p> <p>Then, students will begin to question their own understanding of truth and further examine other "sources" of truth. Their understanding of truth could thus be expounded upon, revisited, undermined, etc., when, with an open mind, realms of possibilities that might delve beyond one's initial understanding of/notion of truth are considered.</p> <p><del>Questioning what is presented and coming to know what is true are life-long skills, and students will have the opportunity to further develop these skills throughout this unit. To do this, students will listen to information presented in diverse formats and apply credibility strategies, including how to consider sources and evidence, to determine what is true.</del></p>



	<p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain  <b>RI.11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p> <p><b>Writing</b>  <b>W.11-12.2.a</b> 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>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience  <b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience  <b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information  <b>W.11-12.7</b> 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;</p>

	<p>synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation</p> <p><b>W.11-12.8</b> 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</p> <p><b>W.11-12.9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.2</b> 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 any discrepancies among the data</p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks</p> <p><b>SL.11-12.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do we know what we know?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• People in general must realize the subjective and complex nature of truth and be able to communicate that they recognize how information can be manipulated and must be questioned in order to discern what is factual information and develop their own personal truths.</li> </ul>

<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Philosophical theory relevant to texts studied</li> <li>Necessary literary and rhetorical conventions and/or relevant historical context to access texts studied</li> <li>Elements of tragedy (classical, Shakespearean, or modern)</li> </ul>	<ul style="list-style-type: none"> <li>Use relevant critical theories to analyze texts studied</li> <li>Analyze how literary elements/devices contribute to theme/meaning of a text</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Research and evaluation skills</li> <li>Characteristics and structure of informative or explanatory writing</li> <li>Steps in the writing process</li> </ul>	<ul style="list-style-type: none"> <li>Conduct research and evaluate sources</li> <li>Write informative or explanatory texts</li> <li>Use the full writing process</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Presentation skills</li> <li>Technology to enhance presentations</li> <li>Audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Integrate multiple modalities to convey information in an original way</li> <li>Present information appropriate for audience and purpose</li> </ul>

<b>Unit Title:</b>	<b>Unit 4:</b> The Evolving Self
<b>Duration:</b>	<del>Term 4</del> One quarter
<b>Resource(s):</b>	<b>Core Texts:</b>  See the list of resources above for all additional available book selections. The following books are <del>core texts to which all teachers have access best aligned with this unit: and which are recommended choices for this unit:</del>

	<ul style="list-style-type: none"> <li>● <del>Siddhartha, by Hermann Hesse</del></li> <li>● <del>The Death of Ivan Iyich, by Leo Tolstoy</del></li> <li>● <del>The Other Wes Moore, by Wes Moore</del></li> <li>● <i>A Doll's House</i>, by Henrik Ibsen</li> <li>● <i>The Power of One</i>, by Bryce Courtenay</li> <li>● <i>Hamlet</i>, by Wm. William Shakespeare</li> <li>● <i>Oedipus Rex</i>, Sophocles</li> </ul>
<b>Unit Overview:</b>	<p>This unit serves as the culmination of ideas explored throughout the year. Students will be encouraged to internalize these abstract concepts and apply them to their own concept of self. Students will continue to examine what factors determine one's ability to maintain integrity and balance in their lives and begin to question what responsibilities individuals have toward themselves, toward those in their lives, and toward the society of which they are a part. The hope is that students will realize self is constantly evolving as a result of the journey of the human experience.</p> <p>In this final unit of their high school English experience, students will further hone their reflective abilities as they engage in a number of writing experiences about their own lives and their membership in a larger community. Beyond the reading and writing experiences, students will demonstrate their ability to participate in collaborative conversations and formal discussions with the approach of civil, democratic discourse.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>R.11-12.10</b> By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently</p>

	<p><b>Writing</b>  <b>W.11-12.9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p> <p><b>SL.11-12.1a</b> 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</p> <p><b>SL.11-12.1b</b> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed</p> <p><b>SL.11-12.1c</b> 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> <p><b>SL.11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do we know who we are?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The enriching experience of discussion and communicating the ideas of others provides people with choices in thinking that can help them feel in control of their lives and gain clarity on their responsibilities to themselves, others, and their communities; all of which contribute to the development of a healthy identity.</li> </ul>

<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>Comprehension of a variety of works of literature at the high end of the 11-12 text-complexity band</li> </ul>	<ul style="list-style-type: none"> <li>Read fluently and comprehend a variety of texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Reflection writing</li> </ul>	<ul style="list-style-type: none"> <li>Reflect on how their learning has been enhanced as a result of discussion</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Socratic method</li> <li>Active listening strategies</li> <li>Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>Collaborate in groups</li> <li>Actively listen to one another to participate with thoughtful, original, reasoned comments</li> <li>Communicate verbally effectively and positively</li> <li>Demonstrate the respect for discussion as collaboration and the balanced exchange of ideas</li> </ul>

## **English 12 Honors**

### Course Information

<b>Grade(s):</b>	12
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	English 12 Honors
<b>Prerequisite(s):</b>	English 11 <b>College Prep, English 11 Honors, AP Language</b>
<b>Course Description:</b> <i>Program of Studies</i>	<p>English 12 Honors offers students a chance to explore philosophical concepts evident in literature and in the modern world. Through the examination of classical and contemporary texts, students will consider the function of art and evaluate concepts such as truth, evil, ethics, and cultural myths as relevant to the human condition. Students will foster their critical and interpretive skills through personal response to literature and reader response-based writing, which sets the foundation for subsequent analytical writing. Additionally, the study of critical theory will expand students' capacity to analyze, discuss, and write about literature. This course is an intellectual and philosophical inquiry that is driven by the question, <i>what makes a meaningful life?</i></p> <p>In addition to frequent informal writing assignments, students will produce on-demand writing pieces, processed literary analysis essays, multimodal pieces or presentations, narrative essays, graded discussions (Socratic seminar, fishbowl, etc.) and written responses, transdisciplinary or extra-curricular works of choice, and written portfolio reflections. <b>Students will also engage in various research and inquiry experiences.</b></p> <p><b>Honors-Level courses are similar to College Preparatory courses by design, yet require students to explore topics and concepts more deeply and analyze texts and information that are beyond grade level expectations. Students in Honors classes are expected to read and analyze complex texts and information independently, without significant scaffolding, and at a much quicker pace. Students should also be capable of independently expressing their thoughts and understandings through a variety of written formats</b></p>



	<p>with sophistication and in order to meet the needs of both task and audience. The expectations for skill demonstration, content mastery, and work habits are above grade level.</p> <p><del>Honors Level English courses are similar to College Preparatory courses by design, but provide further opportunities for students to work independently, to explore topics and concepts more deeply, and to analyze texts that are above grade level. Students in Honors English read across genres and are expected to read and analyze complex texts independently, which enables students to read a greater number of texts. In addition, reading and writing units move at a much quicker pace. Students in an honors English course write for a variety of purposes and audiences independently and are assessed on the depth of analysis across varied texts and across multiple genres. The sophistication of their writing style, and the complexity of their critical thinking drive thoughtful responses that enhance their understanding of the subject of English and strengthen their skills as readers, writers, listeners and speakers. Students are expected to sustain both the reading and writing processes with interest and attention. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</del></p> <p>Students in English 12 Honors will read at least six of the books on the list of resources <a href="#">at the end of this document</a>, and at least one of these texts will be used in each of the four thematic units. At least three of the six required texts will be from the challenging text band. <i>In addition, all students will read <b>Man's Search For Meaning</b>, by Viktor Frankl.</i> All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do I define who I am?</li> <li>• Why change?</li> <li>• How does our environment impact our lives?</li> <li>• How do I know what to believe in what I read, hear, and view?</li> <li>• Why are human relationships important?</li> <li>• Why do we seek and build community?</li> <li>• How do stories tell us about what a culture values?</li> <li>• How is conflict essential to our growth?</li> <li>• How does language work?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do I develop my writer's voice?</li> <li>• What do <del>good</del> skilled readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• I shape and define my identity through interactions with others as well as the stories and artifacts of society.</li> <li>• Change is the only way to progress.</li> <li>• Our environment is intricately connected to happiness and well-being; without a stable and healthy environment, an individual will suffer and fail to progress.</li> <li>• When I read, hear, or view content presented in the world, I must do so with a critical mind and a set of skills that will help me determine the credibility of the information.</li> <li>• Human relationships are what keep us tethered to the world and encourage us to abide by the social contract.</li> <li>• People need a community to feel safe and happy; communities are essential for human progress.</li> <li>• Stories contain all of human endeavors and challenges; they reveal what is important to a group or community.</li> <li>• If we never experience conflict, there is nothing to overcome; conflict is essential for reflecting and growing.</li> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• To develop my own unique writer's voice, I will need to engage consistently in authentic writing experiences and experiment with various strategies until I find what works for me.</li> <li>• Good readers challenge themselves with increasingly more complicated texts while also adopting active strategies that will allow them to attend fully to the text at hand.</li> <li>• Collaborative conversations require agreed-upon protocols, a willingness to set aside preconceived notions and biases, and a commitment to respecting every individual participant.</li> <li>• I will present my findings and conclusions using the format, tools, and structure that most respond to the needs of the audience.</li> </ul>
<b>Duration:</b>	<del>Whole</del> One year

<b>Credit:</b>	1 credit
<b>Course Materials/Resources:</b>	See the list below of text selections for units of study. Please know that in addition to the major texts listed below, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> <li>• Creating and Constructing</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit <ul style="list-style-type: none"> <li>○ How has my writing voice grown, evolved, developed?</li> <li>○ How has my reading interpretive ability grown, evolved, developed?</li> <li>○ How have I grown, evolved, developed in my ability to collaborate in discussion to deepen my understanding?</li> <li>○</li> </ul> </li> <li>• Unit 1: The Power of Story: Inspiring Passion, Purpose, and Finding Meaning <ul style="list-style-type: none"> <li><del>○ Why do we tell stories??</del></li> <li><del>○ What is the power of language?</del></li> </ul> </li> <li>• Unit 2: A Life of Meaning <ul style="list-style-type: none"> <li><del>○ What does it mean to live?</del></li> <li><del>○ What does it mean to live meaningfully?</del></li> </ul> </li> <li>• Unit 3: Discovering and Discerning Truth Reality <ul style="list-style-type: none"> <li><del>○ How do we know what we know?</del></li> <li><del>○ How do we discover and discern truth?</del></li> <li><del>○ How does our environment affect how we perceive truth?</del></li> </ul> </li> <li>• Unit 4: The Evolving Self <ul style="list-style-type: none"> <li><del>○ How can change help us grow?</del></li> <li><del>○ To what extent are we in control of our lives?</del></li> </ul> </li> </ul>

## Core Texts:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

### Challenging Texts

*A Little History of Philosophy*, by Nigel Warbuton  
*A Doll's House*, by Henrik Ibsen  
*Beloved*, by Toni Morrison  
*Crime and Punishment*, by Fyodor Dostoevsky  
*For The Time Being*, by Annie Dillard  
*Hamlet*, by ~~Wm.~~ William Shakespeare  
*Heart of Darkness*, by Joseph Conrad  
*Into the Wild*, by Jon Krakauer  
*King Lear*, by William Shakespeare  
*Frankenstein*, by Mary Shelley  
*Man's Search For Meaning*, by Viktor Frankl  
*Metamorphosis and Other Stories*, by Franz Kafka  
*Oedipus Rex*, by Sophocles  
*One Flew Over the Cuckoo's Nest*, by Ken Kesey  
*One Hundred Years of Solitude*, by Gabriel Garcia Marquez  
*Othello*, by ~~Wm.~~ William Shakespeare  
*Portrait of the Artist as a Young Man*, by James Joyce  
*Rosencrantz and Guildenstern Are Dead*, by Tom Stoppard  
*Six Great Ideas*, by Mortimer J. Adler  
*The Picture of Dorian Gray*, by Oscar Wilde  
*The Myth of Sisyphus and Other Essays*, by Albert Camus  
*The Sound and the Fury*, by ~~Wm.~~ William Faulkner

*The Stranger*, by Albert Camus  
*The Taming of the Shrew*, by ~~Wm.~~ William Shakespeare  
*The Tempest*, by ~~Wm.~~ William Shakespeare  
*To The Lighthouse*, by Virginia Woolf

### Grade-Level Texts

~~*A Long Way Gone*~~, by Ishmael Beah  
*A Room of One's Own* by Virginia Woolf  
*Beautiful Boy*, by David Sheff  
*Letters to a Young Poet*, by Rainer Maria Rilke  
*Siddhartha*, by Hermann Hesse  
*The Bell Jar* by ~~Slyvia~~ Sylvia Plath  
*The Skin of our Teeth*, by Thornton Wilder  
*Waiting for Godot*, by Samuel Beckett  
*Dew Breaker* by Edwidge Danticat  
*Long Day's Journey Into Night*, by Eugene O'Neill  
*Our Town* by Thornton Wilder  
*The Death of Ivan Ilyich* by Leo Tolstoy  
*The Other Wes Moore* by Wes Moore  
*The Sun Also Rises* by Ernest Hemingway

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>

<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing:</b></p> <p><b>W.11-12.2.b</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.</p> <p><b>W.11-12.2.c</b> 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>

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

	<p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the</li> </ul>



	individual works, try new strategies, and consider the level of success I've achieved with each piece. <ul style="list-style-type: none"> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Title:</b>	<b>Unit 1: The Power of Story: Inspiring Passion, Purpose, and Finding Meaning</b>
<b>Duration:</b>	<del>Term 1</del> One quarter
<b>Resource(s):</b>	<p>The following books are <del>core texts to which all teachers have access and which are best aligned with this unit: and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li><del>• <i>A Long Way Gone</i>, by Ishmael Beah</del></li> <li>• <i>Beautiful Boy</i>, by David Sheff</li> <li>• <i>Into The Wild</i>, by Jon Krakauer</li> <li>• <i>Letters to a Young Poet</i>, by Rainer Maria Rilke</li> <li>• <i>Man's Search For Meaning</i>, by Viktor Frankl</li> </ul>
<b>Unit Overview:</b>	<p>This unit explores story as a basic principle of the mind and guides students to an understanding of how one story helps make sense of another. The stories we hear and the stories we tell shape who we are and who we become. Through a critical evaluation and exploration of story in various formats, students will come to understand story as an art form. Through the study of literature, students will be guided in developing their own voices through language and ultimately begin to consider the power of story in their own lives.</p> <p>Throughout their reading experiences, students will analyze the impact of the author's choices regarding the development of literary elements, including setting, plot, and characterization. This knowledge will influence their own story techniques and choices as students engage in the writing of narratives to share either real or imagined experiences. Students will also demonstrate their ability to use language effectively through various small group and whole-class discussions.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>

Learning Goals		
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.11-12.3</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>Writing</b>  <b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why do we tell stories?</li> <li>• What is the power of language?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Human beings tell stories to share cultural and individual values and convey a larger message about the human experience.</li> <li>• Language wields power in its ability to communicate human experiences in a specific and purposeful way.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Structure and characteristics of memoir</li> <li>• Structure and characteristics of narrative writing</li> <li>• Fictional story structures</li> <li>• Elements and structures of poetry</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize the characteristics of memoir, other narrative writing, fiction, and poetry</li> <li>• Evaluate the structure of memoir, other narrative writing, fiction, and poetry</li> <li>• Analyze the author’s choices regarding</li> </ul>

	<ul style="list-style-type: none"> <li>• Author's choice</li> </ul>	how to develop elements of a story
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative writing techniques, including dialogue, pacing, description, and reflection</li> <li>• Precision of language</li> <li>• Sensory language</li> </ul>	<ul style="list-style-type: none"> <li>• Develop narrative techniques in writing, such as dialogue, pacing, description, and reflection to develop experiences, events, and/or characters.</li> <li>• Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with peers in a variety of discussions</li> </ul>

<b>Unit Title:</b>	<b>Unit 2: <del>The Psychological Implications of Existential Questioning</del> A Life of Meaning</b>
<b>Duration:</b>	<del>Term 2</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b></p> <p>See the list of resources above for all additional available book selections. The following books are core texts to which all teachers have access <del>and which are best aligned with this unit: and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Hamlet</i>, by William Shakespeare</li> <li>• <del><i>Into The Wild</i>, by Jon Krakauer</del></li> </ul>

	<ul style="list-style-type: none"> <li>• <del>Man's Search For Meaning, by Viktor Frankl</del></li> <li>• <i>Frankenstein</i>, Mary Shelley</li> <li>• <i>Oedipus Rex</i>, Sophocles</li> <li>• <del>Siddhartha, by Hermann Hesse</del></li> <li>• <del>The Death of Ivan Ilyich, by Leo Tolstoy</del></li> <li>• <i>The Stranger</i>, by Albert Camus</li> <li>• <i>Waiting For Godot</i>, Samuel Beckett</li> </ul>
<b>Unit Overview:</b>	<p>This unit emphasizes meaning and purpose in the lives of human beings. Through literature (both fiction and non-fiction) that focuses specifically on how individuals find meaning in life, students bear witness to ordinary people transforming into extraordinary individuals who build character through overcoming adversity. Their examples of overcoming life's obstacles will hopefully prompt students to consider how they may live lives that inspire others.</p> <p>As students explore the concepts of overcoming obstacles and creating meaningful lives, they will examine how such themes develop through multiple stories. Tracing the development of these themes will allow for greater comprehension as well as the opportunity to create a more objective summary of each text. Students will continue their writing development as they work on the introduction and support of sophisticated and precise claims.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p>

**RL & RI.11-12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text

**RI.11-12.4** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text

### **Writing**

**W.11-12.1a** 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

**W.11-12.1.b** Develop claim(s) and counterclaims fairly 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.11-12.1.c** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims

**W.11-12.1.d** Use precise language, domain specific vocabulary, and techniques such as metaphor, simile and analogy to manage the complexity of the topic

**W.11-12.1.e** Provide a concluding statement or section that follows from and supports the argument presented

**W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content

**W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and

	<p>research</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>What does it mean <i>to live</i>?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Through action, thought, and mindset, human beings are offered the choice to live meaningfully as opposed to simply existing.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Tenets of Existentialism</li> <li>philosophical theory relevant to texts studied</li> <li>literary conventions and/or relevant historical context to access texts studied (as applicable)</li> <li>text structure and other literary elements</li> </ul>	<ul style="list-style-type: none"> <li>Use relevant critical theories to analyze texts studied</li> <li>Analyze how literary elements/devices contribute to theme/meaning of a text</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics and structure of argument writing</li> <li>Characteristics and structure of informative or explanatory writing</li> <li>Evaluation of textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Synthesize several sources to support a claim</li> <li>Integrate textual evidence into writing to support interpretations of a text</li> <li>Develop a thesis with distinct supporting ideas</li> <li>Evaluate supporting evidence (both quality and quantity; block quotations)</li> </ul>



<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Expansion of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in collaborative discussions with peers</li> <li>• Build on each other's ideas</li> </ul>
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<b>Unit Title:</b>	Unit 3: Discovering and Discerning <del>Truth</del> Reality
<b>Duration:</b>	<del>Term 3</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b></p> <p>See the list of resources above for all additional available book selections. The following books are <del>core texts to which all teachers have access</del> best aligned with this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <del>Frankenstein, by Mary Shelley</del></li> <li>• <del>Hamlet, by Wm. Shakespeare</del></li> <li>• <del>Oedipus Rex, Sophocles</del></li> <li>• One Flew Over the Cuckoo's Nest, by Ken Kesey</li> <li>• One Hundred Years of Solitude, by Gabriel Garcia Marquez</li> <li>• Othello, by <del>Wm.</del> William, Shakespeare</li> <li>• A Room of One's Own, by Virginia Woolf</li> <li>• Siddhartha, by Hermann Hesse</li> <li>• The Death of Ivan Iyich, by Leo Tolstoy</li> <li>• The Other Wes Moore, by Wes Moore</li> </ul>
<b>Unit Overview:</b>	<p>This unit <del>takes a philosophical and psychological approach to the study of literature, focusing on existential questions. emphasizes the complexities of discerning truth in the Age of Information.</del> Through the study of literature, Students will be encouraged to question what they know to be true and to be aware of what factors help them to discover truth, such as personal experience, environment, education, family, culture, etc.</p>

	<p>Then, students will begin to question their own understanding of truth and further examine other "sources" of truth. Their understanding of truth could thus be expounded upon, revisited, undermined, etc., when, with an open mind, realms of possibilities that might delve beyond one's initial understanding of/notion of truth are considered.</p> <p><del>Questioning what is presented and coming to know what is true are life-long skills, and students will have the opportunity to further develop these skills throughout this unit. To do this, students will listen to information presented in diverse formats and apply credibility strategies, including how to consider sources and evidence, to determine what is true.</del></p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <p><b>RI.11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p> <p><b>Writing</b></p> <p><b>W.11-12.2.a</b> 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</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style</p>

are appropriate to task, purpose, and audience

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information

**W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation

**W.11-12.8** 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

**W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research

### **Speaking and Listening**

**SL.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 any discrepancies among the data

**SL.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks

	<b>SL.11-12.5</b> 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	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do we know what we know?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>People in general must realize the subjective and complex nature of truth and be able to communicate that they recognize how information can be manipulated and must be questioned in order to discern what is factual information and develop their own personal truths.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Philosophical theory relevant to texts studied</li> <li>Necessary literary and rhetorical conventions and/or relevant historical context to access texts studied</li> <li>Elements of tragedy (classical, Shakespearean, or modern)</li> </ul>	<ul style="list-style-type: none"> <li>Use relevant critical theories to analyze texts studied</li> <li>Analyze how literary elements/devices contribute to theme/meaning of a text</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Research and evaluation skills</li> <li>Characteristics and structure of informative or explanatory writing</li> <li>Steps in the writing process</li> </ul>	<ul style="list-style-type: none"> <li>Conduct research and evaluate sources</li> <li>Write informative or explanatory texts</li> <li>Use the full writing process</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Presentation skills</li> <li>Technology to enhance presentations</li> <li>Audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>Integrate multiple modalities to convey information in an original way</li> <li>Present information appropriate for audience and purpose</li> </ul>

<b>Unit Title:</b>	<b>Unit 4:</b> The Evolving Self
<b>Duration:</b>	<del>Term 4</del> One quarter
<b>Resource(s):</b>	<p><b>Core Texts:</b></p> <p>See the list of resources above for all additional available book selections. The following books are <del>core texts to which all teachers have access best aligned with this unit: and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>A Doll's House</i>, by Henrik Ibsen</li> <li>• <del><i>A Room of One's Own</i>, by Virginia Woolf</del></li> <li>• <i>For The Time Being</i>, by Annie Dillard</li> <li>• <del><i>Siddhartha</i>, by Hermann Hesse</del></li> <li>• <del><i>The Death of Ivan Iyich</i>, by Leo Tolstoy</del></li> <li>• <i>The Heart of Darkness</i>, by Joseph Conrad</li> <li>• <del><i>The Other Wes Moore</i>, by Wes Moore</del></li> <li>• <i>The Dew Breaker</i>, Edwidge Danticant</li> </ul>
<b>Unit Overview:</b>	<p>This unit serves as the culmination of ideas explored throughout the year. Students will be encouraged to internalize these abstract concepts and apply them to their own concept of self. Students will continue to examine what factors determine one's ability to maintain integrity and balance in their lives and begin to question what responsibilities individuals have toward themselves, toward those in their lives, and toward the society of which they are a part. The hope is that students will realize self is constantly evolving as a result of the journey of the human experience.</p> <p>In this final unit of their high school English experience, students will further hone their reflective abilities as they engage in a number of writing experiences about their own lives and their membership in a larger community. Beyond the reading and writing experiences, students will demonstrate their</p>

	<p>ability to participate in collaborative conversations and formal discussions with the approach of civil, democratic discourse.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>R.11-12.10</b> By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently</p> <p><b>Writing</b>  <b>W.11-12.9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p> <p><b>SL.11-12.1a</b> 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</p> <p><b>SL.11-12.1b</b> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed</p> <p><b>SL.11-12.1c</b> 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</p>

	ideas and conclusions; and promote divergent and creative perspectives  <b>SL.11-12.1d</b> 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	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do we know who we are?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>The enriching experience of discussion and communicating the ideas of others provides people with choices in thinking that can help them feel in control of their lives and gain clarity on their responsibilities to themselves, others, and their communities; all of which contribute to the development of a healthy identity.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Comprehension of a variety of works of literature at the high end of the 11-12 text-complexity band</li> </ul>	<ul style="list-style-type: none"> <li>Read fluently and comprehend a variety of texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Reflection writing</li> </ul>	<ul style="list-style-type: none"> <li>Reflect on how their learning has been enhanced as a result of discussion</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Socratic method</li> <li>Active listening strategies</li> <li>Civil discourse strategies</li> </ul>	<ul style="list-style-type: none"> <li>Collaborate in groups</li> <li>Actively listen to one another to participate with thoughtful, original, reasoned comments</li> <li>Communicate verbally effectively and positively</li> <li>Demonstrate the respect for discussion as collaboration and the balanced exchange of ideas</li> </ul>

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**AP Language and Composition**  
**(This course is both a stand-alone course and one half of the American Studies course)**

### Course Information

<b>Grade(s):</b>	Grade 11
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	AP Language and Composition
<b>Prerequisite(s):</b>	English 10 <b>CP</b> College Prep or English 10 <b>H</b> Honors
<b>Course Description:</b> <i>Program of Studies</i>	The AP Lang course provides students with a comprehensive experience in studying American literature and prepares them for the Advanced Placement Language and Composition exam. Students read a wide variety of American prose styles from many disciplines and historical periods and consider how selections of American fiction and non-fiction highlight stylistic decisions. Students also identify elements of literary and rhetorical style and apply these techniques to their writing. As the course progresses, students become aware of their writing process through self-assessment against AP standards for writing, and through feedback from their peers and their teacher. Completion of assigned summer reading and writing is a course requirement. Students are encouraged to take the AP Language and Composition exam in May.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● How do I define who I am?</li> <li>● Why change?</li> <li>● How does our environment impact our lives?</li> <li>● How do I know what to believe in what I read, hear, and view?</li> <li>● Why are human relationships important?</li> <li>● Why do we seek and build community?</li> <li>● How do stories tell us about what a culture values?</li> <li>● Why do we have/need rules of language?</li> <li>● How do I develop my writer's voice?</li> </ul>

	<ul style="list-style-type: none"> <li>• What do <del>good</del> <b>skilled</b> readers do?</li> <li>• How do I participate in collaborative conversations to deepen my understanding?</li> <li>• How do I best support and present my findings and conclusions?</li> <li>• How is conflict essential to our growth?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• I shape and define my identity through interactions with others as well as the stories and artifacts of society.</li> <li>• Change is the only way to progress.</li> <li>• Our environment is intricately connected to happiness and well-being; without a stable and healthy environment, an individual will suffer and fail to progress.</li> <li>• When I read, hear, or view content presented in the world, I must do so with a critical mind and a set of skills that will help me determine the credibility of the information.</li> <li>• Human relationships are what keep us tethered to the world and encourage us to abide by the social contract.</li> <li>• People need a community to feel safe and happy; communities are essential for human progress.</li> <li>• Stories contain all of human endeavors and challenges; they reveal what is important to a group or community.</li> <li>• If we never experience conflict, there is nothing to overcome; conflict is essential for reflecting and growing.</li> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• To develop my own unique writer's voice, I will need to engage consistently in authentic writing experiences and experiment with various strategies until I find what works for me.</li> <li>• Good readers challenge themselves with increasingly more complicated texts while also adopting active strategies that will allow them to attend fully to the text at hand.</li> <li>• Collaborative conversations require agreed-upon protocols, a willingness to set aside preconceived notions and biases, and a commitment to respecting every individual participant.</li> <li>• I will present my findings and conclusions using the format, tools, and structure that most respond to the needs of the audience.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	<b>+ One year</b> <b>1 credit</b>

<b>Course Materials/Resources:</b>	See the list of resources below.
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit</li> <li>• Unit 1: American Origins and Rhetoric</li> <li>• Unit 2: Forging an American Identity and Synthesizing Ideas</li> <li>• Unit 3: Evolution of American Consciousness and Craft of Argumentation</li> <li>• Unit 4: American Modernity and Collaborative Voice</li> </ul>

### Resources:

Please know that in addition to the listed texts, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. Students will also engage in independent reading, book clubs, and reading experiences across the curriculum.

<b>Texts</b>
<i>Adventures of Huckleberry Finn</i> , by Mark Twain (19th century American novel) <i>A Moveable Feast</i> , by Ernest Hemingway (20th century American memoir) <i>A Voyage Long and Strange</i> , by Tony Horwitz (21st century American travelogue) <i>Caleb's Crossing</i> , by Geraldine Brooks (21st century American novel) <i>Catcher in the Rye</i> , by J. D. Salinger (20th century American novel) <i>Conversations in American Literature: Language, Rhetoric, Culture</i> by Robin Dissin Aufses, Renee H. Shea, Lawrence Scanlon (textbook) <i>Death of a Salesman</i> , by Arthur Miller (20th century American drama) <i>Educated</i> , by Tara Westover (21st century American memoir) <i>In Cold Blood</i> , by Truman Capote (20th century American nonfiction)

*Invisible Man*, by Ralph Ellison (20th century American novel)  
*My Antonia*, by Will Cather (early 20th century American novel)  
*Narrative of the Life of Frederick Douglass* by Frederick Douglass (19th century memoir)  
*Passing*, by Nella Larsen (20th century American novel)  
*Reservation Blues*, by Sherman Alexie (20th century American novel)  
*Slaughterhouse-Five*, Kurt Vonnegut (20th century American novel)  
*The Awakening*, by Kate Chopin (19th century American novel)  
*The Crucible*, by Arthur Miller (20th century American drama)  
*The Grapes of Wrath*, by John Steinbeck (20th century American novel)  
*The Great Gatsby*, by F. Scott Fitzgerald (20th century American novel)  
*There There*, by Tommy Orange (21st century American novel)  
*The Round House*, by Louise Erdrich (21st century American novel)  
*The Scarlet Letter*, by Nathaniel Hawthorne (19th century American novel)  
*The Things They Carried*, by Tim O'Brien (20th century American novel)  
*The Underground Railroad*, by Colson Whitehead (21st century American novel)  
*Walden*, by Henry David Thoreau (19th century American nonfiction)  
*When the Emperor was Divine* by Julie Otsuka (21st century American novel)

Students will be asked to engage with a variety of informational texts in all their classes, including English classes. The varied purposes for this type of reading experience will influence the source of these texts, but, for English class at least, the following is a list of reputable sources from which these texts will typically be drawn:

- ProQuest CultureGrams
- ABC-CLIO
- Britannica
- Gale Databases
- Gale eBooks
- JSTOR
- ProQuest (includes access to *The New York Times*, *The Washington Post*, *The Wall Street Journal*, and *The Hartford Courant*)
- InfoBase
- Classroom Video

- Library and textbooks
- Credible online sources such as PBS, NPR, *National Geographic*

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high</p>

end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### **LANGUAGE STANDARDS:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.



	<p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or</li> </ul>

		<p>presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: American Origins and Rhetoric
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>The Crucible</i>, by Arthur Miller</li> <li>• <i>The Scarlet Letter</i>, by Nathaniel Hawthorne</li> <li>• <i>Caleb's Crossing</i>, by Geraldine Brooks</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Conversations in American Literature: Language, Rhetoric, Culture</i> by Robin Dissin Aufses, Renee H. Shea, Lawrence Scanlon</li> </ul>
<b>Unit Overview:</b>	This unit serves both as a meditation on the cultural, political, and literary origins of the United States,

	as well as an introduction to the art and form of rhetoric. Students will read both primary 17th and 18th century sources, as well as literary works of historical fiction that grapple with the long-lasting legacy of Puritan New England, and the subsequent tensions between individual liberty and the State.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board for the AP Language and Composition.</p> <p>Please see the <a href="#">AP English Language and Composition Course and Exam Description</a>. All required components for the course are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What assumptions do I hold about American culture, and how do these cultural assumptions shape my reading and writing?</li> <li>• What is the legacy of our Puritanical origins on American history, the American experience, and identity today?</li> <li>• How are rhetorical devices used to shape meaning within texts?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• How we perceive American culture, and our place within it, is shaped by contexts both individual and societal.</li> <li>• Colonial Puritan society influenced the American utopian impulse, as well as laid the groundwork for how we think about the ongoing tension between individual liberty and the State, as well as the social contract.</li> <li>• Authors use a wide range of rhetorical strategies and moves to construct meaning.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will know and will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b> (Students will know)</p> <p>Conventions specific to rhetorical analysis, including exigence, purpose, audience, the Aristotelian appeals, etc.</p> <p>The conflicts that can arise between the individual and the community.</p> <p>The tension that exists between the past and the present in American society.</p> <p><b>Skills:</b> (Students will be able to...)</p>

	<p>Identify and interpret the portrayal of the American past in a literary context.</p> <p>Connect the literary past to current American circumstances.</p> <p>Write rhetorical analysis based on non-fiction texts.</p> <p>Employ conventions of English in analytic writing.</p>
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<b>Unit Number and Title:</b>	Unit 2: Forging an American Identity and Synthesizing Ideas
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>Selected essays by Ralph Waldo Emerson</li> <li><i>Walden</i>, by Henry David Thoreau</li> <li><i>Adventures of Huckleberry Finn</i>, by Mark Twain</li> <li><i>Narrative of the Life of Frederick Douglass, an American Slave</i>, by Frederick Douglass</li> <li><i>The Underground Railroad</i>, by Colson Whitehead</li> <li><i>The Awakening</i>, by Kate Chopin</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li><i>Conversations in American Literature: Language, Rhetoric, Culture</i> by Robin Dissin Aufses, Renee H. Shea, Lawrence Scanlon</li> </ul>
<b>Unit Overview:</b>	This unit explores the tension between American ideals of individualism and self-reliance and conformity, particularly with regards to situations in which individual values come in conflict with what the majority thinks. Additionally, students will practice synthesizing multiple sources to support an argument.
<b>Learning Goals</b>	
<b>Standard(s):</b>	This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board for the AP Language and Composition.

	Please see the <a href="#">AP English Language and Composition Course and Exam Description</a> . All required components for the course are included in this document.
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What do these and other texts suggest about our responsibility to challenge injustices, especially those maintained by our respected institutions?</li> <li>• What role should education play in cultivating individual independence and critical thinking?</li> <li>• What effect does social environment play in shaping a piece of literature?</li> <li>• How can multiple texts/sources be effectively brought into conversation with each other?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Conflict between individual morality and the nation's laws has been a source of both tension and reform in American society.</li> <li>• Education can be both a help and a hindrance in developing one's own individual identity and values.</li> <li>• Tracing and evaluating common themes across varied sources offers rich opportunities for articulating valid truths about American identity.</li> <li>• Developing an insightful line of reasoning on a complex topic involves negotiating between multiple points of view.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will know and will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b> (Students will know)</p> <ul style="list-style-type: none"> <li>• Students will understand the role and legacy of self-reliance and individualism in American society and literature.</li> <li>• Students will understand the tension between individual morality and the nation's laws that has led to both conflict and reform in American society.</li> </ul> <p><b>Skills:</b> (Students will be able to...)</p> <ul style="list-style-type: none"> <li>• Students will be able to synthesize sources into a well-developed and coherent original argument.</li> <li>• Students will be able to plan for and discuss their observations and assertions and support those assertions with text-based evidence, reason, and logic.</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: Evolution of American Consciousness and Craft of Argumentation
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>A Moveable Feast</i>, by Ernest Hemingway</li> <li>• <i>My Antonia</i>, by Willa Cather</li> <li>• <i>The Great Gatsby</i>, by F. Scott Fitzgerald</li> <li>• <i>Passing</i>, by Nella Larsen</li> <li>• <i>The Grapes of Wrath</i>, by John Steinbeck</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Conversations in American Literature: Language, Rhetoric, Culture</i> by Robin Dissin Aufses, Renee H. Shea, Lawrence Scanlon</li> </ul>
<b>Unit Overview:</b>	This unit investigates cultural ideals of the American Dream and American exceptionalism, as well as how memory and nostalgia for the past shape both individual and American identity. Students will also learn how to craft arguments and compelling lines of reasoning by employing the literary and rhetorical devices they have studied all year.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board for the AP Language and Composition.</p> <p>Please see the <a href="#">AP English Language and Composition Course and Exam Description</a>. All required components for the course are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do memory and nostalgia shape our individual and group identity--and our idealized</li> </ul>

	future? <ul style="list-style-type: none"> <li>• Are America's citizens challenged or burdened by their identification with America's greatness?</li> <li>• What role has ethnicity, gender, wealth, and class historically played in the relative accessibility of liberty and the American Dream?</li> <li>• What makes an effective argument, and what rhetorical, stylistic elements, and devices does argumentation employ?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Memory and nostalgia can color our understanding of ourselves and the world around us in ways that can help us process difficult emotions, but can also lead to delusion.</li> <li>• Careful consideration of multiple perspectives on the American dream and American exceptionalism will reveal that progress in America may often come conditionally.</li> <li>• Cogent argumentation relies on a full array of sources--personal experience, observation, knowledge of history, art, and culture.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will know and will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b> (Students will know)</p> <ul style="list-style-type: none"> <li>• Students will understand the tensions among memory, nostalgia, personal identity, and group identity.</li> <li>• Students will understand the tension between American Dream/American exceptionalism and a reality that resists easy or simplistic narratives.</li> </ul> <p><b>Skills:</b> (Students will be able to...)</p> <ul style="list-style-type: none"> <li>• Students will be able to construct an original argument using the various literary and rhetorical devices they have learned about this year.</li> <li>• Students will make effective use of a variety of modes to present their argument in an engaging and persuasive manner.</li> </ul>
<b>Unit Number and Title:</b>	4: American Modernity and Collaborative Voice
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter



<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>Invisible Man</i>, by Ralph Ellison</li> <li>• <i>Catcher in the Rye</i>, by J. D. Salinger</li> <li>• <i>Death of a Salesman</i>, by Arthur Miller</li> <li>• <i>In Cold Blood</i>, by Truman Capote</li> <li>• <i>Slaughterhouse-Five</i>, by Kurt Vonnegut</li> <li>• <i>The Things They Carried</i>, by Tim O'Brien</li> <li>• <i>Between the World and Me</i>, by Ta-Nehisi Coates</li> <li>• <i>Reservation Blues</i>, by Sherman Alexie</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Conversations in American Literature: Language, Rhetoric, Culture</i> by Robin Dissin Aufses, Renee H. Shea, Lawrence Scanlon</li> </ul>
<b>Unit Overview:</b>	<p>Chronologically, this unit brings us from the years immediately following World War II up to the present day. Students will investigate how the rapid change of the post-war years has shaped the world we currently live in, and how the anxieties of those years are depicted in major works of American literature. Additionally, students will continue to use the collaborative and analytic skills they have honed all year to reflect on their learning and create meaning.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board for the AP Language and Composition.</p> <p>Please see the <a href="#">AP English Language and Composition Course and Exam Description</a>. All required components for the course are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What anxieties plague the citizens of post-war America?</li> <li>• How might definitions of success and the American Dream based predominantly in markers of material wealth breed anxiety and devalue the individual?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do authors use point of view, nonlinear structure, magical realism, and/or the blurring of fiction and nonfiction to construct meaning?</li> <li>• How can students use collaboration to create meaning?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The literature of post-war America is preoccupied by anxieties surrounding the American Dream, consumerism, civil rights, individual identity, and rapidly advancing technology.</li> <li>• Careful consideration of multiple perspectives on the American Dream, and its traditional emphasis on consumerism and material wealth, will reveal various tensions between social expectation and individual identity.</li> <li>• Authors use various literary devices, including those typical of postmodernism, to depict the disorientation, disillusion, and rapid change of the mid-20th to early 21st centuries.</li> <li>• Collaboration allows us to exchange ideas and challenge our own understandings to create meaning.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will know and will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b> (Students will know)</p> <ul style="list-style-type: none"> <li>• Students will understand the literary and cultural contexts of the anxieties portrayed in post-war American literature.</li> <li>• Students will understand the tensions that exist between the American Dream, traditionally defined by material success, and the formation of individual identity.</li> <li>• Students will understand how literary devices, particularly those typical of postmodernism, are used to create meaning and construct an argument about the nature of mid-20th to 21st century life.</li> </ul> <p><b>Skills:</b> (Students will be able to...)</p> <ul style="list-style-type: none"> <li>• Students will be able to collaborate in a graded discussion to increase their own understanding, as well as create meaning.</li> <li>• Students will read closely and critically from numerous works of literature to broaden their understanding of the American Dream and the many conflicts intricate to that concept.</li> </ul>

**AP Literature and Composition**  
**(Part of the UConn ECE Program: ENGL 1101)**

### Course Information

<b>Grade(s):</b>	12
<b>Discipline/Course:</b>	English
<b>Course Title:</b>	AP Literature and Composition & UCONN ECE English 1007: The Seminar and Studio in Writing & Multimodal Composition
<b>Prerequisite(s):</b>	AP Language and Composition AP American Studies <del>ENG</del> English 11 College Prep <del>CP</del> or <del>ENG</del> English 11 <del>H</del> Honors
<b>Course Description:</b> <i>Program of Studies</i>	<p>The overarching theme of this course is The Search for Meaning: Text and Context. Each unit explores how the intersection of text (the words on the page, images on the screen, etc.) and context (the historical, socio-political, cultural, etc. situation in which the text was created and/or in which it is experienced) affects meaning. This course is for students with a keen interest in literature who want to be challenged with college-level coursework. It is designed for students who can read complex texts independently and who are ready for advanced inquiry, research, writing, and multimodal performance tasks.</p> <p>As they prepare for the AP Literature and Composition exam, students will analyze and interpret complex works of literature, including novels, plays, short stories, and poetry from various time periods. They will also engage with relevant supplemental materials including, but not limited to, essays, film, visual art, articles, and other media. The class is run as a seminar and studio in writing and multimodal composition. As such, seminar discussion, studio time, peer collaboration, research, and writing conferences are integral components of the class. Completion of the summer reading, writing, and viewing is a requirement of this course. <i><b>Students are encouraged to take the AP Literature and Composition exam in May. This course</b></i></p>

	<p><i>is part of the UCONN ECE (Early College Experience) Program. Students can apply for 4 college credits, ENGL 1007: The Seminar and Studio in Writing &amp; Multimodal Composition.</i></p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do the “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating) help one work through the layers of mental and physical labor involved in writing and composing?</li> <li>• How do seminar discussion and studio collaboration enhance understanding and facilitate the process of composition?</li> <li>• How does one select a mode or modes of composition to best serve the purpose, audience, and task at hand?</li> <li>• How can one effectively and responsibly employ technology in the process of composition?</li> <li>• How does engaging in research, including field research, enhance one’s understanding of a topic and one’s ability to produce rich texts?</li> <li>• How can one evaluate the validity and determine the value of informational texts and digital media?</li> </ul>
<b>Course Enduring Understandings:</b>	<p><b>UConn ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>• Students will demonstrate metacognitive awareness of the ways in which the “writing moves,” seminar discussion, and studio collaboration affect the development of literacy skills.</li> <li>• Students will understand and be able to communicate that there are various types and degrees of power (such as political, social, economic, and personal) that affect the behavior, development, and psychology of characters.</li> <li>• Students will understand and be able to communicate how authors manipulate time and incorporate supernatural elements in their works in order to create meaning.</li> <li>• Students will understand and be able to communicate how comedy and tragedy speak to the human quest for meaning.</li> <li>• Students will understand and be able to communicate how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>• CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> </ul>

	<ul style="list-style-type: none"> <li>• SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>• STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> <li>• NARRATION (NAR) Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphasizes that affect how readers experience and interpret a text.</li> <li>• FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>• LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	<del>Whole</del> One year 1 credit
<b>Course Materials/Resources:</b>	<p>See below units of study for text selections. Please know that in addition to the major texts (minimum ten) listed below, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. In addition to the books listed in this document, any of <a href="#">the books listed as recommendations by College Board for the open-ended prompt on the AP Literature Examination</a> are appropriate book choices for this course.</p> <p>In addition to the books listed within each unit, the following texts may be used throughout the year as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i>, by Lois Tyson</li> <li>• <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i>, by Robert DiYanni</li> <li>• <i>The Norton Introduction to Poetry</i>, by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> <li>• <i>Perrine's Sound and Sense</i>, by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> </ul>
<b>FPS Course Academic</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>

<b>Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Creating and Constructing</li> </ul>
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit: The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> <li>• Unit 1: Power and Perspectives</li> <li>• Unit 2: The Metaphysically Present Past</li> <li>• Unit 3: Tragedy, Comedy, and Meaning in the Human Experience</li> <li>• Unit 4: Art and Life</li> </ul>

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole</del> One Year
<b>Resource(s):</b>	<u>English Portfolio Directions</u>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Standard(s):</b>	All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:

	<p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.11-12.2.b</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.</p> <p><b>W.11-12.2.c</b> 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> <p><b>W.11-12.3.a</b> 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.</p> <p><b>W.11-12.3.c</b> 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).</p> <p><b>W.11-12.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>
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**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation,

	and spelling when writing.  <b>L.11-12.2.a</b> Observe hyphenation conventions.  <b>L.11-12.2.b</b> Spell correctly.  <b>L.11-12.3</b> 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.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or</li> </ul>

		<p>presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: Power and Perspectives
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>Jane Eyre</i>, by Charlotte Brontë</li> <li>• <i>Wide Sargasso Sea</i>, by Jean Rhys</li> <li>• <i>The Tempest</i>, by William Shakespeare</li> <li>• <i>Native Son</i>, by Richard Wright</li> <li>• <i>Translations</i>, by Brian Friel</li> <li>• <i>The Remains of the Day</i>, by Kazuo Ishiguro</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p>

	<ul style="list-style-type: none"> <li>• <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i>, by Robert DiYanni</li> <li>• <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i>, by Lois Tyson</li> <li>• <i>Perrine's Sound and Sense</i>, by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>• The Norton Introduction to Poetry, by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul>
<b>Unit Overview:</b>	<p>"Context is everything." So says Offred of Margaret Atwood's <i>The Handmaid's Tale</i>. Authors often confront audiences with villainous characters and scenes of violence in order to enhance the meaning of their works, but whether a character is a villain or a hero largely depends upon the point of view of the text in which he or she occurs. ConTEXT is everything, indeed. This unit of study looks at how perspective and context affect our understanding of villainy and victimization. It also considers how and why individuals internalize and/or rebel against oppression. During this unit, students will apply critical theory to the reading of literary texts and engage in numerous and varied writing activities, including the following assured composition experiences: multimodal performance, processed literary analysis essay, on-demand essay.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What are the root causes of the psychology of oppression, of "othering"?</li> <li>• What are the psychological, material, and cultural effects, past and present, on the oppressed and the oppressor?</li> <li>• How does the act of oppression dehumanize the oppressor(s) as well as the oppressed?</li> <li>• How is point of view critical in understanding oppression and identity?</li> </ul>

	<ul style="list-style-type: none"> <li>How does the maxim "context is everything" allow readers to more complexly broaden and deepen their understanding of human dynamics?</li> </ul>
<b>Enduring Understanding(s):</b>	<p><b>UConn ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>Students will understand and be able to communicate that there are various types and degrees of power (such as political, social, economic, and personal) that affect the behavior, development, and psychology of characters.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li><b>CHARACTER (CHR)</b> Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li><b>SETTING (SET)</b> Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li><b>STRUCTURE (STR)</b> Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> <li><b>NARRATION (NAR)</b> Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li><b>FIGURATIVE LANGUAGE (FIG)</b> Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li><b>LITERARY ARGUMENTATION (LAN)</b> Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>Power dynamics and their psychological implications</li> <li>Critical Perspectives (such as historical, archetypal, sociological, psychological, feminist, economic, structuralist, deconstructive, queer, etc.)</li> <li>The "Writing Moves" (collecting &amp; curating, engaging, contextualizing, theorizing, and</li> </ul>

- circulating)
- Multimodal composition techniques (such as employment of technology, field research,
  - Complex characters
  - Text structure
  - Narrative techniques
  - Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).
  - Literary argumentation

**Skills:**

**UCONN ECE English 1007 Skills:**

- Articulate how situation and power dynamics affect identity.
- Interpret literature through multiple critical perspectives.
- Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.

**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
  - e. Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.

- b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
- a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
- a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
  - d. Explain how a narrator's reliability affects a narrative.
5. Explain the function of word choice, imagery, and symbols.
- a. Distinguish between the literal and figurative meanings of words and phrases.
  - b. Explain the function of specific words and phrases in a text.
  - c. Identify and explain the function of a symbol.
  - d. Identify and explain the function of an image or imagery
6. Explain the function of comparison.
- a. Identify and explain the function of a simile.
  - b. Identify and explain the function of a metaphor.
  - c. Identify and explain the function of personification.
  - d. Identify and explain the function of an allusion
7. Develop textually substantiated arguments about interpretations of part or all of a text.



	<ol style="list-style-type: none"> <li>Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.</li> <li>Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</li> <li>Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.</li> <li>Select and use relevant and sufficient evidence to both develop and support a line of reasoning.</li> <li>Demonstrate control over the elements of composition to communicate clearly.</li> </ol>
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<b>Unit Number and Title:</b>	Unit 2: The Metaphysically Present Past
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>Beloved</i>, by Toni Morrison</li> <li>• <i>Wuthering Heights</i>, by Emily Brontë</li> <li>• <i>One Hundred Years of Solitude</i>, by Gabriel García Márquez</li> <li>• <i>Chronicle of Death Foretold</i>, by Garbriel García Márquez</li> <li>• <i>The Sound and the Fury</i>, by William Faulkner</li> <li>• <i>As I Lay Dying</i>, by William Faulkner</li> <li>• <i>Arcadia</i>, by Tom Stoppard</li> <li>• <i>Dubliners</i>, by James Joyce</li> <li>• <i>The House of Spirits</i>, by Isabel Allende</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i>, by Robert DiYanni</li> <li>• <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i>, by Lois Tyson</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Perrine's Sound and Sense</i>, by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>• The Norton Introduction to Poetry, by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul>
<b>Unit Overview:</b>	<p>T.S. Eliot wrote, "Time present and time past/Are both perhaps present in time future/And time future contained in time past." This unit of study looks at the ways in which authors distort time and use supernatural events and characters to represent the ever present but enigmatic nature of the past. We will read books that portray characters struggling to remember, forget, recreate, or break free from their pasts, and we will discuss the deeper, thematic meanings embodied by the successes and failures these characters have in doing so. During this unit, students will engage in numerous and varied writing activities, including the following assured composition experiences: multimodal performance, personal narrative, on-demand essay, and seminar discussion.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do authors manipulate time and incorporate supernatural elements in their works in order to create meaning?</li> <li>• How can the past and a text be "deconstructed" in order to explore the complexity of individual and collective experience and memory?</li> <li>• Why is it essential to create new language in order to create new and liberatory meaning?</li> <li>• How can exploring the abstractions and paradoxes in a literary text lead to a complex and nuanced interpretation?</li> <li>• How does literature reveal recurring patterns within the human experience?</li> </ul>

<b>Enduring Understanding(s):</b>	<p><b>UConn ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>Students will understand and be able to communicate how authors manipulate time and incorporate supernatural elements in their works in order to create meaning.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li><b>CHARACTER (CHR)</b> Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li><b>SETTING (SET)</b> Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li><b>STRUCTURE (STR)</b> Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> <li><b>NARRATION (NAR)</b> Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li><b>FIGURATIVE LANGUAGE (FIG)</b> Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li><b>LITERARY ARGUMENTATION (LAN)</b> Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>The use of time as a literary technique</li> <li>The "Writing Moves" (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>Multimodal composition techniques</li> <li>Complex characters</li> <li>Text structure</li> <li>Narrative techniques</li> </ul>

- Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).
- Literary argumentation

**Skills:**

**UConn ECE English 1007 Skills:**

- Articulate how authors manipulate time to create meaning.
- Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.

**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
  - e. Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.

- c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
- a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
  - d. Explain how a narrator's reliability affects a narrative.
5. Explain the function of word choice, imagery, and symbols.
- a. Distinguish between the literal and figurative meanings of words and phrases.
  - b. Explain the function of specific words and phrases in a text.
  - c. Identify and explain the function of a symbol.
  - d. Identify and explain the function of an image or imagery
6. Explain the function of comparison.
- a. Identify and explain the function of a simile.
  - b. Identify and explain the function of a metaphor.
  - c. Identify and explain the function of personification.
  - d. Identify and explain the function of an allusion
7. Develop textually substantiated arguments about interpretations of part or all of a text.
- a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
  - b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
  - c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.

	<p>d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.</p> <p>e. Demonstrate control over the elements of composition to communicate clearly.</p>
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<b>Unit Number and Title:</b>	Unit 3. Tragedy, Comedy, and Meaning in the Human Experience
<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>Oedipus Rex</i>, by Sophocles</li> <li>• <i>Medea</i>, by Euripides</li> <li>• <i>Hamlet</i>, by William Shakespeare</li> <li>• <i>Rosencrantz and Guildenstern are Dead</i>, by Tom Stoppard</li> <li>• <i>Sense and Sensibility</i>, <i>Emma</i>, <i>Pride and Prejudice</i>, <i>Mansfield Park</i>, <i>Northanger Abbey</i>, or <i>Persuasion</i>, by Jane Austen</li> <li>• <i>The Importance of Being Earnest</i>, by Oscar Wilde</li> <li>• <i>Waiting for Godot</i>, by Samuel Beckett</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i>, by Robert DiYanni</li> <li>• <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i>, by Lois Tyson</li> <li>• <i>Perrine's Sound and Sense</i>, by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>• The Norton Introduction to Poetry, by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul>
<b>Unit Overview:</b>	<p>Archetypally, the rise and fall of tragedy follows the pattern of human life itself. Aristotle asserted that tragedy, paradoxically, validates human greatness and that comedy emphasizes human folly. This unit of study explores how comedy and tragedy express human experience and the extent to which they each capture and inform the meaningfulness of life. During this unit, students will engage in numerous and varied writing activities, including the following assured composition experiences: multimodal performance, processed literary analysis essay, on-demand essay.</p>

Learning Goals	
<b>Standard(s):</b>	<p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What are the literary elements that define and distinguish tragedy and comedy? How does each express the human condition?</li> <li>• Is it true, as Aristotle asserted, that tragedy is not a sad or depressing genre because it emphasizes human greatness?</li> <li>• Where is the line between that which makes us smile at human folly and that which makes us laugh sardonically at the absurdity of life itself?</li> <li>• Does comedy (<i>can it?</i>) offer as much insight into human nature and experience as does tragedy?</li> <li>• Is life ultimately tragic or absurd – or neither?</li> </ul>
<b>Enduring Understanding(s):</b>	<p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>• Students will understand and be able to communicate how comedy and tragedy speak to the meaningfulness and/or absurdity of the human condition.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>• CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>• SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> </ul>



	<ul style="list-style-type: none"> <li>● <b>STRUCTURE (STR)</b> Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> <li>● <b>NARRATION (NAR)</b> Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>● <b>FIGURATIVE LANGUAGE (FIG)</b> Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● <b>LITERARY ARGUMENTATION (LAN)</b> Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>● The qualities of tragedy</li> <li>● The qualities of comedy and satire</li> <li>● The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>● Multimodal composition techniques</li> <li>● Complex characters</li> <li>● Text structure</li> <li>● Narrative techniques</li> <li>● Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>● Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UConn ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>● Articulate how authors use tragedy and comedy to speak to the meaningfulness and/or absurdity of the human condition.</li> </ul>



- Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.

**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
  - e. Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
  - a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.

	<ul style="list-style-type: none"> <li>c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.</li> <li>d. Explain how a narrator's reliability affects a narrative.</li> </ul> <p>5. Explain the function of word choice, imagery, and symbols.</p> <ul style="list-style-type: none"> <li>a. Distinguish between the literal and figurative meanings of words and phrases.</li> <li>b. Explain the function of specific words and phrases in a text.</li> <li>c. Identify and explain the function of a symbol.</li> <li>d. Identify and explain the function of an image or imagery</li> </ul> <p>6. Explain the function of comparison.</p> <ul style="list-style-type: none"> <li>a. Identify and explain the function of a simile.</li> <li>b. Identify and explain the function of a metaphor.</li> <li>c. Identify and explain the function of personification.</li> <li>d. Identify and explain the function of an allusion</li> </ul> <p>7. Develop textually substantiated arguments about interpretations of part or all of a text.</p> <ul style="list-style-type: none"> <li>a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.</li> <li>b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</li> <li>c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.</li> <li>d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.</li> <li>e. Demonstrate control over the elements of composition to communicate clearly.</li> </ul>
<b>Unit Number and Title:</b>	Unit 4. Art and Life

<b>Duration:</b>	<del>Approximately 10 weeks</del> One quarter
<b>Resource(s):</b>	<p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>• <i>To the Lighthouse</i>, by Virginia Woolf</li> <li>• <i>A Portrait of the Artist as a Young Man</i>, by James Joyce</li> <li>• <i>A Visit from the Goon Squad</i>, by Jennifer Eagan</li> <li>• <i>Sunday in the Park with George</i>, by James Lapine</li> <li>• <i>Oranges are Not the Only Fruit</i>, by Jeanette Winterson</li> <li>• <i>Cat's Eye</i>, by Margaret Atwood</li> <li>• <i>The Picture of Dorian Gray</i>, by Oscar Wilde</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>• <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i>, by Robert DiYanni</li> <li>• <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i>, by Lois Tyson</li> <li>• <i>Perrine's Sound and Sense</i>, by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>• The Norton Introduction to Poetry, by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul>
<b>Unit Overview:</b>	<p>In “The Lady of Shalott,” the “fairy lady’s” mirror “crack[s] from side to side,” when she turns from it momentarily and gazes directly at Camelot. Read allegorically, the Lady of Shalott can represent the artist, the mirror her imagination, and Camelot the world. But <i>why</i> does her mirror crack? And why does she subsequently die? This unit of study examines the relationship between artist and subject, art and life. Additionally, it considers aesthetics and asks: What is Beauty? What is its relationship to truth? And how can one catch “her fair eternal form/spreadeagled in the empty air/of existence,” as Lawrence Ferlinghetti suggests artists risk death to do? During this unit, students will engage in numerous and varied writing activities, including the following assured composition experiences: on-demand essay, original poetry, multimodal performance: Layered Self-Portrait.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	This is a college-level course that adheres to the content, skills, and assessment requirements articulated

	<p>by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is aesthetics? How does it contribute to an understanding of the human condition?</li> <li>• To what extent are beauty and truth objective? To what extent are they constructs?</li> <li>• What, if anything, is the relationship between beauty and truth?</li> <li>• What is the relationship between the artist and the world?</li> <li>• How does art reflect and inform human experience?</li> </ul>
<b>Enduring Understanding(s):</b>	<p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>• Students will understand and be able to communicate how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>• CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>• SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>• STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> <li>• NARRATION (NAR) Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>• FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite</li> </ul>

	<p>readers to interpret a text.</p> <ul style="list-style-type: none"> <li>LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>
<p><b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)</p>	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>The definition of “aesthetics” and relevant aesthetic theory</li> <li>The qualities of comedy and satire</li> <li>The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>Multimodal composition techniques</li> <li>Complex characters</li> <li>Text structure</li> <li>Narrative techniques</li> <li>Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UConn ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>Define “aesthetics” and explain how aesthetic theory relates to and informs the study of literature.</li> <li>Apply an understanding of aesthetics to the interpretation of literature and explain how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> <li>Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.</li> </ul> <p><b>AP Literature and Composition Skills (taken directly from College Board):</b></p> <ol style="list-style-type: none"> <li>Explain the function of character.</li> </ol>

- a. Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters' relationships with one another.
  - e. Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
  - a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
  - d. Explain how a narrator's reliability affects a narrative.
5. Explain the function of word choice, imagery, and symbols.
  - a. Distinguish between the literal and figurative meanings of words and phrases.

	<ul style="list-style-type: none"> <li>b. Explain the function of specific words and phrases in a text.</li> <li>c. Identify and explain the function of a symbol.</li> <li>d. Identify and explain the function of an image or imagery</li> </ul> <p>6. Explain the function of comparison.</p> <ul style="list-style-type: none"> <li>a. Identify and explain the function of a simile.</li> <li>b. Identify and explain the function of a metaphor.</li> <li>c. Identify and explain the function of personification.</li> <li>d. Identify and explain the function of an allusion</li> </ul> <p>7. Develop textually substantiated arguments about interpretations of part or all of a text.</p> <ul style="list-style-type: none"> <li>a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.</li> <li>b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</li> <li>c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.</li> <li>d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.</li> <li>e. Demonstrate control over the elements of composition to communicate clearly.</li> </ul>
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# **Call of the Wild: Literature of the Natural World**



### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English / Semester Elective
<b>Course Title:</b>	Call of the Wild: Literature of the Natural World
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	Students will read literary depictions of the natural world from varied cultural and literary traditions, and across a wide range of genres. All reading and analysis for this course requires an introspective spirit and the ability to make productive connections among various texts to perceive and articulate common themes, ambiguities, and tensions. Call of the Wild challenges students to grow their own sensory awareness and deepen their relationships with nature. To this end, participation in some field experiences will be expected, both independently and as a class. Students will document their field experiences with field journal writing and develop some of these notes into more formal narrative reflections. Analytical and nature-writing skills will be developed and consistently required. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What is a wild space, and why does it draw us away from our domestic lives?</li> <li>• Why have modern people grown detached from the basic influences and cycles of nature, and what means can be employed to recognize and reestablish them?</li> <li>• In what ways can our media technology alienate humanity from nature, and how can it be utilized to promote harmony with nature?</li> <li>• How can close examination of local natural flora and fauna reveal truths about our own psychology and values, and enhance our ability to lead satisfying lives?</li> <li>• What are the essential philosophical differences in viewing nature between mainstream Western and Indigenous attitudes, and how have those differences manifested themselves in the development of the modern world?</li> <li>• How can we enhance our appreciation of and respect for place?</li> </ul>

	<ul style="list-style-type: none"> <li>• What role should solitude and silence play in our lives?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Language builds bridges between people, but it can also build walls; people need to recognize the power of words and act accordingly.</li> <li>• Wild spaces can exist almost anywhere and serve as a means of reconnecting with nature and the internal self, two needs that often go unmet in the domestic part of our lives.</li> <li>• Artificial pressures created by time, unrealistic goals, and conflicts in domestic life have pulled us away from nature, so crafting positive responses to these pressures and insisting on time for connection to nature are part of the remedy.</li> <li>• As the exponentially expanding powers of science and technology have become entwined with our relationship to nature, individuals must continually calibrate their awareness of and responses to this relationship.</li> <li>• Cultivating a dynamic sense of wonder and curiosity about the beauties and mysteries of the natural world offers continual material for the nature-writer, and opportunities for renewal in the stressful modern world.</li> <li>• Indigenous people's attitudes and philosophies about nature are different from those of the European mindset, but they should also play a role in the continued development of the modern world.</li> <li>• By engaging with local ecological and human stories, a person develops a richer appreciation and respect for that place.</li> <li>• In today's busy society, it is important to create time for silence and solitude in order to strengthen our bond with nature and enhance our relationships with one another.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<b>Core Texts:</b> <ul style="list-style-type: none"> <li>• <i>Into the Wild</i> by Jon Krakauer</li> <li>• <i>The Forest Unseen</i>, by David Haskell</li> <li>• <i>Braiding Sweetgrass</i> by Robin Wall Kimmerer</li> <li>• <i>The Earth is Enough</i> by Harry Middleton</li> <li>• <i>Mink River</i> by Brian Doyle</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>The Marrow Thieves</i>, by Cherie Dimaline</li> </ul> <p>Materials also include assorted short stories, book excerpts, myths, poetry, nonfiction essays, film, etc.</p> <p>Some commonly featured authors include: Henry David Thoreau, David Haskell, Annie Dillard, Sigurd Olson, Basho, Thich Nhat Hanh, Walt Whitman, Percy Shelley, Robin Wall Kimmerer, Brian Doyle, Michael Branch, Anthony Doerr, Tania James, Rachel Carson, Holly Morris, Mary Oliver, Robert Frost, Robert Macfarlane..</p>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Synthesizing and Evaluating</li> <li>• Conveying Ideas</li> </ul>
<b>Semester at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit               <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: Narrative Journeys into the Wild</li> <li>• Unit 2: The Journey Home: Rewilding Ourselves</li> </ul>

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>

<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.11-12.2.b</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.</p>

	<p><b>W.11-12.2.c</b> 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> <p><b>W.11-12.3.a</b> 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.</p> <p><b>W.11-12.3.c</b> 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).</p> <p><b>W.11-12.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p><b>W.11-12.3.e</b> Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 <a href="#">here</a>.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>
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	<p><b>Language</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<p><b>Essential Question(s):</b></p>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>

<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> </ul>

	<ul style="list-style-type: none"> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>



<b>Unit Number and Title:</b>	<b>Unit 1:</b> Narrative Journeys Into the Wild
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit: <del>and which are recommended choices for this unit:</del></b></p> <ul style="list-style-type: none"> <li>• <i>Into the Wild</i> by Jon Krakauer</li> <li>• varied short stories, essays, poetry, film, art, etc. featuring people deliberately engaging wild spaces.</li> </ul> <p>Some featured authors include: Henry David Thoreau, Walt Whitman, Mary Oliver, Sigurd Olson, Tania James, Annie Dillard, Anthony Doerr, Robert Frost, Andy Goldsworthy, Godfrey Reggio, David Haskell, Brian Doyle.</p>
<b>Unit Overview:</b>	<p>Students will establish a definition of “wild” spaces and consider why they draw us away from the domestic sphere. To that end, they will consider a broad range of literary journeys into wild spaces, and compare not only the exigencies provoking them, but also the texture and consequences of the journeys, as well.</p> <p>In addition, students will explore different literary and artistic depictions of various natural subjects, with particular attention to what is local and seasonal (changing foliage, snowfall, equinoxes/solstices..., migration, hibernation, spring ephemerals, etc). They will also mine psychological and philosophical approaches to enhance their understanding of these themes. Finally, they will be introduced to the process of learning how to observe and write as a naturalist.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.11-12.2</b> Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p><b>RI.11.-12.6</b> Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p> <p><b>Writing</b>  <b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1a</b> 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.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is a wild space, and why does it draw us away from our domestic lives?</li> <li>• Why have modern people grown detached from the basic influences and cycles of nature, and what means can be employed to recognize and reestablish them?</li> <li>• In what ways can our media technology alienate humanity from nature, and how can it be utilized to promote harmony with nature?</li> <li>• How can close examination of local natural flora and fauna reveal truths about our own psychology and values, and enhance our ability to lead satisfying lives?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Wild spaces can exist almost anywhere and serve as a means of reconnecting with nature and the internal self, two needs that often go unmet in the domestic part of our lives.</li> <li>• Artificial pressures created by time, unrealistic goals, and conflicts in domestic life have pulled us away from nature, so crafting positive responses to these pressures and insisting on time for</li> </ul>

	<p>connection to nature are part of the remedy.</p> <ul style="list-style-type: none"> <li>As the exponentially expanding powers of science and technology have become entwined with our relationship to nature, individuals must continually calibrate their awareness of and responses to this relationship.</li> <li>Cultivating a dynamic sense of wonder and curiosity about the beauties and mysteries of the natural world offers continual material for the nature-writer, and opportunities for renewal in the stressful modern world.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>The motif of the journey into the wild</li> <li>The term “exigency”</li> <li>Theoretical lenses (e.g., structuralist, ecocritical, postcolonial, feminist, archetypal, etc.)</li> <li>Several specific author’s craft techniques nature writers employ</li> <li>Dichotomies in literature (sentient vs non-sentient, aesthetic vs utilitarian, human vs animal, domestic vs wild, it vs thou...)</li> </ul>	<ul style="list-style-type: none"> <li>Use literary works as mentor texts to elevate powers of observation about the natural world and to understand the journey into the wild motif</li> <li>Determine and analyze themes and central ideas</li> <li>Identify author’s craft techniques used by nature writers</li> <li>Analyze the impact of the author’s craft choices</li> <li>Evaluate dichotomies in literature</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>A variety of author’s craft techniques</li> <li>Structure of field journal entries</li> <li>The process of capturing observations effectively</li> <li>Informative or explanatory text structure</li> </ul>	<ul style="list-style-type: none"> <li>Write field journal entries to capture experiences and observations using effective author’s craft techniques</li> <li>Write informative or explanatory texts that convey complex ideas about nature</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Active listening strategies</li> <li>• Effective discussion strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Engage with others in thoughtful discussions about the content of the unit</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 2:</b> The Journey Home: Rewilding Ourselves
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>The Marrow Thieves</i> by Cherie Dimaline</li> <li>• <i>I Heard the Owl Call My Name</i> by Margaret Craven</li> <li>• <i>Mink River</i> by Brian Doyle</li> <li>• <i>The Earth is Enough</i> by Harry Middleton</li> <li>• <i>Braiding Sweetgrass</i>, by Robin Wall Kimmerer</li> </ul> <p>Film Choices: <i>Whalerider</i> or <i>Smoke Signals</i></p> <p>Varied essays, poetry, film, art, etc. offering guidance on deepening one's sense of place through close observation, and following curiosity into learning more about local flora/fauna.</p> <p>Varied forms and styles of poetry about animals to study as mentor texts.</p>
<b>Unit Overview:</b>	In this unit, students will build upon the naturalist writing and activities from the first unit to heighten their sense of wonder and connection to/knowledge of local ecosystems and wildlife. They will also explore indigenous perspectives on home spaces and wildlife in contrast with the traditional European mindset.

	<p>Students will continue to develop a critical stance and employ reading and writing strategies as well as experiences in nature to support that stance. The culminating project will involve research, guided creative writing, and literary explication.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>Writing</b></p> <p><b>W. 11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b></p> <p><b>S. 11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>What are the essential philosophical differences in viewing nature between mainstream Western and Indigenous attitudes, and how have those differences manifested themselves in the development of the modern world?</li> </ul>

	<ul style="list-style-type: none"> <li>• How can we enhance our appreciation of and respect for place?</li> <li>• What role should solitude and silence play in our lives?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Indigenous people's attitudes and philosophies about nature are different from those of the European mindset, but they should also play a role in the continued development of the modern world.</li> <li>• By engaging with local ecological and human stories, a person develops a richer appreciation and respect for that place.</li> <li>• In today's busy society, it is important to create time for silence and solitude in order to strengthen our bond with nature and enhance our relationships with one another.</li> </ul>	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Listening Points</li> <li>• Indigenous philosophies of nature</li> <li>• Close observation</li> <li>• Reflection</li> <li>• Ecosystems</li> <li>• Land trusts</li> <li>• Deep ecology</li> </ul>	<ul style="list-style-type: none"> <li>• Determine themes and central ideas, analyzing their development to produce a complex account</li> <li>• Analyze text structure</li> <li>• Analyze author's choice</li> <li>• Explicate a poem</li> <li>• Conduct close observation</li> <li>• Reflect on experiences and reading</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative structure</li> <li>• Development of ideas as a writing skill</li> <li>• Techniques of powerful narration</li> <li>• The process for sequencing events</li> <li>• Powerful details</li> </ul>	<ul style="list-style-type: none"> <li>• Write narratives</li> <li>• Develop real or imagined experiences</li> <li>• Use effective narrative technique</li> <li>• Structure events effectively</li> <li>• Choose powerful details to include</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Diverse perspectives</li> <li>• Synthesis of ideas</li> <li>• Focused research</li> </ul>	<ul style="list-style-type: none"> <li>• Respond thoughtfully to diverse perspectives</li> <li>• Synthesize comments, claims, and evidence from all sides</li> <li>• Identify gaps in research and find the information necessary to complete the task</li> </ul>
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## **Contemporary Global Literature**



### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/ Semester Elective
<b>Course Title:</b>	Contemporary Global Literature
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	Contemporary Global Literature is a semester English elective. This course aims to widen students' knowledge and understanding of the ideas and perspectives of peoples and cultures that may have previously been kept out of the literary conversation. Students will respond to and analyze texts (fiction, non-fiction, documentaries, music, poetry, short stories) produced by and about people from subordinate nations and cultures. Students will write in a variety of genres with emphasis on expository writing. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How does power play a role in our lives?</li> <li>• What are the dangers of a "single story"?</li> <li>• What shapes our identity and worldview?</li> <li>• How does language play a role in placing people and cultures "outside" or "on the margin"?</li> <li>• How do cultures intertwine and intermingle in order to create new definitions of national identity?</li> <li>• What are the commonalities that draw us together?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Power creates subordinate and dominant groups.</li> <li>• Stories have limitations, and the balance of stories helps us to see a broader scope of a culture, person, people, place, or event.</li> <li>• Stories offer new perspectives to see the world and ourselves with more nuance and complexity.</li> <li>• In a world divided, stories can help us to see each other more fully.</li> <li>• Reading and writing helps to shape our identity and allows us to see the questions, limits and possibilities.</li> </ul>

	<ul style="list-style-type: none"> <li>• Language has the power to marginalize entire groups of people.</li> <li>• Literature can open us to new ideas and ways of seeing and help us to avoid stereotypes and biases created by accepting a single story.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <p><i>A Small Place</i>, by Jamaica Kincaid  <i>Translations</i>, by Brian Friel          TED Talks          Podcasts          Independent Reading (Guided Choice)          Poets (not an exhaustive list): Suheir Hammad, Rilke, Ilya Kaminsky, W.B. Yeats, Jamaica Kincaid Layli Longsolidier, Nuala Ní Dhomhnaill, Pablo Neruda, Maya Angelou, Mahmoud Darwish, Angela C. Trudell Vasquez, Tracy K. Smith, Padraig O'Tuama, John O'Donohue, dg nanouk okpik, Rumi, Naomi Shihab Nye, Victoria Adukwei Bulley, Andrés N. Ordorica, David Whyte, M. Soledad Caballero, Lory Bedikian, Darrel Alejandro Holmes, Margaret Noodin, Jónína Kirton, Lorna Goodison, Zaffar Kunial, Roger Robinson</p> <p>Informational texts drawn from databases and other reputable sources for independent inquiry project</p>
<b>FPS Course Academic Expectation(s):</b>	Synthesizing and Evaluating Conveying Ideas
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit             <ul style="list-style-type: none"> <li>◦ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• Unit 1: Locale of Identity (Identity in the World)</li> <li>• Unit 2: Postcolonialism, After Postcolonialism (Globalization, Cosmopolitanism, Transnationalism) and Looking Toward a New (Individual and Collective) World Self</li> </ul>
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<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the

final metacognitive piece:

### **Reading**

**RL.11-12.10** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

### **Writing**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

	<p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more</li> </ul>

	fluently share my thinking with more people and across all disciplines.	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure as a way of balancing writing and making it more sophisticated</li> <li>• Types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute)</li> <li>• Types of clauses (independent, dependent, noun, relative, adverbial)</li> <li>• Semicolon usage and rules</li> <li>• Conjunctive adverbs</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> <li>• Language functions in various contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: Locale of Identity (Identity in the World)
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<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>A Small Place</i>, by Jamaica Kincaid</li> <li>• <i>Translations</i>, by Brian Friel</li> <li>• Global Poetry</li> <li>• Global Short Stories</li> </ul>
<b>Unit Overview:</b>	<p>The purpose of this initial unit is to frame the foundational questions for the course. While the initial readings are suggested in order to frame these questions, teachers are also encouraged to have students generate questions they have about themselves and the world around them (and the world they may not be familiar with), and use these student-generated questions to perhaps suggest other literary texts to help students investigate their questions. Students will explore how language and place shape identity. Students will also write an initial personal essay and an academic response to literature.</p> <p>As they explore these concepts, students will develop their ability to determine two or more themes and track their development throughout a text as they analyze multiple interpretations of the same story. They will hone their narrative and informational writing skills and practice asking questions to further advance a discussion.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	

<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.  <b>RL.11-12.7</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or Contemporary Global Literature), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>Writing</b>  <b>W. 11-12.3.</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  <b>W. 11-12.2.</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>Speaking and Listening</b>  <b>SL. 11-12.1c.</b> 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>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What shapes our identity and worldview?</li> <li>• How does language play a role in placing people and cultures “outside” or “on the margin”?</li> <li>• What are the dangers of a “single story”?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Reading and writing helps to shape our identity and allows us to see the questions, limits and possibilities.</li> <li>• Language has the power to marginalize entire groups of people.</li> <li>• Literature can open us to new ideas and ways of seeing and help us to avoid stereotypes and biases created by accepting a single story.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Themes and central ideas</li> <li>• Text structure characteristics (story, drama, poem)</li> <li>• Traditional definitions of story and storytelling</li> <li>• The connection between language and meaning</li> <li>• Annotation strategies that will help process complex works of literature and assist in formulating questions and ideas about a text</li> <li>• Literary techniques and elements</li> <li>• Storytelling</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the universal questions (themes/central ideas) raised by the literature</li> <li>• Describe and explore connections between the texts and personal experience</li> <li>• Deconstruct traditional definitions of story and storytelling</li> <li>• Identify how authors blend western and non-western literary forms</li> <li>• Analyze the use of literary techniques and elements and how they impact interpretation</li> <li>• Summarize a story objectively</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Literary analysis</li> <li>• Research skills</li> <li>• Analysis of literary tools</li> <li>• Annotation strategies</li> <li>• Narrative text structure and characteristics</li> <li>• Informative or explanatory text structure and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>• Gather textual evidence to support an analysis.</li> <li>• Analyze the use of literary terms in literature</li> <li>• Annotate a text</li> <li>• Write narrative texts.</li> <li>• Develop real or imagined experiences</li> <li>• Write informative or explanatory texts to explore complex ideas</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Question-directed inquiry</li> <li>• Questions to dig deeper</li> <li>• Strategies for clarifying and verifying ideas (evaluation of sources, exploration of varying perspectives, in-depth discussion)</li> </ul>	<ul style="list-style-type: none"> <li>• Develop methods of inquiry that use questions as foundations for exploration</li> <li>• Probe reasoning and evidence</li> <li>• Clarify, verify, or challenge ideas</li> </ul>
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<b>Unit Number and Title:</b>	Unit 2: Postcolonialism, After Postcolonialism (Globalization, Cosmopolitanism, Transnationalism) - Looking Toward a New World Self; Independent Inquiry Project
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are best aligned with this unit: and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Life and Debt</i>, by Stephanie Black (1999)</li> <li>• Independent Reading (Guided choice, and motivated by Research Question)</li> <li>• Research Databases</li> </ul>
<b>Unit Overview:</b>	<p>The purpose of this unit is to explore the definitions of post-colonial/ postcolonial theory and the ways a literary text is analyzed through a post-colonial lens. We will then move beyond the definitions that Post-Colonial theory proposes and work toward embracing a new understanding of identity and place in the world. As a culminating project students will apply the knowledge and skills from the course and design their own, independent inquiry project.</p> <p>As students engage in inquiry, they will also be able to analyze text structures to determine their effectiveness and work successfully with information presented in a wide range of media. Students will practice synthesizing this information in both writing and speech.</p>

Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.

### Learning Goals

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<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI. 11-12.5:</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p><b>RI. 11-12.7:</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p><b>Writing</b></p> <p><b>W. 11-12.7:</b> 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.</p> <p><b>W. 11-12.8:</b> 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.</p> <p><b>Speaking and Listening</b></p> <p><b>SL. 11-12.2</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p><b>SL. 11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>
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<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What does it mean to “reclaim a story”?</li> <li>• How does contemporary global literature attempt to offer another perspective to history?</li> <li>• What is the “new world self”? What does it look like? Who defines this? And who is not included in this new image?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Reclaiming stories can help create broader perspective</li> <li>• When the “story is told from the lion” and “not from the hunter” a new perspective of history, an event, or a way of being is revealed</li> <li>• Our questions help to guide us to important understanding about our new selves and the world</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Read various pieces and consider numerous perspectives on complex concepts such as postcolonialism, globalization, cosmopolitanism, and transnationalism</li> <li>• Allegory</li> <li>• Symbolism and color</li> <li>• Perspectives on current topics in global literature</li> <li>• Question Formulation Technique</li> </ul>	<ul style="list-style-type: none"> <li>• Define complex theories</li> <li>• Analyze the limitations of complex social theories such as post-colonial theory</li> <li>• Pose an evaluative question and explore it using examples and/or reasons</li> <li>• Analyze the use of symbolism, color, and allegory</li> <li>• Conduct literary research to explore current topics in global literature</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Prospectus</li> <li>• Independent inquiry steps</li> <li>• Writing process</li> <li>• Advanced searches</li> <li>• Credibility of sources</li> </ul>	<ul style="list-style-type: none"> <li>• Develop a prospectus and follow steps to complete an independent inquiry project</li> <li>• Engage in both the inquiry and the writing process</li> <li>• Conduct advanced searches for a variety of sources to inform understanding</li> </ul>

		<ul style="list-style-type: none"> <li>● Evaluate the credibility of sources</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>● Presentation strategies</li> <li>● Effective choice of organization, development, and style to address a specific audience</li> <li>● Audience</li> <li>● Public speaking skills</li> <li>● Reflection</li> <li>● Technology platforms to effectively enhance the presentation of ideas</li> <li>● Technology tools to deepen and broaden inquiry efforts</li> </ul>	<ul style="list-style-type: none"> <li>● Present research to a broader audience</li> <li>● Articulate research findings</li> <li>● Reflect on how this independent study project has extended their thinking and learning</li> <li>● Reflect on how their work reflects who they are as human beings and academics in the world</li> <li>● Use technology to research, create, and produce a product or present their independent inquiry study</li> </ul>



## **Creative Writing Workshop**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Creative Writing Workshop
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	In this course, students study the elements, crafts, and genres of creative writing. In each marking period, students explore multiple genres and also choose one from poetry, drama, memoir, short story, or creative nonfiction as a focus for their reading, revision, and major summative. Students read varied mentor texts, analyze different authors' style, and practice varied writing techniques. The course runs through a workshop format where students explore topics of interest and work collaboratively with their peer authors to draft, revise, edit, and publish original written works. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do writers generate and develop ideas for creative writing projects?</li> <li>• How do writers use reading to develop their craft?</li> <li>• What strategies can writers learn and practice to strengthen their work?</li> <li>• What is the role of genre in creating reader expectations, and how do writers use this to their advantage?</li> <li>• How do writers create a strong sense of voice in their writing?</li> <li>• How does a workshop model of feedback and revision support the writing process?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Writers draw on real life experience to feed the imagination, using what they know to invent writing that is, as E. M. Forster explains, surprising yet convincing.</li> <li>• Writers read widely and actively, using the work of other writers both as inspiration and as models to learn effective strategies they can apply in their own work.</li> <li>• Writing strategies related to character, setting, structure, narration, and figurative language can be deployed to clarify and construct meaning in any genre.</li> </ul>

	<ul style="list-style-type: none"> <li>• Knowledge of genre conventions and the role they play in creating reader expectations can help writers draw on literary tradition as well as transcend traditional genre boundaries.</li> <li>• Developing a strong sense of voice is an ongoing process—involving authentic engagement with one’s content and deliberate choices about language—that requires self-reflection, practice, and a commitment to one’s craft.</li> <li>• The workshop model of feedback and revision fosters the creative writing process by providing writers with constructive criticism; facilitating collaborative learning; and encouraging reflection, revision, and growth as writers.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<p><b>Core Texts:</b></p> <ul style="list-style-type: none"> <li>• <i>Method and Madness: The Making of a Story</i> by Alice LaPlante</li> <li>• <i>The Making of a Poem: A Norton Anthology of Poetic Forms</i> by Eavan Boland and Mark Strand</li> <li>• <i>The Practice of Creative Writing: A Guide for Students</i> by Heather Sellers</li> </ul> <p>See also the appendix of available texts by grade level. In addition, various poetry, short stories, nonfiction, film, art, and other supplemental materials are incorporated to ensure a rich variety of text types relevant to students-selected projects.</p>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Conveying Ideas</li> <li>• Creating and Constructing</li> </ul>
<b>Semester at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit <ul style="list-style-type: none"> <li>a) The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: Intro and Exploration of Genres &amp; Strategies</li> <li>• Unit 2: Further Exploration of Genres &amp; Strategies</li> </ul>

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of</p>

grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### **Language**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.

**L.11-12.2.b** Spell correctly.

**L.11-12.3** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

	<b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i> ) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and</li> </ul>



		<p>add variety and interest to writing or presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Intro and Exploration of Genres & Strategies
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>Method and Madness: The Making of a Story</i> by Alice LaPlante</li> <li>• <i>The Making of a Poem: A Norton Anthology of Poetic Forms</i> by Eavan Boland and Mark Strand</li> <li>• <i>The Practice of Creative Writing: A Guide for Students</i> by Heather Sellers</li> <li>• Student-selected texts</li> </ul>
<b>Unit Overview:</b>	The semester begins with a focus on essential content knowledge and essential processes. Students learn the key conventions of broad genres including short stories, poetry, drama, and creative nonfiction and practice drafting in a variety of forms and genres. Students are introduced to writerly habits and a

	<p>variety of strategies for generating ideas. Workshop groups are established, and students learn feedback protocols that they will use throughout the semester. Students select one genre to focus on, engage in independent reading in that genre, and work through multiple drafts and revisions of a major piece in that genre.</p> <p>Being adept at analyzing author choices regarding structure, plot, characterization, and aesthetic impact will allow students to transfer that learning to their own creative writing pieces. Students will continue to strengthen their writing skills through application of various strategies and by evaluating and utilizing peer and teacher feedback.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way. Additionally, students will employ content information in the shaping of their own stories.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.5</b> - Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RL.11-12.6-</b> - Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p><b>Writing</b></p> <p><b>W.11-12.3</b> - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>

	<p><b>W.11-12.5</b> - Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p><b>Speaking and Listening</b></p> <p><b>SL. 11-12.3</b> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do writers generate and develop ideas for creative writing projects?</li> <li>• How do writers use reading to develop their craft?</li> <li>• What strategies can writers learn and practice to strengthen their work?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Writers draw on real life experience to feed the imagination, using what they know to invent writing that is, as E. M. Forster explains, surprising yet convincing.</li> <li>• Writers read widely and actively, using the work of other writers both as inspiration and as models to learn effective strategies they can apply in their own work.</li> <li>• Writing strategies related to character, setting, structure, narration, and figurative language can be deployed to clarify and construct meaning in any genre.</li> </ul>	
<b>Learning Goals:</b>	<p><b>Content:</b> Students will know...</p>	<p><b>Skills:</b> Students will be able to...</p>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Definitions and conventions of major genres</li> <li>• Multiple idea-generating strategies</li> <li>• Relevance of reading pursuits</li> <li>• Key concepts and terms that apply across genres, including voice, character, setting, structure, narration, and figurative language</li> <li>• Author's choices and connection to structure and meaning</li> <li>• Point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Identify genres and genre conventions in new readings</li> <li>• Apply strategies to generate ideas for multiple creative writing exercises</li> <li>• Select and engage with readings relevant to their own writing pursuits</li> <li>• Demonstrate understanding of key concepts and terms that apply across genres</li> <li>• Analyze author's choices</li> <li>• Distinguish between literal and figurative meaning and how it connects to point of view</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative characteristics</li> <li>• Development of real or imagined experiences in writing</li> <li>• Narrative techniques, choice of details, and event sequence structure</li> <li>• The writing process</li> </ul>	<ul style="list-style-type: none"> <li>• Write narratives</li> <li>• Develop real or imagined experiences</li> <li>• Use effective techniques, well-chosen details, and well-structured event sequences</li> <li>• Plan, revise, edit, and rewrite pieces</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols</li> <li>• Feedback protocols</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss and engage in close reading of model texts</li> <li>• Provide feedback on peer work</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Application and Use of Genres and Strategies
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	The following books are core texts to which all teachers have access <del>and which are best aligned with</del>

	<p>this unit: <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>Method and Madness: The Making of a Story</i> by Alice LaPlante</li> <li>• <i>The Making of a Poem: A Norton Anthology of Poetic Forms</i> by Eavan Boland and Mark Strand</li> <li>• <i>The Practice of Creative Writing: A Guide for Students</i> by Heather Sellers</li> <li>• Student-selected texts</li> </ul>
<b>Unit Overview:</b>	<p>The second quarter builds on initial encounters with genres and strategies and deepens students' understanding of essential processes. Lessons focus on elements that cut across genres, including character, setting, structure, narration, and figurative language. Students continue to practice strategies for generating new ideas in order to produce multiple initial drafts. Students continue to use the feedback protocol to give and receive feedback in their workshop groups. Students select a second genre to focus on, engage in independent reading in that genre, and work through multiple drafts and revisions of a major piece in this second genre.</p> <p>Throughout this course, students will continue to refine their use of language to achieve a specific impact. They will write numerous narrative texts, including fiction, narrative nonfiction, and poetry, and they will engage in the workshop process to give and receive critical feedback aimed at assisting with revision.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way. Additionally, students will employ content information in the shaping of their own stories.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<b>Reading</b>

	<p><b>RL.11-12.1 &amp; RI.11-12.1</b> - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.4 &amp; RI.11-12.4</b> - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>Writing</b></p> <p><b>W.11-12.3</b> - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>W.11-12.4</b> - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>W.11-12.6</b> - Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> - Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the role of genre in creating reader expectations, and how do writers use this to their advantage?</li> <li>• How do writers create a strong sense of voice in their writing?</li> <li>• How does a workshop model of feedback and revision support the writing process?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Knowledge of genre conventions and the role they play in creating reader expectations can help writers draw on literary tradition as well as transcend traditional genre boundaries.</li> <li>• Developing a strong sense of voice is an ongoing process—involving authentic engagement with one’s content and deliberate choices about language—that requires self-reflection,</li> </ul>

	<p>practice, and a commitment to one's craft.</p> <ul style="list-style-type: none"> <li>The workshop model of feedback and revision fosters the creative writing process by providing writers with constructive criticism; facilitating collaborative learning; and encouraging reflection, revision, and growth as writers.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Key concepts and terms essential to their selected genre, including <ul style="list-style-type: none"> <li><u>Poetry</u>: tone and speaker, stanza, line, tone,</li> <li><u>Short Stories</u>: narration and point of view, character development, plot structure</li> <li><u>Drama</u>: mood, character roles, monologue, soliloquy, scene structure, script format, stage direction, audience appeal</li> <li><u>Creative Nonfiction</u>: narration and point of view, research, reflection</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Evaluate key concepts and terms used in the selected genre (see list under reading content)</li> <li>Determine the meaning of words and phrases as they are used, particularly figurative language and connotative meaning</li> <li>Analyze the impact of word choice on the meaning of a text</li> <li>Cite textual evidence to support analysis, paying particular attention to the key concepts of the genre</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Key concepts of and terms used in the selected genre (see list under reading content)</li> <li>The writing process</li> <li>Self-assessment</li> <li>Narrative text structure (specific to the selected genre)</li> <li>Technology for production and publishing</li> </ul>	<ul style="list-style-type: none"> <li>Incorporate key writing concepts into their own creative writing</li> <li>Develop and revise a major piece through multiple drafts based on peer and teacher feedback</li> <li>Engage in self-assessment to reveal both mastery of writing standards and engagement in the creative writing process and workshop experience</li> </ul>

		<ul style="list-style-type: none"> <li>• Write narratives</li> <li>• Use technology for production and publishing of writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• The purpose and steps of the Connecticut Writing Project Feedback Protocol</li> </ul>	<ul style="list-style-type: none"> <li>• Give and receive constructive feedback on drafts using the Feedback Protocol</li> </ul>



## **Dark Chronicles: The Literature of True Crimes and Mysteries**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Dark Chronicles: The Literature of True Crimes and Mysteries
<b>Prerequisite(s):</b>	English 9 <a href="#">College Prep</a> or <a href="#">English 9 Honors</a>
<b>Course Description:</b> <i>Program of Studies</i>	This course explores the writing about crimes and the criminal mind, an area of morbid fascination in modern society. Students will look at some of the more gruesome crimes that have been captured in literary works, including such classics as Truman Capote's <i>In Cold Blood</i> . They will also use their analytical skills to evaluate and piece together evidence in their role as citizen detectives when listening to podcasts like <i>Serial</i> and <i>My Favorite Murder</i> . In addition, students will explore detective mysteries by the likes of <a href="#">Edgar Allan Poe</a> , Agatha Christie, Sir Arthur Conan Doyle, Walter Mosley, Stephen King and other detective writers. Students will also try their hand at writing about a real crime using the strategies and structures of true crime literature.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What steps does a detective follow to solve a mystery? What skills are needed?</li> <li>• What influence did real crimes and criminals have on the detective/mystery story?</li> <li>• Why is it important to understand the criminal mind?</li> <li>• What effect does violent trauma have on a community and the individuals that make up that community?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Though mysteries can be winding, following a plan of steps and using such skills as reflection and critical thinking are key to solving any crime.</li> <li>• Real crime and criminals sometimes inspired mysteries, but sometimes, potential criminals were inspired by the mysteries they read.</li> <li>• To catch a criminal and prevent further violence, a detective must first understand how the criminal mind works.</li> </ul>

	<ul style="list-style-type: none"> <li>● Violence can both polarize and unify a community, and it can have similar effects on each individual.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>● <b>“The Murders in the Rue Morgue” by Edgar Allan Poe</b></li> <li>● <i>In Cold Blood</i> by Truman Capote</li> <li>● <i>The Executioner’s Song</i> by Norman Mailer</li> <li>● <i>Serial</i></li> <li>● <i>My Favorite Murder</i></li> <li>● <i>“Grisly Murders and Serial Killers? Ooh, Tell Me More”</i></li> <li>● <i>“The Bloody History of the True Crime Genre”</i></li> <li>● <i>I’ll Be Gone in the Dark</i></li> <li>● <i>Devil in the White City</i> by Erik Larson</li> <li>● <i>Killers of the Flower Moon: The Osage Murders and the Birth of the FBI</i> by David Grann</li> <li>● Various works by Christie, Conan Doyle, and other detective writers</li> <li>● <i>Devil in the Blue Dress</i> by Walter Mosley</li> <li>● <i>Holly</i> or <i>Mr. Mercedes</i> by Stephen King</li> <li>● Current crime articles</li> </ul>
<b>FPS Course Academic Expectation(s):</b>	Synthesizing and Evaluating Conveying Ideas
<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>● The Portfolio <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>● Unit 1: It’s Elementary: The Art of the Detective Story</li> <li>● Unit 2: The Criminal Mind</li> </ul>

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high</p>

end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.

	<p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<p><b>Content:</b> Students will know...</p>	<p><b>Skills:</b> Students will be able to...</p>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and</li> </ul>



		<p>add variety and interest to writing or presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> It's Elementary: The Art of the Detective Story
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p><del>Students will read or view one or more of the following texts:</del></p> <p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <ul style="list-style-type: none"> <li>• “The Murders in the Rue Morgue” by Edgar Allan Poe</li> <li>• <i>Murder on the Orient Express</i> by Agatha Christie</li> <li>• <i>The Hound of the Baskervilles</i> by Sir Arthur Conan Doyle</li> <li>• <i>The Maltese Falcon</i> by Dashiell Hammett</li> <li>• <i>In the Woods</i> by Tana French</li> <li>• <i>The Silence of the Lambs</i> by Thomas Harris</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Devil in the Blue Dress</i> by Walter Mosley</li> <li>• <i>Holly</i> or <i>Mr. Mercedes</i> by Stephen King</li> <li>• Series by mystery writers</li> </ul>
<b>Unit Overview:</b>	<p>In this first unit, students will become acquainted with the structure and characteristics of mystery writing. They will explore the patterns writers use and consider the development of characters, both criminal and victims. Real-life crime stories like those of Lizzie Borden and Jack the Ripper will be discussed for the role they may have played in inspiring the works of Conan Doyle and others.</p> <p>Students will read and view several works of both classic and contemporary mystery writing with a critical eye, following typically winding plots and evaluating evidence and clues throughout the story in an effort to solve the crime. Students will also engage in discussions as they collaborate with their peers on the solving of mysteries. They will have an opportunity to apply their knowledge of the genre by creating their own mystery stories.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)</p> <p><b>Writing</b></p>

	<p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>W.11-12.3a</b> 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</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1c</b> 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> <p><b>SL.11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What steps does a detective follow to solve a mystery? What skills are needed?</li> <li>• What influence did real crimes and criminals have on the detective/mystery story?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Though mysteries can be winding, following a plan of steps and using such skills as reflection and critical thinking are key to solving any crime.</li> <li>• Real crime and criminals sometimes inspired mysteries, but sometimes, potential criminals were inspired by the mysteries they read.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Theme or central idea</li> <li>• Credibility of evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the development of a theme or central idea through the course of a text</li> </ul>

	<ul style="list-style-type: none"> <li>Literary elements, including setting, plot, and characters</li> </ul>	<ul style="list-style-type: none"> <li>Critically evaluate evidence offered and declarations made in a story</li> <li>Evaluate author's choices regarding setting, plot, and character development</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics and structure of narrative writing, particularly for the mystery genre</li> <li>Audience and task</li> </ul>	<ul style="list-style-type: none"> <li>Write mysteries that follow the expectations for the genre</li> <li>Write for a specific task and audience</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Synthesis</li> <li>Question formulation strategies</li> </ul>	<ul style="list-style-type: none"> <li>Synthesize comments, claims, and evidence into a coherent understanding</li> <li>Probe reason and evidence with questions</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> The Criminal Mind
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p><del>Students will read, listen to, or view one or more of the following texts:</del></p> <p>The following are core texts to which all teachers have access and which are best aligned with this unit:</p> <ul style="list-style-type: none"> <li><i>In Cold Blood</i> by Truman Capote</li> <li><i>The Executioner's Song</i> by Norman Mailer</li> <li><i>Devil in the White City</i> by Erik Larson</li> <li><i>Killers of the Flower Moon: The Osage Murders and the Birth of the FBI</i> by David Grann</li> <li><i>Serial</i></li> <li><i>My Favorite Murder</i></li> <li><a href="#"><i>"Grisly Murders and Serial Killers? Ooh, Tell Me More"</i></a></li> <li><a href="#"><i>"The Bloody History of the True Crime Genre"</i></a></li> <li><i>I'll Be Gone in the Dark</i></li> <li>Current crime articles</li> </ul>

<b>Unit Overview:</b>	<p>In this second unit, students will turn their focus to the even more alarming body of true crime literature, both fiction and nonfiction. Students will examine how accomplished writers like Truman Capote and Norman Mailer captivated the reading world with their accounts of real murderers and started a national fascination with the macabre. They will also explore the role digital media, particularly podcasts and docuseries, has played a role in expanding the audience for the underbelly of society.</p> <p>Students will develop their ability to analyze sets of complex ideas and events and articulate how they fit together. They will also look more closely at the structure of texts and the impact that has on the story. As they explore true crime cases, they will practice integrating information from multiple sources into their discussions and writing.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI.11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text</p> <p><b>RI.11-12.5</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p><b>RI.11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p> <p><b>Writing</b></p>

	<p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.11-12.3c</b> 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)</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why is it important to understand the criminal mind?</li> <li>• What effect does violent trauma have on a community and the individuals that make up that community?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• To catch a criminal and prevent further violence, a detective must first understand how the criminal mind works.</li> <li>• Violence can both polarize and unify a community, and it can have similar effects on each individual.</li> </ul>	
<b>Learning Goal:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Interactions between individuals, ideas, and events</li> <li>• Structure of a true crime narrative</li> <li>• Information from a variety of media and platforms</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the interactions between individuals, ideas, and events in a true crime work</li> <li>• Analyze the structure of a true crime narrative</li> <li>• Integrate information from a variety of media and platforms</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informational text</li> <li>• Sequence and tone appropriate for true crime works</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative pieces as a way of examining complex ideas</li> <li>• Write original texts about a true crime using appropriate sequence and tone</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Present findings and assertions in a clear and convincing manner</li> </ul>

DRAFT

# **The Evolution of Gender Perspectives Through Literature**



### Course Information

<b>Grade(s):</b>	Grades 10-12
<b>Discipline/Course:</b>	English/Semester Course
<b>Course Title:</b>	The Evolution of Gender Perspectives Through Literature
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	This semester course primarily focuses on the analysis of the changing portrayal of identity roles in literature, film, and popular culture. In addition to gender analysis, students will also analyze other identities that relate to gender. Students will explore cultural assumptions about various identities in literary texts and cultural artifacts. Students are encouraged to analyze texts from multiple perspectives and become familiar with literary theories related to markers of identity. Critical thinking, class discussions, analyzing cultural artifacts, and independent/field research are integral components of this course. Major assessments may include a memoir that focuses on gender, an exploratory essay, a research paper/project on a contemporary issue, an analysis of contemporary icons, and creative projects. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How are identity markers used and/or misused in today's society?</li> <li>• What is the personal and social value of engaging in identity studies?</li> <li>• What forces have been instrumental in shaping one's gender and identities?</li> <li>• What role do perceptions about gender play in the construction of power hierarchies (social institutions, business, politics, religion, personal relationships, and family dynamics) in today's society?</li> <li>• How do messages about gender identity legitimize power and privilege?</li> <li>• To what extent are we, as individuals, manipulated by and/or complicit in reinforcing the messages that maintain existing power structures?</li> </ul>

<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Identity markers have been developed to both strengthen communities and segregate entire populations.</li> <li>• Understand and appreciate the complex diversity of our culture.</li> <li>• Analyze how family, societal, media and other historical and cultural forces</li> <li>• Ideas about various personal and intersecting identities are embedded with cultural beliefs.</li> <li>• Cultural messages - implicit and explicit - are powerful forces of which one needs to be aware.</li> <li>• Individuals can empower themselves by rejecting stereotypes and embracing authenticity.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	One Semester .5 <b>credit</b>
<b>Course Materials/Resources:</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <ul style="list-style-type: none"> <li>• <i>A Streetcar Named Desire</i></li> <li>• <i>The Hours</i></li> <li>• <i>Killing Us Softly</i></li> <li>• <i>Tough Guise</i></li> <li>• <i>Some Like it Hot</i></li> <li>• <i>Hemingway short stories</i></li> <li>• Other current and relevant informational texts (podcasts, TED talks, articles, films, etc.)</li> </ul>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Conveying Ideas</li> <li>• Synthesizing and Evaluating</li> </ul>
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio <ul style="list-style-type: none"> <li>◦ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• The Language of and Influences on Gender</li> <li>• Deconstructing and Reimagining Cultural Notions</li> </ul>

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of</p>

grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.

**L.11-12.2.b** Spell correctly.

**L.11-12.3** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

	<b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i> ) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and</li> </ul>

		<p>add variety and interest to writing or presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> The Language of and Influences on Gender
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are best aligned with this unit: and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>A Streetcar Named Desire</i></li> <li>• <i>The Hours</i></li> <li>• Other short connected texts</li> </ul>
<b>Unit Overview:</b>	The semester begins with a focus on essential content, knowledge, and collaborative discourse.



Students learn the key concepts necessary to engage in the discourse of analyzing and deconstructing how various identities are presented in literature and culture. Students are introduced to creative and research writing in order to more deeply analyze cultural conventions related to gender and intersecting identities.

Groups are established and students learn protocols for analyzing literary and cultural texts that they will use throughout the semester. Students select a memoir topic and a research topic; they also engage in independent reading and viewing.

Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.

### Learning Goals

<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.3</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.5</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>Writing</b></p> <p><b>W. 11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content; introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How are identity markers used and/or misused in today’s society?</li> <li>• What is the personal and social value of engaging in identity studies?</li> <li>• What forces have been instrumental in shaping one's gender and identities?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Identity markers have been developed to both strengthen communities and segregate entire populations.</li> <li>• Understand and appreciate the complex diversity of our culture.</li> <li>• Analyze how family, societal, media and other historical and cultural forces.</li> </ul>

<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The purpose and intent of gender studies</li> <li>• Language related to gender studies</li> <li>• Language related to other types of identity markers</li> <li>• Author's choices</li> </ul>	<ul style="list-style-type: none"> <li>• Apply real-life experience to representation in literature and culture</li> <li>• Analyze cultural and media artifacts to determine the power of representation</li> <li>• Understand identity markers and their power</li> <li>• Analyze the impact of an author's choices</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Narrative text structure and characteristics</li> <li>• Informational or explanatory text structure and characteristics</li> <li>• Clarity in writing</li> </ul>	<ul style="list-style-type: none"> <li>• Create narrative texts with a sense of voice</li> <li>• Create informational texts that demonstrate understanding</li> <li>• Examine and convey complex ideas clearly</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Use of notes from discussion, viewing, and reading to analysis of other texts</li> <li>• Begin conversations or discussions</li> <li>• Participate fully in exchange of ideas to deepen thinking and understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Apply discourse from class reading, viewing and discussions to analyze texts</li> <li>• Engage in discussion that deepen and challenge ideas explored based on a variety of sources</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Deconstructing and Reimagining cultural notions
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>Killing Us Softly</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Tough Guise</i></li> <li>• <i>The Last American Man</i> by Elizabeth Gilbert</li> <li>• Other short texts</li> </ul>
<b>Unit Overview:</b>	<p>The semester continues by engaging students in the more complex process of interrogating "cultural norms." There is a deeper focus on "deconstructing constructs" created by our culture. Additionally, students will explore how they are or are not influenced by cultural stereotypes.</p> <p>Students engage in creative and expository writing in order to more deeply analyze and deconstruct cultural conventions related to gender and intersecting identities. New groups are established and students learn protocols for analyzing literary and cultural texts. Students select a memoir topic and a research topic; they will also engage in whole-class and independent reading and viewing.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL and RI. 11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL and RI. 11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p><b>Writing</b></p>

	<p><b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1.b</b> Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What role do perceptions about gender play in the construction of power hierarchies (social institutions, business, politics, religion, personal relationships, and family dynamics) in today's society?</li> <li>• How do messages about gender identity legitimize power and privilege?</li> <li>• To what extent are we, as individuals, manipulated by and/or complicit in reinforcing the messages that maintain existing power structures?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Ideas about various personal and intersecting identities are embedded with cultural beliefs.</li> <li>• Cultural messages - implicit and explicit - are powerful forces of which one needs to be aware.</li> <li>• Individuals can empower themselves by rejecting stereotypes and embracing authenticity.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The language of cultural theories</li> <li>• The power of cultural messages</li> <li>• The endeavor of deconstructing concepts</li> <li>• Inferences and analysis</li> <li>• Figurative and connotative meaning of words and phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Apply ideas from cultural theories</li> <li>• Interpret complex cultural messages</li> <li>• Reconstruct ideas about gender and intersecting identities</li> <li>• Cite evidence to support inferences and analysis</li> <li>• Determine the figurative and connotative meaning of words and phrases</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Argument text structure and characteristics</li> <li>• Claims and counterclaims</li> </ul>	<ul style="list-style-type: none"> <li>• Write arguments that support claims and counterclaims with evidence from a variety of texts</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Hallmarks of civil, democratic discussions</li> </ul>	<ul style="list-style-type: none"> <li>• Engage fully in civil discourse</li> </ul>

DRAFT

## **Know Thyself: Literature of Well-Being**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Know Thyself: Literature of Well-Being
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 <b>College Prep or English 9 Honors</b>
<b>Course Description:</b> <i>Program of Studies</i>	This is a semester course that aims to help students bring awareness to their habits and how they move through the world. This course encourages students to think critically and participate in reflective practices to inform and develop personal meaning. This class will analyze a wide range of texts (including novels of different genres, TEDTalks, films, poetry, articles, and studies) to answer questions about the human experience. Students will practice varied science-based strategies to enhance their well-being and social-emotional learning. Through literary study and experiential learning, students will learn skills to help them throughout their lives. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How can being vulnerable help to create community?</li> <li>• What are healthy practices that can help boost our mood and well-being?</li> <li>• What kinds of activities help us to experience awe?</li> <li>• How does your mindset and setting goals impact your well-being?</li> <li>• How do relationships and the environment impact well-being?</li> <li>• What does “living the good life” mean to you?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Vulnerability practices improve trust.</li> <li>• Healthy practices that boost our mood and well-being include setting personal goals, developing a growth mindset, and reflecting on experiences.</li> <li>• Experiential learning promotes understanding of one's own learning process and authentic reflection to develop new awareness of ourselves and others.</li> </ul>



	<ul style="list-style-type: none"> <li>• Self-study and personal practice in establishing a growth mindset leads to lifelong learning, well-being, and the ability to achieve goals.</li> <li>• Social commitment to change and the right environment support the attainment of well-being.</li> <li>• Reflection is a key component to growth and learning</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 Semester .5 credit
<b>Course Materials/Resources:</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <p><i>The Prophet</i> by Khalil Gibran  <i>The Four Agreements</i> by Don Miguel Ruiz  TED Talks  Podcasts  Independent Reading (Guided Choice)  Poetry  Research</p>
<b>FPS Course Academic Expectation(s):</b>	Synthesizing and Evaluating Conveying Ideas
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> </ul> <p>Unit 1: Learning the Strategies  Unit 2: Developing a Practice</p>

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text</p>

complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### **LANGUAGE STANDARDS:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.

**L.11-12.2.b** Spell correctly.

	<p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or</li> </ul>

		<p>presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: Learning the Strategies
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <p>           Brene Brown TED Talk: “The Power of Vulnerability”  <i>The Four Agreements</i> by Don Miguel Ruiz  <i>The Mind Explained: Mindfulness</i>            “Sleep is your Superpower” TEDTalk  <i>The Mind Explained</i> episode on Mindfulness            “Hope, Happiness, and Social Connection: The Hidden Benefits of Regular Exercise” by Stephanie O’Neil, <i>NPR</i>            “Kindness” by Naomi Shihab Nye         </p>

	<p> “Perhaps the World Ends Here” by Joy Harjo  The Harvard Gazette “Good Genes are good but Joy is Better”  What Makes a Good Life Longest Study on Happiness TED Talk  “Selfie” by Freida Hughes  “The Vacation” by Wendell Berry  “Upstream” by Mary Oliver  “Don’t Hesitate” by Mary Oliver  “Gratitude” by David Whyte  “Mindful” by Mary Oliver  “How to Be a Poet” by Wendell Berry  “O Me! O Life!” by Walt Whitman </p> <p> <i>The Social Dilemma</i>  <i>Ten Percent Happier Podcast</i> by Dan Harris, “#546: This Scientist Says One Emotion Might Be the Key to Happiness” with Dacher Keltner  Selections from <i>Awe: The New Science of Everyday Wondering and How it Can Transform Your Life</i> by Dacher Keltner  <a href="#">Independent Reading</a> </p> <p>Other current relevant articles and resources as they become available.</p>
<b>Unit Overview:</b>	<p>Students will learn about the positive effects of well-being strategies and begin to put them into practice. They will read/listen/view many different sources to learn how these science-based strategies have big effects on their well-being and then put them into practice. Students will reflect on their progress.</p> <p>As students explore these practices, they will also be developing their reading skills by focusing on tracing a common theme across several texts and analyzing how and why an author chooses to structure a narrative or informative piece. Students will engage in short research experiences to further deepen their understanding of the content at hand and write about their new knowledge in narrative texts.</p>



	Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL and RI.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)</p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p><b>RI.11-12.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text</p> <p><b>RI.11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p> <p><b>Writing</b></p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>W.11-12.7</b> Conduct short as well as more sustained research projects to answer a question (including a</p>

	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  <b>Speaking and Listening</b> <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively <b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can being vulnerable help to create community?</li> <li>• What are healthy practices that can help boost our mood and well-being?</li> <li>• What kinds of activities help us to experience awe?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Vulnerability practices improve trust.</li> <li>• Healthy practices that boost our mood and well-being include setting personal goals, developing a growth mindset, and reflecting on experiences.</li> <li>• Experiential learning promotes understanding of one's own learning process and authentic reflection to develop new awareness of ourselves and others.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Science and Practice of Well-Being</li> <li>• GI Joe Fallacy</li> <li>• Statistical analysis</li> <li>• The positive effects of well being practices (savoring, gratitude, awe, movement, meditation, and sleep)</li> <li>• Theme or central idea</li> <li>• Author's choices</li> </ul>	<ul style="list-style-type: none"> <li>• Read about and define the practices that lead to well-being</li> <li>• Define GI Joe Fallacy</li> <li>• Analyze statistics to help comprehend text fully</li> <li>• Try all of the strategies practices for a week at a time</li> <li>• Determine and track the development of central ideas or themes in a text</li> <li>• Analyze author's choices</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflection</li> <li>• Characteristics of narrative writing</li> <li>• Research process</li> </ul>	<ul style="list-style-type: none"> <li>• Write reflections using narrative structure regarding practice with well-being practices</li> <li>• Conduct research on well-being topics</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Civil discourse</li> <li>• Presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with peers and engage in civil discussions</li> <li>• Present findings on class topics to peers</li> </ul>

<b>Unit Number and Title:</b>	Unit 2: Continuing the Work
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit.</del> <b>and which are best aligned with this unit.</b></p> <p><i>The Prophet</i> by Khalil Gibran</p>

	<p>“Being Human” by Naima Penninman</p> <p>“Instructions on Not Giving Up” by Ada Limón</p> <p><i>Inside Out</i> film</p> <p><i>The Happiness Lab</i> podcast by Dr. Laurie Santos (series on emotions)</p> <p><i>All There Is</i> podcast by Anderson Cooper (on grief)</p> <p><i>Bittersweet: How Sorrow and Longing Make us Whole</i> by Susan Cain (chapter 1)</p> <p><a href="#">Independent Reading</a></p>
<b>Unit Overview:</b>	<p>The goal of this unit is to have students be able and ready to use these strategies in their everyday lives outside of school. In this unit, students will finish their exploration of well-being practices. Students participate in a month-long self-study to try to turn these practices into habits. While they are working on their self-study at home, they will be learning about different strategies to help them be more successful at completing their goals.</p> <p>In class, they will be exploring the concepts of signature strengths and flow in order to help them find occupations and activities that are more intrinsically rewarding and well-suited for them. They will also learn about the importance of embracing all kinds of emotions, and how to navigate difficult emotions in better, more productive ways. Students will end the course with a comprehensive paper reflecting upon their experience during the self-study and the course at large.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p>

	<p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful</p> <p><b>Writing</b></p> <p><b>W. 11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content; introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension</p> <p><b>W. 11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1c</b> 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>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How does your mindset and setting goals impact your well-being?</li> <li>• How do relationships and the environment impact well-being?</li> <li>• What does “living the good life” mean to you?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Self-study and personal practice in establishing a growth mindset leads to lifelong learning, well-being, and the ability to achieve goals.</li> <li>• Social commitment to change and the right environment support the attainment of well-being.</li> <li>• Reflection is a key component to growth and learning</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Social factors</li> <li>• Change theory</li> <li>• Growth mindset</li> <li>• Situation support</li> <li>• Connotative and figurative meaning of words in context</li> </ul>	<ul style="list-style-type: none"> <li>• Design an environment to set yourself up for success.</li> <li>• Brainstorm ways to promote good environments and fix bad environments.</li> <li>• Determine the connotative and figurative meaning of words in context</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of informative and explanatory writing</li> <li>• Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative or explanatory texts about class topics</li> <li>• Reflect on each week of the self-study</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Thought-provoking questions</li> <li>• Divergent and creative perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Ask questions that probe reasoning and evidence</li> <li>• Promote divergent and creative perspectives</li> </ul>

## Poetry Workshop

### Course Information

<b>Grade(s):</b>	10 - 12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Poetry
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	The course focuses on writing, reading, and listening to poetry as well as reading and writing about poetry. Students will learn the elements of poetry (imagery, metaphor, meter, allusion, rhyme, rhythm, sound, structure and form) to become poets themselves. Assessments will ask students to utilize forms, elements, and devices of poetry and identify them when writing about poetry. This course is based on a writing-workshop model, allowing students a weekly forum to discuss their own poetry with their writing groups. Students will informally respond to poetry by writing journals; they will also formally respond to poetry by writing critical essays. Major projects will include a research project on the life and work of a major poet and a culminating portfolio. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What is poetry?</li> <li>• Why do humans read and write poetry?</li> <li>• How do poetic devices shape the meaning of a poem?</li> <li>• How can a knowledge of the traditions of verse forms and shaping forms help us more richly interpret and write poetry?</li> <li>• How do historical and cultural context influence the interpretation of a poem? Similarly, how do a reader's life experiences influence how they interpret and respond to a poem?</li> <li>• How does a poet's biography, their personal experience and perspective, inform their work?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Poetry is a form of human expression that draws on the complexities of verbal sounds, structures, imagery, and figurative language to evoke emotion and build meaning.</li> <li>• Human beings read and write poetry because it allows for multiple interpretations, enhances our critical thinking skills, and increases our ability to communicate ideas and understand language.</li> </ul>



	<ul style="list-style-type: none"> <li>• Poetry’s concentration of formal elements like figurative language, sound, structure, voice, and diction functions to incarnate meaning and is inextricable from the ideas of a poem.</li> <li>• Knowledge of the traditions of verse forms and shaping forms enriches our interpretation of the poetry we read and enables us to draw on the discoveries and innovations of past poets to expand our own expressive possibilities.</li> <li>• Historical and cultural context influence the perspective and imagination of the poet. Understanding a poet’s context can deepen our interpretation of their work, and understanding our own context as readers can help us think more critically about our response to their work. Likewise, an awareness of how any individual reader’s life experiences influence how they interpret and respond to a poem deepens our self-awareness and our understanding of diverse perspectives.</li> <li>• A poet’s voice, perspective, themes, and subject matter are often deeply influenced by their life experiences, and the study of a poet’s biography can deepen our understanding of the emotional complexity, social commentary, and personal transformation explored in their work.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 <b>credit</b>
<b>Course Materials/Resources:</b>	<p><b>Core Texts:</b>  <i>The Norton Introduction to Poetry</i>  <i>The Making of a Poem: A Norton Anthology of Forms</i>  <i>Essential Literary Terms - A Norton Guide</i>  <i>A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry</i> by Mary Oliver</p> <p>In addition to these books, teachers incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to ensure a rich variety of text types relevant to students-selected projects.</p>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Conveying Ideas</li> <li>• Creating and Constructing</li> </ul>
<b>Year at a Glance</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit</li> </ul>

<b>(Units):</b>	<ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> <li>● Unit 1: Poetry</li> <li>● Unit 2: Living Poetry</li> </ul>
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### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students’ acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student’s achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the

final metacognitive piece:

**Reading:**

**RL.11-12.10** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation,

	<p>and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>

<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Introduction to Poetry
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<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <p><i>The Norton Introduction to Poetry</i>  <i>The Making of a Poem: A Norton Anthology of Forms</i>  <i>Essential Literary Terms - A Norton Guide</i>  <i>The Poetry Handbook</i> by Mary Oliver  Supplemental poetry</p>
<b>Unit Overview:</b>	<p>The semester begins with a focus on essential content knowledge and essential processes that support students' response to and creation of poetry.</p> <p>Students practice their ability to respond to poetry through student-led discussions, in which a student selects a published poem that speaks to them, shares it with the class, gives peers the opportunity to respond through journaling and annotation, and facilitates a discussion of the poem.</p> <p>Knowledge of formal elements and verse forms are built incrementally through guided close readings of teacher-selected poems. Significant time is spent exploring the many types of figurative language, establishing a foundational knowledge of sound features, considering structural choices, and learning the domain-specific vocabulary necessary to accurately identify formal elements in order to build awareness of these concepts.</p> <p>Students are introduced to writerly habits that support the development of a poetic sensibility. They learn and practice a variety of strategies for generating ideas and seeing the world through a poetic lens, with a focus on both observation and imagination.</p> <p>Workshop groups are established, and students learn feedback protocols that they will use throughout the semester. Students use writing groups to inspire, challenge, and encourage one another, and experience how feedback is integral to achieving the precision that is essential to poetry.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the</p>



	arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>RL.11-12.5</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p><b>Writing</b></p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is poetry?</li> <li>• Why do humans read and write poetry?</li> <li>• How do poetic devices shape the meaning of a poem?</li> </ul>
<b>Enduring</b>	<ul style="list-style-type: none"> <li>• Poetry is a form of human expression that draws on the complexities of verbal sounds,</li> </ul>

<b>Understanding(s):</b>	structures, imagery, and figurative language to evoke emotion and build meaning. <ul style="list-style-type: none"> <li>Human beings read and write poetry because it allows for multiple interpretations, enhances our critical thinking skills, and increases our ability to communicate ideas and understand language.</li> <li>Poetry's concentration of formal elements like figurative language, sound, structure, voice, and diction functions to incarnate meaning and is inextricable from the ideas of a poem.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Multiple idea-generating strategies</li> <li>Literal vs figurative meaning</li> <li>Key formal concepts and terms, including:               <ul style="list-style-type: none"> <li><u>Figurative language</u>: imagery, metaphor, simile, personification, extended metaphor, controlling metaphor, analogy, symbol</li> <li><u>Sound</u>: onomatopoeia, alliteration, assonance, consonance, end-rhyme, slant rhyme, internal rhyme, free verse, metrical verse, meter, foot, scansion</li> <li><u>Structure</u>: line, end-stopped, enjambed, caesura, stanza, quatrain, couplet</li> <li><u>Voice</u>: speaker, addressee, direct address, point of view</li> <li><u>Diction</u>: tone, diction, ambiguity, precision, denotation, connotation, syntax</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Identify key formal concepts using appropriate poetic terms</li> <li>Discuss and engage in close reading of poems</li> <li>Apply strategies to generate ideas for multiple poems</li> <li>Analyze point of view to discern between literal and figurative meaning</li> <li>Analyze the impact of word choice</li> <li>Analyze author's choices</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Figurative language, sound, structure, voice, tone, and diction</li> <li>• Revision process</li> <li>• Self-assessment</li> <li>• Writing standards</li> <li>• Workshop expectations</li> <li>• Audience, task, and purpose</li> <li>• The writing process, including planning, revising, editing, replanning, and trying new strategies and approaches to achieve the desired effect</li> </ul>	<ul style="list-style-type: none"> <li>• Create poems that deliberately control figurative language, sound, structure, voice, tone, and diction to construct and communicate meaning</li> <li>• Revise poems based on peer and teacher feedback</li> <li>• Engage in self-assessment to reveal both mastery of writing standards and engagement in the creative writing process and workshop experience</li> <li>• Write with an awareness of task, purpose, and audience</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• The purpose and steps of the Connecticut Writing Project Feedback Protocol</li> <li>• Recitation expectations</li> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Give and receive constructive feedback on peer drafts using the Feedback Protocol</li> <li>• Recite poems</li> <li>• Lead and participate in class discussions of poems</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Living Poetry
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit.</del> <b>and which are best aligned with this unit:</b></p> <p><i>The Norton Introduction to Poetry</i>  <i>The Making of a Poem: A Norton Anthology of Forms</i></p>

	<i>Essential Literary Terms - A Norton Guide</i> <i>The Poetry Handbook</i> by Mary Oliver Supplemental poetry, essays, biographical information, and/or film about poets and poetry
<b>Unit Overview:</b>	<p>Students continue their exploration of poetry with an increased emphasis on literary tradition and the lives of poets. Students continue to practice their ability to respond to poetry through written response and class discussion of a wide range of poems. Understanding of formal elements is deepened and reinforced through close-reading exercises.</p> <p>Students explore the traditions of several important verse forms, including sonnets, and explore shaping forms such as the ode, elegy, and pastorella. They read and analyze traditional models as well as contemporary adaptations, and draft original poems that draw on these traditions.</p> <p>Attention is devoted to the historical and cultural context of poems and how this knowledge can enhance close-reading. Students choose an accomplished poet to study, research the poet's life and works, and read deeply from their body of work. Students write a formal analysis of a selected poem by this poet, and create a presentation about the poet's life and work to present their learning to the class.</p> <p>Workshop groups continue to provide a structure for sharing and feedback as students compose and revise original poetry. Students also offer feedback on analytical writing and presentation development as students work on their Poetry Biography projects.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<b>Reading:</b>

**RL.11-12.1 & RI.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.11-12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

### **Writing**

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

**W.11-12.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. [college essay, narrative poetry]

**W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **Speaking and Listening**

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

**SL.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**SL.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.

	<b>SL.11-12.6</b> Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a knowledge of the traditions of verse forms and shaping forms help us more richly interpret and write poetry?</li> <li>• How do historical and cultural context influence the interpretation of a poem? Similarly, how do a reader's life experiences influence how they interpret and respond to a poem?</li> <li>• How does a poet's biography, their personal experience and perspective, inform their work?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Knowledge of the traditions of verse forms and shaping forms enriches our interpretation of the poetry we read and enables us to draw on the discoveries and innovations of past poets to expand our own expressive possibilities.</li> <li>• Historical and cultural context influence the perspective and imagination of the poet. Understanding a poet's context can deepen our interpretation of their work, and understanding our own context as readers can help us think more critically about our response to their work. Likewise, an awareness of how any individual reader's life experiences influence how they interpret and respond to a poem deepens our self-awareness and our understanding of diverse perspectives.</li> <li>• A poet's voice, perspective, themes, and subject matter are often deeply influenced by their life experiences, and the study of a poet's biography can deepen our understanding of the emotional complexity, social commentary, and personal transformation explored in their work.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• The definition and key components of verse forms, including               <ul style="list-style-type: none"> <li>○ <u>sonnets</u></li> <li>○ <u>other verse forms</u> (e.g. villanelle, pantoum, sestina, common meter/ballad verse, limericks, light verse, etc.)</li> </ul> </li> <li>• The definition and key components of shaping forms, including               <ul style="list-style-type: none"> <li>○ <u>narrative</u></li> <li>○ <u>ode</u></li> <li>○ <u>pastorale</u></li> <li>○ <u>elegy</u></li> </ul> </li> <li>• The cultural, historical, and biographical context of their selected poet</li> </ul>	<ul style="list-style-type: none"> <li>• Identify verse forms and shaping forms using appropriate poetic terms</li> <li>• Analyze poems in terms of their known historical/cultural/temporal context</li> <li>• Cite textual evidence</li> <li>• Determine two or more themes or central ideas</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Research process</li> <li>• Compare and contrast structure</li> <li>• Traditional poetic forms and structures</li> <li>• Characteristics and structure of argument writing</li> <li>• Characteristics and structure of informational text writing</li> </ul>	<ul style="list-style-type: none"> <li>• Conduct relevant research to enhance their understanding of a poem's context</li> <li>• Compare and contrast the treatment of similar topics or themes in different poems</li> <li>• Create poems that participate in the traditions of poetic forms</li> <li>• Write a formal analysis of poem using argument structure</li> <li>• Research and present knowledge of a poet's life and work using informative text structure</li> </ul>

<b>Speaking and Listening</b>	<ul style="list-style-type: none"><li>• Discussion protocols</li><li>• Presentation skills</li><li>• Digital media</li></ul>	<ul style="list-style-type: none"><li>• Participate in collaborative discussions</li><li>• Present work on a researched poet</li><li>• Use digital media to enhance presentation</li></ul>
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## **Satire**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Satire
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	<p>Satire pokes fun at people and institutions (i.e., political parties, educational systems). The satire may be general (e.g. social classes, or political practices) or more specific (e.g. the President of the United States). Sometimes it is gentle and funny; sometimes it is bitter and hostile. Effective satire often tries to institute a change in thought or behavior either on the part of the subject of the satire, the audience, or the reader. Students use literature to examine political and social issues of concern in the past and evaluate their relationship to political and social issues of concern today and in the future. In order to analyze and create effective satire, a comprehensive knowledge of contemporary political and social occurrences is necessary and is explored through the study of current events. The first half of the course focuses on short writings, plus the interpretation of satiric literature, film, and short videos. Writing techniques taught include parody, exaggeration, absurdity, and irony. The second half of the course is composed of more sophisticated writings as well as the creation of an original satirical piece. Satirical plays, poetry, and essays are developed with conferences with the instructor. Through the study of satiric techniques, the students see how satire enables us to laugh at ourselves while at the same time effecting reforms. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● How does the role of satire reflect changes in society and culture?</li> <li>● How can satire be a powerful tool for social and political commentary?</li> <li>● How does one create effective satire?</li> <li>● How does one consume satire effectively?</li> </ul>

<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• As society and culture changes, satire will always be a tool to reflect the negative aspects in those changes.</li> <li>• The freedom to make and consume satire is critical to a functioning democracy.</li> <li>• Successful satirists are well-informed of the subjects they are criticizing and their intended audiences.</li> <li>• Those who consume satire effectively become aware of their own biases and begin to think about changes they can effect.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <p> <i>Lysistrata</i> by Aristophanes  <i>Tartuffe</i> by Molière  <i>Calvin and Hobbes</i> by Bill Watterson  <i>Comedians in Cars Getting Coffee</i> hosted by Jerry Seinfeld  <i>The Great Dictator</i> directed by Charlie Chaplin  <i>Slaughterhouse Five</i> by Kurt Vonnegut  <i>The Female Quixote</i> by Charlotte Lennox  <i>The Blazing World</i> by Margaret Cavendish  <i>“Pedestrian”</i> by Ray Bradbury  <i>“Harrison Bergeron”</i> by Kurt Vonnegut  <i>“A Modest Proposal”</i> by Jonathan Swift  <i>Candide</i> by Voltaire  <i>The Canterbury Tales</i> by Geoffrey Chaucer  <i>The Princess Bride</i> by William Goldman  <i>Me Talk Pretty One Day</i> by David Sedaris  <i>The Daily Show</i>  <i>The Colbert Report</i> </p>

	<p> <i>The Onion</i>  <i>The Babylon Bee</i>  <i>The Simpsons</i>  <i>South Park</i>  <i>The Office</i>  <i>The Truman Show</i> directed by Peter Weir  <i>Best in Show</i> directed by Christopher Guest  <i>Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb</i> directed by Stanley Kubrick  <i>Alice's Adventures in Wonderland</i> by CS Lewis  <i>Saturday Night Live</i>  <i>A True Story</i> by Lucian (a.k.a. True History)  <i>Power and Resistance: A Case Study of Satire on the Internet</i>  <i>Irony and Ethics in Narrative</i> by Linda Hutcheon  "An Essay on Satire" by John Dryden  "The Satire Paradox" <i>Revisionist History</i> podcast by Malcolm Gladwell </p>
<b>FPS Course Academic Expectation(s):</b>	<p> Creating &amp; Constructing  Conveying Ideas </p>
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>● The Portfolio <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>1. From Chaucer to Colbert</li> <li>2. The Satirist and the Audience</li> </ul>

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of</p>

	<p>grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing:</b></p> <p><b>W.11-12.2.b</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.</p> <p><b>W.11-12.2.c</b> 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> <p><b>W.11-12.3.a</b> 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.</p> <p><b>W.11-12.3.c</b> 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).</p> <p><b>W.11-12.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p><b>W.11-12.3.e</b> Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>
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	<p>(Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 <a href="#">here</a>.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language:</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
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<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...



<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and</li> </ul>

		<p>add variety and interest to writing or presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> From Chaucer to Colbert
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>Lysistrata</i> by Aristophanes</li> <li>• <i>The Canterbury Tales</i> by Geoffrey Chaucer</li> <li>• <i>Tartuffe</i> by Molière</li> <li>• <i>The Onion</i></li> <li>• <i>Calvin and Hobbes</i> by Bill Watterson</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Comedians in Cars Getting Coffee</i> hosted by Jerry Seinfeld</li> <li>• <i>The Great Dictator</i> directed by Charlie Chaplin</li> <li>• <i>Dr. Strangelove</i> directed by Stanley Kubrick</li> <li>• <i>Saturday Night Live</i></li> <li>• <i>The Colbert Report</i> hosted by Stephen Colbert</li> </ul>
<b>Unit Overview:</b>	<p>The "From Chaucer to Colbert" unit is a comprehensive introduction to the genre of satire. This unit aims to foster a deep understanding of satire by examining its evolution across various time periods, forms, and media. Through the exploration of diverse satirical works, students will develop critical thinking skills and an awareness of rhetorical situation; they will cultivate an appreciation for satirists' ability to challenge societal and political norms and to provoke change.</p> <p>The unit begins with an introduction to satire, defining its purpose and exploring its historical significance. Ancient satirical works, such as the plays of Aristophanes and Roman satires, will be examined to understand the roots of this genre and its enduring relevance.</p> <p>Moving forward, the unit delves into satire in literature, focusing on works such as Geoffrey Chaucer's <i>The Canterbury Tales</i>. Students will analyze the satirist's use of satire to critique societal and political norms and individuals, reflecting on the context of the work and its resonance in contemporary society.</p> <p>The exploration of satire then extends to drama and theater, as students study the works of playwrights such as Molière. Through plays like <i>Tartuffe</i>, students will analyze the satirist's technical ability to expose societal hypocrisy and pretense, allowing for a comparison of satirical approaches between different time periods, forms, and media.</p> <p>The unit also encompasses satire in visual media, examining the power of political cartoons and caricatures as potent satirical expressions. Students will analyze the visual and rhetorical techniques used by influential satirical cartoonists from various eras, gaining insight into the art of conveying satire through imagery.</p> <p>Students will explore satire in film and television, exploring examples such as Charlie Chaplin's film</p>

	<p><i>The Great Dictator</i>, Stanley Kubrick's <i>Dr. Strangelove</i>, and <i>Saturday Night Live</i>. By examining the ways in which filmmakers and television writers use satire to comment on social and political issues, students will deepen their understanding of the genre's impact and influence in the realm of visual media.</p> <p>The unit concludes with a study of contemporary satire through the lens of works such as <i>The Colbert Report</i>. Students will analyze the satirist's ability to critique contemporary politics and media, reflecting on the role of satire in shaping public opinion and fostering critical thinking.</p> <p>Throughout the unit, various assessment methods such as class discussions, written reflections, creative assignments, and group presentations will enable students to showcase their understanding of satirical techniques, analyze literary devices, and explore the social commentary embedded within satirical works.</p> <p>By the end of the "From Chaucer to Colbert" unit, students will have strengthened their appreciation for satire as a literary genre. They will possess the analytical skills to critically examine and appreciate satirical works from different time periods, forms, and media, while also being empowered to express their own creative voices through original satirical pieces.</p>
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL &amp; RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p><b>RL &amp; RI.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p>

	<p><b>Writing</b></p> <p><b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How does the role of satire reflect changes in society and culture?</li> <li>• How can satire be a powerful tool for social and political commentary?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• As society and culture changes, satire will always be a tool to reflect the negative aspects in those changes.</li> <li>• The freedom to make and consume satire is critical to a functioning democracy.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• The concept and purpose of satire</li> <li>• Different forms of satire across various time periods, forms, and media</li> <li>• Satirical devices</li> <li>• Historical and cultural knowledge necessary to fully comprehend a satirical work</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate and interpret satirical works</li> <li>• Identify satirical devices such as exaggeration, irony, parody, and ridicule</li> <li>• Compare and contrast different satirical approaches and techniques across time periods, forms, and media</li> <li>• Apply historical and cultural knowledge to contextualize satirical works and understand their intended messages</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of argument writing</li> <li>• Characteristics and structure of informative and explanatory writing</li> <li>• The writing process</li> </ul>	<ul style="list-style-type: none"> <li>• Create and present original satirical pieces</li> <li>• Reflect on personal and societal perspectives influenced by satirical works</li> <li>• Employ all steps in the writing process to strengthen and refine writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> <li>• Civil discourse</li> <li>• Presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate effectively in group discussions and presentations related to satire</li> <li>• Engage in respectful and open-minded dialogue when analyzing controversial or sensitive satirical themes</li> <li>• Present ideas</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> The Satirist and the Audience
<b>Duration:</b>	One <del>marking period</del> quarter

<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• “The Satire Paradox” by Malcolm Gladwell</li> <li>• Scholarly articles on the impact and role of satire in society and public discourse.</li> <li>• Online forums and discussion boards focused on satirical works and their analysis.</li> </ul>
<b>Unit Overview:</b>	<p>"The Satirist and the Audience" is an immersive unit in which students have the opportunity to explore the intricate relationship between satirists and their audiences. This unit encourages students to become satirists themselves by creating a large-scale work of original satire. Through a combination of critical analysis, creative exploration, and reflective thinking, students will develop a deep understanding of the techniques, ethical considerations, and impact of satire, while honing their own unique voices as satirists.</p> <p>The unit begins with an introduction to the complex dynamics between satirists and their audience. Students will delve into the historical and contemporary role of satire in shaping public discourse, examining influential satirists and their impact on society. Ethical considerations and responsibilities associated with creating satire will also be explored, fostering thoughtful discussions on navigating sensitive topics and the power of satire.</p> <p>Throughout the unit, students will analyze various satirical techniques that satirists use, evaluating their effectiveness in engaging and provoking audience reactions. They will gain insight into the balance between humor and critique in satirical works, as well as the power dynamics inherent in satirical commentary. Students will explore how satire challenges authority, addresses social injustices, and provides a platform for marginalized voices.</p> <p>The core focus of the unit is the creative process of crafting original satire. Guided by the principles and techniques explored, students will develop their own large-scale satirical works. They will be encouraged to choose relevant social or political topics and employ effective literary techniques to convey their satirical message. The unit emphasizes multiple drafts, revisions, and peer feedback to refine their satirical pieces, nurturing the growth of their satirical voice and critical thinking skills.</p>



	<p>The culmination of the unit will be the presentation of students' finalized satirical works to the class. Through these presentations, students will engage in meaningful reflection on the intent, reception, and potential impact of their satire. Class discussions will provide an opportunity to explore the effectiveness and ethical considerations of the presented satirical works, fostering a supportive environment for constructive feedback and further understanding.</p> <p>Assessment methods will encompass a portfolio of original satirical works, including drafts and a final polished piece, as well as written reflections and analysis of the creative process, ethical considerations, and audience reception. Class presentations and discussions, along with peer feedback sessions, will provide additional opportunities for assessment and growth.</p> <p>"The Satirist and the Audience" unit aims to equip students with the skills, knowledge, and critical awareness necessary to engage with satire as both creators and consumers. By understanding the dynamic relationship between satirists and their audience, students will develop their own unique voices and contribute to the ongoing tradition of satire, while considering its impact on society and the ethical responsibilities associated with wielding its power.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RI.11-12.5</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p><b>RL.11-12.7</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source</p>



text. (Include at least one play by Shakespeare and one play by an American dramatist.)

**RI.11-12.7** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **Writing**

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

**W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.8** 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.

### **Speaking and Listening**

**SL.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.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.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

	<p><b>SL.11-12.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p><b>SL.11-12.6</b> Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How does one create effective satire?</li> <li>• How does one consume satire effectively?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Successful satirists are well-informed of the subjects they are criticizing and their intended audiences.</li> <li>• Those who consume satire effectively become aware of their own biases and begin to think about changes they can effect.</li> </ul>	
<b>Learning Goals:</b>	<p><b>Content:</b> Students will know...</p>	<p><b>Skills:</b> Students will be able to...</p>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Satirical techniques</li> <li>• Author's choices</li> <li>• Text structure</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and evaluate the impact of different satirical techniques on the intended message and audience reception</li> <li>• Navigate the ethical considerations of satire, making informed decisions about topics, targets, and the boundaries of their works</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>• Satirical techniques such as irony, sarcasm, exaggeration, and parody in their writing</li> <li>• Characteristics of the three major types of writing</li> <li>• The revision process</li> </ul>	<ul style="list-style-type: none"> <li>• Generate creative and engaging ideas for satirical works</li> <li>• Utilize satirical techniques such as irony, sarcasm, exaggeration, and parody in their writing</li> <li>• Receive and incorporate constructive criticism, demonstrating openness to different perspectives and a willingness to revise and refine their satirical pieces</li> <li>• Strike a balance between humor and critique in satirical works, making thoughtful choices to maximize their satirical impact</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Protocols and expectations for providing and receiving peer feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and evaluate the satirical techniques used in their peers' works, identifying strengths and providing constructive feedback to enhance their impact</li> <li>• Provide feedback and articulate creative choices, to foster constructive dialogue and collaboration</li> </ul>

## **The Supernatural in Literature**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	The Supernatural in Literature
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 <a href="#">College Prep</a> or <a href="#">English 9 Honors</a>
<b>Course Description:</b> <i>Program of Studies</i>	<p>Supernatural Literature is a semester English elective. The focus of the course is to analyze how the supernatural, as portrayed in literature, is reflective of the human condition. Cultures throughout place and time have written about the supernatural realm in order to contemplate life, death, and the universe. Students will read and discuss aspects of the supernatural in works from the past to the present by such authors as Shelley, King, Poe, Gaiman, Atwood, Bowles, Oates, and others. Through both written and visual texts, students will explore such concepts as monsters, vampires, witches, werewolves, ghosts, and devils. Analytical and creative writing skills will be developed and consistently required. Critical thinking, classroom collaboration, and independent work are integral components of the course. In the fall, students will be able to conference with the teacher regarding their needs for the college application process, including a personal essay. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How do setting and societal trauma and anxieties give rise to the supernatural?</li> <li>• How has our experience of the unknown, the foreign, the alien, the mysterious engendered the creation of the supernatural?</li> <li>• What does it mean to be human, to be of nature?</li> <li>• How are the experiences and conceptions of childhood and coming of age reflected in the supernatural?</li> <li>• What do the monsters of today suggest about our own anxieties?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• A civilization's historic traumas (e.g., dislocation, famine, disease) inspire the supernatural.</li> <li>• The genre of supernatural literature often explores and seeks to resolve questions about death and</li> </ul>

	<p>the afterlife, the unknown, and the mysterious .</p> <ul style="list-style-type: none"> <li>• Supernatural literature reveals our relationship to the environment and nature and the disruption of that.</li> <li>• The fracturing of family and society and its threat of disintegration and diaspora shape and give urgency to supernatural responses to these crises.</li> <li>• The potent forces of progress or change, both positive and negative, are captured in the archetype of the monster.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <ul style="list-style-type: none"> <li>• <i>Frankenstein</i> by Mary Shelley</li> <li>• <i>Gris Grimly's Frankenstein</i> (graphic novel)</li> <li>• <i>Mary's Monster</i> by Lita Judge</li> <li>• <i>The Ocean at the End of the Lane</i> by Neil Gaiman</li> <li>• <i>I Am Legend</i> by Richard Matheson</li> <li>• assorted short stories, novel excerpts, myths, poetry, nonfiction essays, film, etc.</li> </ul>
<b>FPS Course Academic Expectation(s):</b>	Synthesizing and Evaluating Conveying Ideas
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> </ul> <ol style="list-style-type: none"> <li>1. Monsters and Their Origins</li> <li>2. Monsters of Our Own Times</li> </ol>

## Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high</p>

end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are



appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.2.a** Observe hyphenation conventions.

**L.11-12.2.b** Spell correctly.

	<p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or</li> </ul>

		<p>presentations.</p> <ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Monsters and Their Origins
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit.</del> <b>and which are best aligned with this unit.</b></p> <ul style="list-style-type: none"> <li>• “Born of Man and Woman” by Richard Matheson</li> <li>• <i>The Ocean at the End of the Lane</i> by Neil Gaiman</li> <li>• Assorted short stories, myths, poetry, podcasts, nonfiction essays, film, etc.</li> </ul>
<b>Unit Overview:</b>	In this unit, we establish the supernatural as a genre within a larger context of literature. We will explore this genre of literature as a specific outgrowth and response to a particular historical and

	<p>ecological context and mine psychological and philosophical approaches to enhance our understanding of character and supernatural themes.</p> <p>Students will hone their reading skills by focusing on the development of themes related to the supernatural world throughout a piece of literature. They will also explore story elements that contribute to the work's overall mood and level of suspense. As they engage in this reading analysis, they will process their thoughts through informative writing experiences. Students will also write narrative texts of their own that fit into this genre.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)</p> <p><b>RL.11.-12.5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p>

	<p><b>Writing</b></p> <p><b>W.11-12.1d</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing</p> <p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>W.11-12.3d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1a</b> 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.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do setting and societal trauma and anxieties give rise to the supernatural?</li> <li>• How has our experience of the unknown, the foreign, the alien, the mysterious engendered the creation of the supernatural?</li> <li>• What does it mean to be human, to be of nature?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• A civilization's historic traumas (e.g., dislocation, famine, disease) inspire the supernatural.</li> <li>• The genre of supernatural literature often explores and seeks to resolve questions about death and the afterlife, the unknown, and the mysterious .</li> <li>• Supernatural literature reveals our relationship to the environment and nature and the disruption of that.</li> </ul>

<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Creation myths</li> <li>• The fantastic triangle (e.g., horror, science fiction, and fantasy)</li> <li>• The three categories of horror: the uncanny, the marvelous and the fantastic</li> <li>• Theoretical lenses (e.g., feminist, Marxist, psychological, mythic, ecocritical, etc.)</li> <li>• Author's craft techniques</li> <li>• Western culture's dichotomies, between good and evil, human and monster, domestic and wild</li> </ul>	<ul style="list-style-type: none"> <li>• Determine themes and central ideas in creation myths and other stories</li> <li>• Support analysis with textual evidence</li> <li>• Analyze author's craft choices</li> <li>• Apply understanding of genre characteristics and cultural understandings to the comprehension and analysis of supernatural literature</li> <li>• View literature through different theoretical lenses</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of narrative writing</li> <li>• Characteristics and structure of informative or explanatory writing</li> <li>• Formal style of writing</li> <li>• Objective tone in writing</li> <li>• The writing process</li> </ul>	<ul style="list-style-type: none"> <li>• Write narrative texts</li> <li>• Write informative or explanatory texts</li> <li>• Use a formal style of writing appropriate to the purpose and audience</li> <li>• Use an objective tone in informational or explanatory texts</li> <li>• Utilize the entire writing process to strengthen and refine writing</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for and fully participate in a variety of collaborative discussions</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Monsters of Our Own Time
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<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>Frankenstein</i> by Mary Shelley</li> <li>• <i>Gris Grimly's Frankenstein</i> (Frankenstein graphic novel)</li> <li>• <i>Mary's Monster</i> by Lita Judge</li> <li>• Assorted short stories, myths, poetry, podcasts, nonfiction essays, film, etc.</li> </ul>
<b>Unit Overview:</b>	<p>By building upon the birth of monsters, we will examine the development of monsters and non-natural or supernatural beings to investigate more contemporary concerns, including gender, feminism, the family, and society, as well as anxieties about technology, the environment, dislocation and the loss of traditional ways.</p> <p>Reading skills will be more focused on the analysis of a case that deals in both the literal and the figurative as well as exploring multiple interpretations of a story in the supernatural genre. Students will share their assertions and back them up in both writing and class discussions.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.6</b> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement)</p> <p><b>RL.11-12.7</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text</p>



	<p><b>Writing</b>  <b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content  <b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1a</b> 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</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How are the experiences and conceptions of childhood and coming of age reflected in the supernatural?</li> <li>What do the monsters of today suggest about our own anxieties?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>The fracturing of family and society and its threat of disintegration and diaspora shape and give urgency to supernatural responses to these crises.</li> <li>The potent forces of progress or change, both positive and negative, are captured in the archetype of the monster.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Literary techniques meant to blur the lines between what is explicitly stated and what is really meant (satire, sarcasm, irony, understatement)</li> <li>Different versions and formats of the same story</li> </ul>	<ul style="list-style-type: none"> <li>Recognize the use of such literary techniques as sarcasm and irony and analyze their impact on the story</li> <li>Analyze and evaluate multiple interpretations of the same story</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Characteristics and structure of narrative</li> </ul>	<ul style="list-style-type: none"> <li>Write narrative texts</li> </ul>

	writing <ul style="list-style-type: none"> <li>• Characteristics and structure of informative or explanatory writing</li> <li>• The writing process</li> </ul>	<ul style="list-style-type: none"> <li>• Write informative or explanatory texts</li> <li>• Use the writing process to refine and strengthen writing pieces</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocols and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for and fully participate in a variety of collaborative discussions</li> </ul>

## **The Wide World of Sports Literature**

### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	The Wide World of Sports Literature
<b>Prerequisite(s):</b>	<del>Completion of</del> English 9 College Prep or English 9 Honors
<b>Course Description:</b> <i>Program of Studies</i>	<p>The Wide World of Sports Literature is a course focused on understanding different societies, cultures, and individuals and their motivations through the lens of sports. Students will collaborate on inquiry projects, discuss controversies in sports, explore the impact sports has on society, read widely from the vast body of both fiction and nonfiction that is focused on sports, and write thoughtful essays that capture their new understandings as a result of studying a sport in-depth. Because most sports fans begin their foray into sports literature through the sports page, students in this class will also start with an exploration of how the media – local and national newspapers, sports programs through major channels including ESPN, social media, and documentaries like 30 for 30 – portrays athletes, their lives and sporting challenges, and changes made to society overall that were inspired by sports. This critical exploration will include an exploration of connected identity markers, including race and gender. Students will also read and view either excerpts or full works of literature and/or films that will further clarify the role of sports both in America and the world at large. All language standards will be addressed through students’ authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>

	<ul style="list-style-type: none"> <li>• Why do sports matter?</li> <li>• What do sports teach us about the role of gender in American society?</li> <li>• How do reactions to and interest in sports differ around the world? How are they the same?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Success has many meanings in the world of sports, and the most important definitions are usually not about who won the game.</li> <li>• Faulty logic and fallacies can derail an argument and work to dissuade readers.</li> <li>• Being a sportswriter has a greater sense of societal responsibility and corresponding respect than it ever has before.</li> <li>• Sports are a powerful way of leveling the playing field and bringing people together as teams.</li> <li>• The way sports have been played and continue to change in response to gender has had a major impact on gender roles in American society.</li> <li>• People the world over love and are motivated by sports and athletes</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>The Year's Best Sports Writing</i> 2023 anthology</li> <li>• Current articles from newspapers about sports topics and figures</li> <li>• Excerpts from various fiction and nonfiction books about sports and sports figures (example <i>Moneyball: The Art of Winning an Unfair Game</i>)</li> <li>• Sports websites: ESPN, Sports Illustrated, Cricbuzz, etc.</li> <li>• Sports shows: Around the Horn, Pardon the Interruption, Welcome to Wrexham, etc.</li> <li>• Sports films and events</li> <li>• <i>30 for 30</i> sports documentary series</li> <li>• <i>The Fight</i> by Norman Mailer</li> </ul>
<b>FPS Course Academic Expectation(s):</b>	Synthesizing and Evaluating Conveying Ideas
<b>Year at a Glance</b>	<ul style="list-style-type: none"> <li>• The Portfolio</li> </ul>

<b>(Units)</b>	<ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> <ol style="list-style-type: none"> <li>1. Scoop It! Sports Journalism and Rhetorical Analysis</li> <li>2. Why Sports Matter: Exploring Societal and Cultural Implications of Sports</li> </ol>
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### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students’ acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student’s achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the

final metacognitive piece:

**Reading:**

**RL.11-12.10** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### **LANGUAGE STANDARDS:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g.,



	<p><i>Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more</li> </ul>

	fluently share my thinking with more people and across all disciplines.	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Scoop It! Sports Journalism and Rhetorical Analysis
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<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>The Year's Best Sports Writing 2023</i> anthology</li> <li>• Current articles from newspapers about sports topics and figures</li> <li>• Sports websites: ESPN, Sports Illustrated, Cricbuzz, etc.</li> <li>• Sports shows: Around the Horn, Pardon the Interruption, Welcome to Wrexham, etc.</li> <li>• Sporting events</li> </ul>
<b>Unit Overview:</b>	<p>This unit will begin with an introduction to sports journalism and how this genre has become a fundamental way to critically analyze the impact of sports on society. Students will consider all aspects of writing daily about sports for a wide audience, including how to maintain objectivity and use credible evidence to support assertions. They will learn the difference between sports features, news articles, and editorials.</p> <p>Students will sharpen their reading skills as they seek out the best credible evidence to support textual analysis of various sports pieces in the journalism genre. They will engage in the inquiry process, conduct interviews, and write their own informative or argumentative pieces about a sporting event, controversy, or figure of their choice. They will also engage in the “Article of the Week” experience.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI 9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p><b>RI 9-10.2</b> Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary</p>

	<p>of the text</p> <p><b>RI 9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them</p> <p><b>Writing</b></p> <p><b>W 9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p><b>W 9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>Speaking and Listening</b></p> <p><b>SL 9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do you determine success in the athletic world?</li> <li>• In what ways can faulty logic and fallacies weaken an argument?</li> <li>• How has the title of “Sportswriter” changed throughout time?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Success has many meanings in the world of sports, and the most important definitions are usually not about who won the game.</li> <li>• Faulty logic and fallacies can derail an argument and work to dissuade readers.</li> <li>• Being a sportswriter has a greater sense of societal responsibility and corresponding respect than it ever has before.</li> </ul>	
<b>Learning Goal(s):</b>	<p><b>Content:</b> Students will know...</p>	<p><b>Skills:</b> Students will be able to...</p>

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of recaps and sports documentaries</li> <li>• Author's angle, purpose, and craft choices</li> <li>• Ethos, pathos, logos</li> <li>• Rhetorical devices</li> <li>• Audience</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze sports media (recaps, documentaries) to better understand the relationship between author's angle, purpose, and craft choices</li> <li>• Analyze a game and independently set an angle for a recap, selecting the most effective evidence and multimedia to support that angle</li> <li>• Understand Aristotelian appeals of ethos, pathos, and logos and their presence in sports documentaries</li> <li>• Identify rhetorical devices, and their purpose and effect on audience</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics and structure of a game recap</li> <li>• Inverted pyramid</li> <li>• Literary devices</li> <li>• Structure of rhetorical analysis</li> <li>• Rhetorical strategies that help prove purpose or claim</li> </ul>	<ul style="list-style-type: none"> <li>• Write game recap with audience and structure in mind, effectively applying the inverted pyramid as well as purposefully and seamlessly including literary devices</li> <li>• Write a rhetorical analysis that evaluates an author's purpose and claim and how rhetorical strategies help to clarify or prove the purpose or claim</li> <li>• Use evidence to support written blog responses to peer-generated discussion questions on current events in the sports world</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Speaker's claim, purpose, and rhetorical choices</li> <li>• Ads, longform features, argument</li> <li>• Characteristics of civil discourse</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a speaker's claim, purpose, and rhetorical choices in sports advertisements, longform features, and argument</li> <li>• Engage in civil discourse about controversial sports issues and topics</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Why Sports Matter: Exploring Societal and Cultural Implications of Sports
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>The Year's Best Sports Writing</i> anthology</li> <li>• Excerpts from various fiction and nonfiction books about sports and sports figures (examples <i>Moneyball: The Art of Winning an Unfair Game</i>, <i>The Fight</i> by Norman Mailer)</li> <li>• Sports websites: ESPN, Sports Illustrated, Cricbuzz, etc.</li> <li>• Sports shows: Around the Horn, Pardon the Interruption, Welcome to Wrexham, etc.</li> <li>• Sports films and events</li> <li>• <i>30 for 30</i> sports documentary series</li> </ul>
<b>Unit Overview:</b>	<p>This unit will focus on exploring a wide variety of historical and current issues in sports through informational texts (film and written texts), films, documentaries, and novels, paying attention to societal and cultural implications in sport around the world.</p> <p>Students will sharpen their reading skills as they seek out the best credible evidence to support textual analysis of various sports pieces in the journalism genre. They will engage in the inquiry process, conduct interviews, and write their own informative or argumentative pieces about a sporting event, controversy, or figure of their choice. They will also engage in the “Article of the Week” experience.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<b>Reading</b> <b>RI 9-10.5</b> Analyze in detail how an author's ideas or claims are developed and refined by particular

	<p>sentences, paragraphs, or larger portions of a text (e.g., a section or chapter)</p> <p><b>RI 9-10.6</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose</p> <p><b>RI 9-10.7</b> Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account</p> <p><b>Writing</b></p> <p><b>W 9-10.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p><b>W 9-10.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content</p> <p><b>Speaking and Listening</b></p> <p><b>SL 9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why do sports matter?</li> <li>• What do sports teach us about the role of gender in American society?</li> <li>• How do reactions to and interest in sports differ around the world? How are they the same?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Sports are a powerful way of leveling the playing field and bringing people together as teams.</li> <li>• The way sports have been played and continue to change in response to gender has had a major impact on gender roles in American society.</li> <li>• People the world over love and are motivated by sports and athletes.</li> </ul>	
<b>Learning Goal(s):</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...



<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of various genres</li> <li>• Claims and support</li> <li>• Author purpose</li> <li>• Point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Synthesize evidence from informational texts of varying genres (articles, essays, documentaries) to draw and support a claim</li> <li>• Analyze purpose and point of view in various texts</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Structure and expectations of blog responses</li> <li>• Research processes</li> <li>• Sports article structures</li> <li>• Characteristics of informative texts</li> <li>• Characteristics and expectations of argument texts</li> </ul>	<ul style="list-style-type: none"> <li>• Use evidence to support written blog responses to peer-generated discussion questions on current events in the sports world</li> <li>• Write research-based articles about sports around the world</li> <li>• Write arguments</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Sensitive and respectful discussion of other cultures and norms</li> <li>• Hallmarks of civil discourse</li> <li>• Presentation skills</li> <li>• Discussion expectations</li> <li>• Choice of topics and issues</li> </ul>	<ul style="list-style-type: none"> <li>• Understand and articulate the reach that sports have in larger arenas such as politics, social barriers, cultural norms, and societal expectations</li> <li>• Engage in civil discourse</li> <li>• Work collaboratively with peers in order to present information, generate discussion questions, and foster discussion between classmates based on a self-selected current issue in sport</li> </ul>

## **Introduction to Journalism**

### Course Information

<b>Grade(s):</b>	9-12
<b>Discipline/Course:</b>	English/Semester Course
<b>Course Title:</b>	Introduction to Journalism
<b>Prerequisite(s):</b>	none
<b>Course Description:</b> <i>Program of Studies</i>	<p>Introduction to Journalism is a semester English elective which serves as the prerequisite to Advanced Journalism. This course enables the student to learn the important skills necessary to be a news reporter and journalistic writer. Students will learn how and why the press began in America and about the role of the free press in a democracy. Through an introduction to the journalistic code of ethics, students will explore the problems, philosophical questions, and issues that journalists face on the job. They will read and evaluate various examples of the news media and become familiar with bias and objectivity in the media. By the end of the course, students will learn the fundamentals of lead writing, news story development, news story organization, interviewing, gathering information, attributing sources, rewriting, editing, writing within a deadline as well as analyzing and evaluating. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>● What is the role of journalism in a free and democratic society?</li> <li>● What defines the news? What is newsworthy?</li> <li>● What role do journalists play in shaping our understanding of the world?</li> <li>● What is bias and what should we do about it?</li> <li>● What is misinformation, and how does misinformation threaten the integrity of journalism?</li> <li>● How do journalists gain credibility, and what does it mean to be a credible news source?</li> <li>● How do journalists gather and verify information to tell informative, accurate, and engaging stories?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do journalists conduct interviews and use the gathered information to inform and develop stories?</li> <li>• How do journalists ensure accuracy and fairness when gathering information and conducting interviews?</li> <li>• Why must journalists adhere to the universal AP style rules?</li> <li>• How do journalists organize stories?</li> <li>• Why is it important to use different types of leads?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Without the press, there can be no democracy; journalism is the backbone of a free and democratic society.</li> <li>• Elements such as timeliness, proximity, conflict, impact/consequence, eminence/prominence, and human interest determine if something is newsworthy.</li> <li>• Journalists are crucial to keeping citizens informed and providing unbiased reporting that will allow their readers and viewers to ascertain the truth.</li> <li>• All people have biases; the responsibility lies in being aware of how biases impact our interpretation and demonstration of information.</li> <li>• In order to maintain trust and credibility, writers must accurately communicate meaningful information that supports the community they serve while actively pushing back against misinformation.</li> <li>• Credibility is established when journalists and news sources consistently fight misinformation and maintain their dedication to delivering the highest quality of factual information.</li> <li>• Journalists seek out varied credible sources to gather the information necessary to write their stories.</li> <li>• When interviewing a source, journalists must maintain trust and confidentiality and abide by the wishes of the source if the story they ultimately write is to be deemed credible.</li> <li>• Accuracy and fairness are cornerstones that are part of the evaluation process for journalists as they gather information.</li> <li>• The AP style rules provide the benchmark and consistency for all journalists.</li> <li>• News stories are developed and organized depending on the type of news story, reflective of purpose and audience.</li> <li>• The lead is the most important part of a story as it determines whether a reader will read on or not.</li> </ul>

<b>Duration:</b> <b>Credit:</b>	1 semester .5 <b>credit</b>
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>News Writing &amp; Reporting</i> (Bruce D. Thule and Douglas A. Anderson)</li> <li>• Digital access to <i>The New York Times</i>, <i>The Washington Post</i>, <i>The Wall Street Journal</i>, and <i>The Hartford Courant</i> through ProQuest, a library database</li> <li>• <del>Class subscription to hard copies of local newspapers</del></li> <li>• AP Style Book</li> </ul>
<b>FPS Course Academic Expectation(s):</b>	Creating and Constructing Conveying Ideas
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio               <ul style="list-style-type: none"> <li>◦ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student's understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>1. History's First Draft: Defining Journalism</li> <li>2. Can You Believe It? Media Literacy</li> <li>3. The Tools of Reporting: Gathering Information and Sources</li> <li>4. Let's Write! AP Style, Leads, and Format</li> </ul>

### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>

<b>Unit Overview:</b>	<p>The portfolio is a metacognitive, multimodal presentation exhibiting students' acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student's achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing:</b></p> <p><b>W.11-12.2.b</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.</p>

	<p><b>W.11-12.2.c</b> 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> <p><b>W.11-12.3.a</b> 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.</p> <p><b>W.11-12.3.c</b> 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).</p> <p><b>W.11-12.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p><b>W.11-12.3.e</b> Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 <a href="#">here</a>.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>
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	<p><b>Language:</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<p><b>Essential Question(s):</b></p>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>



<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> <li>• Journalists seek out varied credible sources to gather the information necessary to write their stories.</li> <li>• When interviewing a source, journalists must maintain trust and confidentiality and abide by the wishes of the source if the story they ultimately write is to be deemed credible.</li> <li>• Accuracy and fairness are cornerstones that are part of the evaluation process for journalists as they gather information.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>● Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>● Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>● MLA style (humanities)</li> <li>● APA style (sciences)</li> <li>● Turabian's Manual (research)</li> <li>● Spelling rules and tools</li> <li>● Metacognition</li> <li>● Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>● Use technology appropriately</li> <li>● Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>● Spell correctly.</li> <li>● Write metacognitive reflections.</li> <li>● Employ personal voice.</li> <li>● Organize reflective thinking</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>● Parallel structure</li> <li>● Types of phrases</li> <li>● Types of clauses</li> <li>● Semicolon usage and rules</li> <li>● Colon usage and rules</li> <li>● Capitalization rules</li> <li>● Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>● Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>● Use parallel structure.</li> <li>● Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>● Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>● Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>● Use a colon to introduce a list or quotation.</li> <li>● Apply knowledge of language to</li> </ul>

		understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> History's First Draft: Defining Journalism
<b>Duration:</b>	4-5 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <i>News Writing &amp; Reporting</i> (Bruce D. Thule and Douglas A. Anderson)</li> <li>• Copies of local newspaper (either delivered or online)</li> </ul>
<b>Unit Overview:</b>	<p>In a world awash in communication, journalists play an essential role in a digital, online society. Journalists seek to gather, analyze, and report accurate and important information to inform society at large. Journalists provide an essential service to the public and are vital to a healthy democracy and free society, allowing citizens to make informed decisions about the issues that affect their lives.</p> <p>Journalists' primary responsibility is to seek and report the truth, forever striving to provide accurate, verifiable, and objective information to the audience. Journalists conduct interviews, research and analyze data, verify sources, investigate questions, and present information to the audience.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>

Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RI. 11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RI. 11-12.2</b> Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p><b>RI. 11-12.9</b> Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.</p> <p><b>Writing</b></p> <p><b>W. 11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.4</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is the role of journalism in a free and democratic society?</li> <li>• What defines the news? What is newsworthy?</li> <li>• What role do journalists play in shaping our understanding of the world?</li> </ul>
<b>Enduring</b>	<ul style="list-style-type: none"> <li>• Without the press, there can be no democracy; journalism is the backbone of a free and</li> </ul>

<b>Understanding(s):</b>	democratic society. <ul style="list-style-type: none"> <li>• Elements such as timeliness, proximity, conflict, impact/consequence, eminence/prominence, and human interest determine if something is newsworthy.</li> <li>• Journalists are crucial to keeping citizens informed and providing unbiased reporting that will allow their readers and viewers to ascertain the truth.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• First Amendment rights and responsibilities</li> <li>• The role of the press as the Fourth Estate</li> <li>• The distinction between journalism and other forms of communication</li> <li>• The determination of news</li> <li>• Hard and soft news</li> </ul>	<ul style="list-style-type: none"> <li>• Read and understand the First Amendment</li> <li>• Read about and understand the role of the press</li> <li>• Distinguish between journalism and other communications</li> <li>• Read news on a daily basis</li> <li>• Identify, assess, and distinguish between hard and soft news</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Analytical strategies for news stories</li> <li>• Argument text structure and characteristics</li> <li>• Informational and explanatory text structures and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze news in writing</li> <li>• Write arguments supported with textual evidence</li> <li>• Write informative and explanatory texts supported by textual evidence</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Television and radio news programs</li> <li>• Objective content</li> <li>• News angles</li> <li>• Presentation and public speaking strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Watch and/or listen to news on a daily basis</li> <li>• Identify and analyze objective content in news reporting</li> <li>• Identify news angles</li> <li>• Present findings and understandings</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> <i>Can You Believe It?</i> Media Literacy
<b>Duration:</b>	4-5 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <a href="#">NYT Media Literacy</a></li> <li>• <a href="#">School Journalism</a></li> <li>• <a href="#">Newseum Ed</a></li> <li>• <a href="#">CommonSense</a></li> </ul>
<b>Unit Overview:</b>	<p>In this digital age, when consumers are getting their news from various sources, it is imperative that students learn how to develop critical thinking skills which will help them judge the credibility and reliability of information from the media. Students will be introduced to ways to become discriminating news and media consumers and contributors.</p> <p>Skill development will focus on analysis of a complex set of ideas and the integration of multiple sources to tell a story. Students will continue writing informative and explanatory articles and collaborating with peers on written pieces as well as collaborative discussions that are models of civil discourse.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<b>Reading</b> <b>RI. 11-12.3</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals,

	<p>ideas, or events interact and develop over the course of the text.</p> <p><b>RI. 11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p><b>Writing</b></p> <p><b>W. 11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b></p> <p><b>SL. 11-12.1b</b> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is bias and what should we do about it?</li> <li>• What is misinformation, and how does misinformation threaten the integrity of journalism?</li> <li>• How do journalists gain credibility, and what does it mean to be a credible news source?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• All people have biases; the responsibility lies in being aware of how biases impact our interpretation and demonstration of information.</li> <li>• In order to maintain trust and credibility, writers must accurately communicate meaningful information that supports the community they serve while actively pushing back against misinformation.</li> <li>• Credibility is established when journalists and news sources consistently fight misinformation and maintain their dedication to delivering the highest quality of factual information.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Characteristics of credibility</li> <li>• Threat of misinformation and fake news</li> <li>• Slant and spin</li> <li>• Algorithms</li> </ul>	<ul style="list-style-type: none"> <li>• Discern credible from non-credible digital sources</li> <li>• Identify slant and spin in journalism</li> <li>• Understand how search engines use</li> </ul>

		algorithms
<b>Writing</b>	<ul style="list-style-type: none"> <li>Objectivity in writing</li> <li>Informational and explanatory text structures and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>Convey ideas objectively in writing</li> <li>Write informative or explanatory texts</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Bias</li> </ul>	<ul style="list-style-type: none"> <li>Articulate how bias relates to the role of a journalist</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 3:</b> <i>The Tools of Reporting: Gathering Information and Sources</i>
<b>Duration:</b>	3-4 Weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access and which are recommended choices for this unit:</p> <ul style="list-style-type: none"> <li>ProQuest CultureGrams</li> <li>ABC-CLIO</li> <li>Britannica</li> <li>Gale Databases</li> <li>Gale eBooks</li> <li>JSTOR</li> <li>ProQuest (includes access to <i>The New York Times</i>, <i>The Washington Post</i>, <i>The Wall Street Journal</i>, and <i>The Hartford Courant</i>)</li> <li>InfoBase</li> <li>Classroom Video</li> <li>Credible online sources such as PBS, NPR, <i>National Geographic</i></li> </ul>
<b>Unit Overview:</b>	With an understanding of credibility and objectivity, students are ready to begin gathering news from



	<p>sources, and will be able to evaluate the reliability and the authenticity of a source. Students will examine news stories as a model of how to use attributions and sources to help tell a story. Students will learn about fair and balanced reporting, as well as how to craft questions for interviews.</p> <p>Questioning strategies will be a major focus of this unit as well as establishing credibility of sources. To that end, students will spend ample time continuing an author or speaker's point of view as well as any other circumstances surrounding a story while also maintaining objectivity as they tell that story.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>R.11-2.2</b> Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.  <b>R. 11-12.6</b> Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p> <p><b>Writing</b>  <b>W. 11-12.7</b> 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.  <b>W. 11-12.8</b> 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.</p> <p><b>Speaking and Listening</b></p>

	<b>SL. 11-12.3</b> 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.	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do journalists gather and verify information to tell informative, accurate, and engaging stories?</li> <li>How do journalists conduct interviews and use the gathered information to inform and develop stories?</li> <li>How do journalists ensure accuracy and fairness when gathering information and conducting interviews?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Journalists seek out varied credible sources to gather the information necessary to write their stories.</li> <li>When interviewing a source, journalists must maintain trust and confidentiality and abide by the wishes of the source if the story they ultimately write is to be deemed credible.</li> <li>Accuracy and fairness are cornerstones that are part of the evaluation process for journalists as they gather information.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Central ideas</li> <li>Objective summary</li> <li>Poll and survey technology</li> <li>Strategies for verifying information</li> </ul>	<ul style="list-style-type: none"> <li>Determine central ideas of a text</li> <li>Summarize a text objectively</li> <li>Read and conduct accurate and reliable polls and surveys</li> <li>Verify information gathered in reporting</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Research process for reporting</li> <li>Verified information</li> <li>Databases and other credible online sources</li> <li>Question Formulation Technique</li> </ul>	<ul style="list-style-type: none"> <li>Access, gather, and verify information, including reported news, as part of the reporting research</li> <li>Use online sources to find credible and reliable information</li> <li>Develop both close-ended and open-ended</li> </ul>

		questions to enhance interviewing and reporting skills
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Interview skills</li> <li>• Characteristics of a beat</li> <li>• Speaker point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Conduct in-person interviews</li> <li>• Develop and cover a beat</li> <li>• Evaluate a speaker's point of view</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 4:</b> <i>Let's Write!</i> AP Style, Leads, and Format
<b>Duration:</b>	6-7 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <a href="#">and which are best aligned with this unit:</a> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <a href="#">AP Style Guide</a></li> </ul>
<b>Unit Overview:</b>	<p>With the background knowledge of what makes news newsworthy, how to decipher credible news sources, and how to use sources to create stories, students are now ready to begin writing in journalistic form. Students will have read multiple news articles over the past 10 weeks and will be familiar with the concise and direct writing style of journalistic writing.</p> <p>Student writing during this unit will be focused more on precision of language and development and maintenance of a formal style and objective tone, all hallmarks of powerful journalism. The writing process will be utilized as students engage in the ongoing process of creating thoughtful, well-researched articles.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building</p>

	background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI. 11-12.5</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p><b>Writing</b>  <b>W. 11-12.1d</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  <b>W. 11-12.2d</b> Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.  <b>W. 11-12.2e</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  <b>W. 11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p><b>Speaking and Listening</b>  <b>SL. 11-12.1d</b> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• Why must journalists adhere to the universal AP style rules?</li> <li>• How do journalists organize stories?</li> <li>• Why is it important to use different types of leads?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• The AP style rules provide the benchmark and consistency for all journalists.</li> <li>• News stories are developed and organized depending on the type of news story, reflective of purpose and audience.</li> <li>• The lead is the most important part of a story as it determines whether a reader will read on or</li> </ul>

	not.	
<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• AP style guide</li> <li>• The inverted pyramid</li> <li>• Characteristics of a strong lead for both hard and soft news stories</li> <li>• Active voice, concise word choice, and redundancy in journalistic writing</li> </ul>	<ul style="list-style-type: none"> <li>• Read and know how to navigate the AP style guide</li> <li>• Understand the inverted pyramid structure</li> <li>• Analyze leads to determine effectiveness</li> <li>• Evaluate the voice, word choice, and occurrences of redundancy in journalism</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• AP style rules</li> <li>• Formal style and objective tone</li> <li>• Outline structures</li> <li>• Characteristics of a strong lead</li> <li>• Active voice</li> <li>• Concise word choices</li> <li>• Editing and revision strategies</li> <li>• Stylistic choices</li> <li>• Effective news article</li> </ul>	<ul style="list-style-type: none"> <li>• Apply the AP style rules to their writing and editing practices</li> <li>• Maintain a formal style and objective tone when writing</li> <li>• Synthesize and organize information into a fluent outline</li> <li>• Craft a strong lead for a story</li> <li>• Write in active voice, using concise word choices</li> <li>• Edit and revise writing based on feedback and stylistic choices</li> <li>• Write a fluently organized, concise, and clear news article</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Strategies for civil discourse and response to feedback</li> <li>• Solution strategies for responding to contradictions</li> <li>• Strategies for finding information gaps</li> </ul>	<ul style="list-style-type: none"> <li>• Respond thoughtfully to diverse perspectives</li> <li>• Resolve contradictions</li> <li>• Identify needed additional information</li> </ul>

## **Advanced Journalism**

### Advanced Journalism

<b>Grade(s):</b>	10, 11, 12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Advanced Journalism
<b>Prerequisite(s):</b>	Introduction to Journalism
<b>Course Description:</b> <i>Program of Studies</i>	<p>Advanced Journalism is a semester English elective that follows Introduction to Journalism. This course enables the student to build upon important skills that were taught in Introduction to Journalism and immerses the student in various journalistic writing assignments. <b>In addition, students will continue to consider and discuss ethics in journalism and the persistent problem of “fake news.”</b></p> <p>Students will read the news and learn how to differentiate between hard and soft news stories. Students will revisit how to write leads for hard news and write hard news stories. Using prior knowledge from the introduction to soft news and feature stories, students will experiment with writing multiple types of feature stories including profile stories, consumer reviews, sports stories, investigative articles, and editorials. Students will spend significant time preparing for and conducting interviews with various sources and building their interpersonal speaking and listening skills. The course ends with a multimedia unit in which students explore multimodal formats for presenting feature stories. Students will gain an understanding of how to create a multimedia feature story from start to finish, including videos, short films, photojournalism stories, blogs, and/or podcasts. All language standards will be addressed through students’ authentic writing as they create pieces that could also be considered for inclusion in the portfolio. <b>Publishing of articles in the digital newspaper is a required part of this course. Prerequisite: Introduction to Journalism</b></p>

<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What elements of news differentiate a hard news story from a soft news story?</li> <li>• How can headlines guide a reader's opinion of a news story?</li> <li>• How do headlines use bias/slant/spin?</li> <li>• What are the opportunities as well as challenges of integrating text, images, audio, and video in multimedia journalism?</li> <li>• How can interactive information and data visualization convey information to audiences more effectively?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Knowing the difference between hard and soft news will help writers to better frame their stories for the right purpose and audience.</li> <li>• Headlines make the first impression on a reader, so they should be written in a way that is inviting while still objective.</li> <li>• Journalists must be able to recognize bias/slant/spin in order to avoid using it in their headlines.</li> <li>• Multimedia journalism meets so many needs of today's audience, but the challenges of integrating this type of journalism with text can be daunting because it might overshadow the text itself.</li> <li>• When information is interactive, it pulls in the audience members and helps them to more fully understand that information.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>News Writing &amp; Reporting</i> (Bruce D. Thule and Douglas A. Anderson)</li> <li>• Digital access to <i>The New York Times</i>, <i>The Washington Post</i>, <i>The Wall Street Journal</i>, and <i>The Hartford Courant</i> through ProQuest, a library database</li> <li>• Class subscription to hard copies of local newspapers</li> <li>• AP Style Book</li> <li>• <i>Journalism Next: A Practical Guide to Digital Reporting and Publishing</i></li> <li>• <i>Working With Words: A Handbook for Media Writers and Editors</i></li> </ul>
<b>FPS Course Academic Expectation(s):</b>	<b>Convey ideas</b> <b>Creating and Constructing</b>



<b>Year at a Glance (Units)</b>	<ul style="list-style-type: none"> <li>• The Portfolio               <ul style="list-style-type: none"> <li>○ The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> </ul> </li> <li>• Unit 1: Hard and Soft News (angles, slant, and headlines)</li> <li>• Unit 2: Writing Hard News Stories</li> <li>• Unit 3: Writing Feature Stories</li> <li>• Unit 4: Multimedia Stories</li> </ul>
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### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students’ acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student’s achievement in language and literacy skills, all language standards related to grammar and the

	standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
Learning Goals	
<b>Standards:</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>Writing</b></p> <p><b>W.11-12.2.b</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.</p> <p><b>W.11-12.2.c</b> 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> <p><b>W.11-12.3.a</b> Engage and orient the reader by setting out a problem, situation, or observation and its</p>

	<p>significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p><b>W.11-12.3.c</b> 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).</p> <p><b>W.11-12.3.d</b> Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p><b>W.11-12.3.e</b> Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.11-12.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 <a href="#">here</a>.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when</p>
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	<p>writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Questions:</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement</li> </ul>

<b>Understandings:</b>	<p>and formulate new goals for continued growth.</p> <ul style="list-style-type: none"> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading:</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>

<b>Writing:</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>
<b>Language:</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> </ul>

		<ul style="list-style-type: none"> <li>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.</li> </ul>
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<b>Unit Number and Title:</b>	<b>Unit 1:</b> Hard and Soft News: What Is the Difference?
<b>Duration:</b>	2 Weeks
<b>Resource(s):</b>	<b>Core Texts:</b> Daily news (newspapers and other news outlets)
<b>Unit Overview:</b>	<p>Building upon their understandings from Introduction to Journalism, students will review hard and soft news. Students will spend time each class reading the news and discussing factors that distinguish hard and soft news. Students will compare front page stories from various news outlets, discussing the decisions each outlet made in choosing its daily front page/hard news. Students will also learn about headline writing, including how headlines use slant/spin.</p> <p>Students will continue to examine evidence and make determinations about the best textual evidence to use to support assertions. Part of that determination will come from collaboration with peers as they examine and discuss subjects, potential leads, and supporting evidence together.</p>

	<p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>Writing</b>  <b>W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What elements of news differentiate a hard news story from a soft news story?</li> <li>• How can headlines guide a reader's opinion of a news story?</li> <li>• How do headlines use bias/slant/spin?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Knowing the difference between hard and soft news will help writers to better frame their stories for the right purpose and audience.</li> <li>• Headlines make the first impression on a reader, so they should be written in a way that is inviting while still objective.</li> <li>• Journalists must be able to recognize bias/slant/spin in order to avoid using it in their headlines.</li> </ul>



<b>Learning Goals:</b>	<b>Content: Students will know...</b>	<b>Skills: Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The distinguishing features of a hard news story and a soft news story</li> <li>• The factors that media outlets consider when running front-page stories</li> <li>• How headlines are used to attract readers</li> <li>• How angles are used by media outlets to convey the same information</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a hard news story in a daily paper</li> <li>• Identify a soft news story in a daily paper</li> <li>• Articulate how media outlets choose front-page news</li> <li>• Recognize an angle of a story</li> <li>• Identify slant/spin</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Characteristics of a good headline</li> <li>• Informational text structure</li> <li>• Curation of important stories</li> </ul>	<ul style="list-style-type: none"> <li>• Write headlines for various types of stories, including informative or explanatory pieces</li> <li>• Curate and produce the most important news stories of the day</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Discussion protocol and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in and lead whole-class and partnership discussions</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2: <i>Hard News Writing</i></b>
<b>Duration:</b>	2-3 weeks
<b>Resource(s):</b>	The following books are core texts to which all teachers have access <a href="#">and which are best aligned with this unit:</a> <del>and which are recommended choices for this unit:</del>

	<ul style="list-style-type: none"> <li>• AP Style Guide</li> <li>• <i>Journalism Next: A Practical Guide to Digital Reporting and Publishing</i></li> <li>• <i>Working With Words: A Handbook for Media Writers and Editors</i></li> </ul>
<b>Unit Overview:</b>	<p>This unit delves deeper into specific types of hard news stories, such as political, crime, business, sports, accidents, big weather, global. Students will identify an angle for their stories, and will write hard news stories in timed settings (replicating deadlines of timely, breaking news). They will also begin publishing their stories in a digital school newspaper.</p> <p>Because students are now publishing their stories, they will rely more and more on each other for critical feedback regarding their writing as well as an evaluation of critical stances, objective tone, use of formal style, and application of supporting evidence. Students will engage in the full publishing process.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.11-12.5</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p><b>Writing</b>  <b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p><b>Speaking and Listening</b></p>

	<b>SL.11-12.1d</b> 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	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do journalists determine the angle for their articles?</li> <li>• How do journalists gather news under a deadline?</li> <li>• What are the most important facts of a hard news story?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• What we decide to communicate depends on our audience.</li> <li>• Even when faced with resistance, journalists must persist in gathering the necessary information.</li> <li>• Fact-checking information for accuracy before making it public is absolutely crucial for maintaining the integrity of the piece and the trust in the journalist.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Argument structure</li> <li>• Angles in a story</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the structure in an argument article</li> <li>• Evaluate angles in a story</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Information-gathering and fact-checking strategies</li> <li>• Organization strategies like the inverted pyramid</li> <li>• Characteristics of argument writing</li> </ul>	<ul style="list-style-type: none"> <li>• Gather and fact-check information under a deadline</li> <li>• Organize the facts of a hard news story</li> <li>• Write a hard news story under deadline using the argument structure</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Interview strategies</li> <li>• Characteristics of diverse perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Synthesize comments</li> <li>• Respond thoughtfully to diverse perspectives</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 3:</b> Feature Writing
<b>Duration:</b>	8-10 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <del>and which are recommended choices for this unit:</del> <b>and which are best aligned with this unit:</b></p> <ul style="list-style-type: none"> <li>• <i>News Writing &amp; Reporting</i> (Bruce D. Thule and Douglas A. Anderson)</li> <li>• Copies of local newspaper (either delivered or online)</li> <li>• AP Style Guide</li> <li>• <i>Journalism Next: A Practical Guide to Digital Reporting and Publishing</i></li> <li>• <i>Working With Words: A Handbook for Media Writers and Editors</i></li> </ul>
<b>Unit Overview:</b>	<p>This feature writing unit will introduce students to the content and skills necessary to write engaging and compelling news stories that go beyond the day-to-day “hard” news stories. Students will learn how to expand their research and story writing abilities to engage readers with more in-depth news content that explores the various perspectives of newsworthy people, events, and issues. They will also continue to publish their stories on the class digital newspaper.</p> <p>Shifting the focus to features will give students an even more focused lens through which to see the world. They will explore and apply this new approach to their personal story-telling efforts and the articles they write for publication.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>

Learning Goals		
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>Writing</b>  <b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.3</b> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do journalists use different storytelling techniques, writing styles, and descriptive language to write informative and engaging feature content?</li> <li>Can feature stories affect positive change in the audience and go beyond simply reporting the facts?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Feature stories engage and inform the audience with a diverse range of storytelling techniques, organization and structural approaches, and captivating language.</li> <li>Feature stories have the potential for not only informing the audience but also shaping their understanding and opinion of the world, as well.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>Characteristics of feature stories</li> <li>Types of feature stories</li> <li>Author's choices</li> </ul>	<ul style="list-style-type: none"> <li>Identify various types of feature stories</li> <li>Analyze author's choices for structuring a story</li> </ul>

<b>Writing</b>	<ul style="list-style-type: none"> <li>Organizational and structural strategies for writing feature stories</li> <li>Characteristics and structure of narrative writing</li> <li>Characteristics of various types of feature stories</li> <li>Storytelling techniques</li> </ul>	<ul style="list-style-type: none"> <li>Differentiate between writing a lead for a hard news story (summary lead) and a feature story (narrative, contrast, question, quote, direct address, staccato, and hybrid) in terms of voice, tone, and more.</li> <li>Write several engaging and compelling feature stories, demonstrating diverse storytelling techniques and approaches to conveying information to the reader</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Research strategies</li> <li>Question-writing skills</li> </ul>	<ul style="list-style-type: none"> <li>Conduct the in-depth research and interviews necessary for writing feature stories</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 4:</b> “Going Beyond Print” Multimedia Journalism
<b>Duration:</b>	8-10 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <a href="#">and which are best aligned with this unit:</a> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>Adobe App Suite (or other suitable content-creation tools and apps)</li> <li>WordPress</li> </ul>

	<ul style="list-style-type: none"> <li>• AP Style Guide</li> <li>• <i>Journalism Next: A Practical Guide to Digital Reporting and Publishing</i></li> <li>• <i>Working With Words: A Handbook for Media Writers and Editors</i></li> </ul>
<b>Unit Overview:</b>	<p>The goal of multimedia journalism is to engage and inform audiences by presenting news stories in a more immersive and dynamic way. Students will continue to publish their stories weekly or bi-weekly on the class digital newspaper.</p> <p>By presenting the news in other media, like video storytelling, audio storytelling and photojournalism, journalists can enhance their storytelling. In this unit, students will continue to interact with and learn about the internet and social media, digital layout and design, video and sound editing, and other multimedia products.</p> <p>The goal of multimedia journalism is to engage and inform audiences by presenting news stories in a more immersive and dynamic way. Students will continue to publish their stories weekly or bi-weekly on the class digital newspaper.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b>  <b>RI.11-12.7</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p> <p><b>Writing</b>  <b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information</p> <p><b>Speaking and Listening</b>  <b>SL.11-12.5</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive</p>

	elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What are the opportunities as well as challenges of integrating text, images, audio, and video in multimedia journalism?</li> <li>• How can interactive information and data visualization convey information to audiences more effectively?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Multimedia journalism meets so many needs of today's audience, but the challenges of integrating this type of journalism with text can be daunting because it might overshadow the text itself.</li> <li>• When information is interactive, it pulls in the audience members and helps them to more fully understand that information.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Story development</li> <li>• The principles and practices of multimedia content and publication</li> <li>• Legal and ethical concerns related to multimedia journalism</li> <li>• </li> </ul>	<ul style="list-style-type: none"> <li>• Apply the knowledge and skills from Intro to Journalism to explore story development and publication in different multimedia formats</li> <li>• Recognize and understand legal and ethical concerns related to multimedia journalism</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Media platforms for digital publication</li> <li>• Newsworthy topics</li> </ul>	<ul style="list-style-type: none"> <li>• Publish pieces on a digital platform</li> <li>• Develop newsworthy and engaging content for school-based publications and outlets</li> </ul>



<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Collaboration strategies and protocols</li> <li>• Equipment for photography, audio, and video productions</li> </ul>	<ul style="list-style-type: none"> <li>• Work independently as well as collaboratively in a project-based environment</li> <li>• Create content using photography, audio, and video</li> </ul>
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## **Acting I**

### Course Information

<b>Grade(s):</b>	9-12
<b>Discipline/Course:</b>	Fine Arts/Theatre/Acting I
<b>Course Title:</b>	Acting I
<b>Prerequisite(s):</b>	none
<b>Course Description:</b> <i>Program of Studies</i>	<p>This introductory acting course provides students with a foundational understanding of acting techniques, character development, and stage presence. Through practical exercises, improvisation, and scene work, students will develop their acting skills and gain confidence in their performance abilities. Students first learn basic techniques in elementary acting with emphasis on stage work in improvisation. Monologues follow introductory work to familiarize students with developing characterization. Then comes scene work. This course should help to acquaint students with the responsibilities of actors on stage; it should also help to eliminate stage fright and aid students in the development of working toward characterization. As they begin to recognize the importance of posture, voice, diction, movement, etc., the students should become more self-aware. In addition, students will learn to interact with others and grow in their ability to work as a member of an interdependent, collaborative group.</p>
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What happens when theatre artists and audiences share a creative experience?</li> <li>• What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Theatre artists and audiences can shape and experience stories together in a way that shapes how the world is understood.</li> <li>• Theatre artists can knock down barriers and lift up marginalized voices by fostering understanding through critical awareness, social responsibility, and the exploration of empathy.</li> </ul>

<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• <i>Impro: Improvisation and the Theatre</i></li> <li>• <i>Whose Line Is It Anyway?</i></li> </ul>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Creating and Constructing</li> <li>• Collaborating Strategically</li> </ul>
<b>Year at a Glance (Units)</b>	Unit 1: To Be or not to Be... for Actors there is no Question  Unit 2: Quite the Character

### Units

<b>Unit Number and Title:</b>	<b>Unit 1:</b> To Be or not to Be... for Actors there is no Question
<b>Duration:</b>	One marking period quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>Impro: Improvisation and the Theatre</i></li> <li>• <i>Whose Line Is It Anyway?</i></li> </ul>

<b>Unit Overview:</b>	In this unit students will explore the essence of what it means to be an actor. From scoring a script to the actual production of a show, students will learn about the foundational skills necessary to perform in front of a live audience. Additionally students will explore their skills through the art of improvisation.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>Anchor standard 1: Generate and conceptualize artistic ideas and work</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Theatre artists rely on intuition, curiosity, and critical inquiry.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>Improvisation</li> <li>Theatre skills</li> <li>Inquiry</li> <li>Social Justice Theater</li> <li>Musical Theater</li> <li>Production</li> <li>Technical Theatre</li> <li>Physical Theatre</li> <li>Playwriting</li> <li>World Theatre History</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>Collaborate with peers on creative projects</li> <li>Participate fully in improv experiences</li> <li>Use intuition and curiosity to engage in critical inquiry</li> </ul>

	<ul style="list-style-type: none"> <li>• Student directing</li> <li>• Devise scenes</li> <li>• Direct scenes or plays</li> </ul>
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### Units

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Quite the Character
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> </ul>
<b>Unit Overview:</b>	<p>In this unit students will begin to explore character motivation and objectives. They will create a character biography, develop an understanding of physicality and mannerisms, and demonstrate their ability to make characters distinct through in-class mini performances. Students will also continue to hone their improv skills by participating in a variety of improv games and exercises. This will help them to develop spontaneity and quick thinking. The course will conclude with an improv showcase.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>• Anchor standard 2: Organize and develop artistic ideas and work.</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How, when, and why do theatre artists' choices change?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Theatre artists work to discover different ways of communicating meaning.</li> </ul>

<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>• Characterization</li> <li>• Mannerisms and physicality</li> <li>• Spontaneity</li> <li>• Social Justice Theater</li> <li>• Musical Theater</li> <li>• Production</li> <li>• Technical Theatre</li> <li>• Physical Theatre</li> <li>• Playwriting</li> <li>• World Theatre History</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>• Collaborate with peers on creative projects</li> <li>• Participate fully in improv experiences</li> <li>• Use intuition and curiosity to engage in critical inquiry around the area of character development</li> <li>• Devise Scenes</li> <li>• Direct scenes or plays</li> </ul>
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## **Acting II**



### Course Information

<b>Grade(s):</b>	9-12
<b>Discipline/Course:</b>	Fine Arts/Theatre/Acting II
<b>Course Title:</b>	Acting II
<b>Prerequisite(s):</b>	Acting I
<b>Course Description:</b> <i>Program of Studies</i>	Acting II continues the work begun in Acting I, focusing on the actor's need to begin to know his own intellectual, physical, and emotional capabilities. The emphasis is on improvisation, theatre games, and some scene work. Work will include a study of the basic principles of stage voice and diction, blocking and business, script analysis and interpretation. Intensive work in character-building through advanced scene work and monologue preparation will be geared to exploring the student's potential.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What life skills can we learn from theatre?</li> <li>• What are the interdependent roles and responsibilities of people involved in theatre arts?</li> <li>• How does theatre reflect life and life reflect theatre?</li> <li>• Why is art essential to our lives?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Preparation and spontaneity are equally important for the well-lived life.</li> <li>• Artists of all disciplines must support each other in order to support the necessity of the arts as an integral part of well-being.</li> <li>• Stories played out in theatre are often mirrors of stories played out in life.</li> <li>• Without beauty and stories life would be dull and meaningless.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit

<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• <i>Impro: Improvisation and the Theatre</i></li> <li>• <i>Whose Line Is It Anyway?</i></li> </ul>
<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Creating and Constructing</li> <li>• Collaborating Strategically</li> </ul>
<b>Year at a Glance (Units)</b>	<p>Unit 1: Speak Up! Finding Your Voice</p> <p>Unit 2: Deep Breath In: Controlling the Stage With Movement and Air</p>

### Units

<b>Unit Number and Title:</b>	<b>Unit 1:</b> Speak Up! Finding Your Voice
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <a href="#">Drama Notebook</a></li> <li>• <i>The Monologue Audition Teacher's Manual; A Practical Guide for Actors</i> by Karen Kohlhaas</li> </ul>
<b>Unit Overview:</b>	In this unit, students will first engage in a scene analysis and breakdown. They will consider ways of forming the most effective partnerships for performing in a scene as well as strategies for building chemistry in that partnership. Students will perform scenes and offer peer feedback that is constructive

	in nature. Additionally, students will experiment with a number of vocal exercises meant to improve projection and articulation. They will work on breath control, resonance, and the practice of vocal variety. To conclude, students will deliver monologues with clear diction.
Learning Goals	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>Anchor standard 5: Develop and refine artistic techniques and work for presentation</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>What can I do to fully prepare a performance or technical design?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Theatre artists develop personal processes and skills for a performance or design.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>Characteristics of partner chemistry</li> <li>Scene analysis</li> <li>Artistic techniques of performance and design</li> <li>Social Justice Theater</li> <li>Musical Theater</li> <li>Production</li> <li>Technical Theatre</li> <li>Physical Theatre</li> <li>Playwriting</li> <li>World Theatre History</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>Build chemistry with scene partners</li> <li>Break down a scene</li> <li>Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.</li> <li>Devise scenes</li> <li>Direct scenes or plays</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Deep Breath In: Controlling the Stage With Movement and Air
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• <i>The Art of Acting</i></li> </ul>
<b>Unit Overview:</b>	Acting students will continue their development by learning about emotional expression, stage movement, and blocking. First they will learn techniques for accessing and portraying emotions. This will lead to scene work with a focus on emotional depth and performance of emotional-range monologues. Following this, students will shift their attention to understanding stage directions and blocking. This will include choreographing movement on stage, blocking a scene for a final performance, and rehearsing and refining scenes.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>• Anchor standard 5: Develop and refine artistic techniques and work for presentation</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How, when, and why do theatre artists' choices change?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Theatre artists work to discover different ways of communicating meaning.</li> </ul>

<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>• Emotional memory</li> <li>• Emotional range</li> <li>• Blocking and movement</li> <li>• Social Justice Theater</li> <li>• Musical Theater</li> <li>• Production</li> <li>• Technical Theatre</li> <li>• Physical Theatre</li> <li>• Playwriting</li> <li>• World Theatre History</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>• Access and portray a range of emotions</li> <li>• Craft and follow stage directions and blocking</li> <li>• Choreograph movement on stage</li> <li>• Devise scenes</li> <li>• Direct scenes or plays</li> </ul>
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## **Performance Studio III**

### Course Information

<b>Grade(s):</b>	<del>9-12</del> 10-12
<b>Discipline/Course:</b>	Fine Arts/Theatre/Performance Studio III
<b>Course Title:</b>	Performance Studio III
<b>Prerequisite(s):</b>	Acting II
<b>Course Description:</b> <i>Program of Studies</i>	Students in this course will read, study, and perform selections by important representative playwrights starting with ancient Greek plays (modernized), Commedia Del Arte improvisation, and work with Shakespeare. In this study of the classics of American Dramatic Literature, students will have required readings and analyses accompanied by in-depth monologue and scene study. This course of study will give students a sense of Western theater history while developing a richer sense of language and emotion.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• Why should we study works of drama?</li> <li>• How will studying the written works of scenes and monologues help us be better actors?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Studying written plays and analyzing scenes and monologues allows actors to think more deeply about how to portray stories on the stage.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• Greek and Shakespearean plays</li> <li>• American plays</li> </ul>

<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Creating and Constructing</li> <li>• Collaborating Strategically</li> </ul>
<b>Year at a Glance (Units)</b>	<ol style="list-style-type: none"> <li>1. It's All Greek to Me!</li> <li>2. Go West, Young Actors!</li> </ol>

### Units

<b>Unit Number and Title:</b>	<b>Unit 1:</b> It's All Greek to Me!
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• <i>Oedipus the King</i></li> <li>• <i>Medea</i></li> <li>• <i>Bacchae</i></li> <li>• <i>Lysistrata</i></li> <li>• Excerpts from Shakespeare's works</li> </ul>
<b>Unit Overview:</b>	In this unit, students will engage in a deep and thoughtful exploration of some of the most revered dramatic works from Ancient Greece as well as important scenes from some of Shakespeare's plays. Through this exploration, students will come to understand how character development in writing is portrayed on the stage, what makes for a captivating and long-lasting story, and how to make time



	move in two hours on a stage. Students will also explore Commedia Del Arte, the original form of improv. Students will perform scenes and provide feedback to their peers.
Learning Goals	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>Anchor standard 7: Perceive and analyze artistic work</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How do theatre artists comprehend the essence of drama processes and theatre experiences?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Theatre artists reflect to understand the impact of drama processes and theatre experiences</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>Characteristics of ancient Greek drama</li> <li>Characteristics of Shakespearean drama</li> <li>Commedia Del Arte</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>Read and analyze Greek plays</li> <li>Read and analyze scenes from Shakespearean plays</li> <li>Participate in Commedia Del Arte</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> West, Young Actors!
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li><i>Respect for Acting</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <i>An Actor Prepares</i></li> <li>• Various American plays</li> <li>• BIPOC plays</li> </ul>
<b>Unit Overview:</b>	<p>Students will continue their exploration of famous works of drama and analyze the impact these works have had on the broader world. They will consider the various messages that are communicated through these various plays and why different people end up with different ideas as a result of their viewing. Finally, students will perform scenes and monologues of some of these works that are interpreted through the lens of personal experience and individual aesthetics.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>• Anchor standard 8: : Interpret intent and meaning in artistic work.</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can the same work of art communicate different messages to different people?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• Characteristics of Western drama</li> <li>• Presentation lenses</li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>• Analyze American works of drama for impact on audience and difference in message</li> <li>• Perform scenes and monologues from American works of drama that are presented through an individual lens of personal experience and aesthetics</li> </ul>

## **Performance Studio IV**

### Course Information

<b>Grade(s):</b>	<del>9-12</del> 10-12
<b>Discipline/Course:</b>	Fine Arts/Theatre/Performance Studio IV
<b>Course Title:</b>	Performance Studio IV
<b>Prerequisite(s):</b>	Performance Studio III
<b>Course Description:</b> <i>Program of Studies</i>	Students in this course will read, study, and perform selections by important representative modern playwrights from a list that includes, among others: Henrik Ibsen, Anton Chekhov, George Bernard Shaw, Tennessee Williams, Arthur Miller, August Wilson, David Ives, and others. In this study of the classics of foreign Dramatic Literature, students will have required readings, research, and analyses, accompanied by in-depth monologue and scene study. The final project for the course will be a presentation of a scene, monologue, or song of the student's choice
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• Why should we study works of drama?</li> <li>• How will studying the written works of scenes and monologues help us be better actors?</li> </ul>
<b>Course Enduring Understandings:</b>	<ul style="list-style-type: none"> <li>• Studying written plays and analyzing scenes and monologues allows actors to think more deeply about how to portray stories on the stage.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• Works from modern playwrights</li> </ul>

<b>FPS Course Academic Expectation(s):</b>	<ul style="list-style-type: none"> <li>• Creating and Constructing</li> <li>• Collaborating Strategically</li> </ul>
<b>Year at a Glance (Units)</b>	<ol style="list-style-type: none"> <li>1. Across the Pond</li> <li>2. Witches and Fences and Fur, Oh My!</li> </ol>

### Units

<b>Unit Number and Title:</b>	<b>Unit 1:</b> Across the Pond
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li>• <i>Respect for Acting</i></li> <li>• <i>An Actor Prepares</i></li> <li>• Plays by Henrik Ibsen, Anton Chekhov, George Bernard Shaw</li> <li>• BIPOC plays</li> </ul>
<b>Unit Overview:</b>	<p>In this unit, students will critically read and analyze highly regarded plays by some of the greats from other countries, including Ibsen, Chekhov, and Bernard Shaw. They will agree upon a set of criteria for use in their analysis. In addition, students will conduct research and identify important cultural and historical knowledge that is needed to fully comprehend each work studied. Students will have an opportunity to demonstrate their understanding of this deep analysis by performing brief scenes and monologues and evaluating their peers' performances, again using a set of agreed-upon criteria.</p>

Learning Goals	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>Anchor standard 9: Apply criteria to evaluate artistic work</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<b>Content:</b> <ul style="list-style-type: none"> <li>Characteristics of works well-respected in the world of drama</li> <li>Criteria for analysis of works of drama</li> <li>History and culture connected to plays studied</li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines</li> <li>Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria</li> <li>Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria</li> </ul>

<b>Unit Number and Title:</b>	<b>Unit 2:</b> Witches and Fences and Fur, Oh My!
<b>Duration:</b>	One <del>marking period</del> quarter
<b>Resource(s):</b>	<ul style="list-style-type: none"> <li><i>Respect for Acting</i></li> <li><i>An Actor Prepares</i></li> <li>Plays by Arthur Miller, August Wilson, and David Ives</li> </ul>

	<ul style="list-style-type: none"> <li>• BIPOC plays</li> </ul>
<b>Unit Overview:</b>	<p>Students will extend their analysis of important works of drama by turning to some of the well-known modern works written by American dramatists. They will employ the same strategies used to explore European works of drama and apply historical and cultural content to their understanding of each piece. In addition to readings, research, and analyses, students will engage in in-depth monologue and scene study. The final project for the course will be a presentation of a scene, monologue, or song of the student's choice.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<ul style="list-style-type: none"> <li>• Anchor standard 9: Apply criteria to evaluate artistic work</li> </ul>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</li> </ul>
<b>Learning Goal(s):</b> <i>Students will be able to use their learning to:</i> (Content/ Skills)	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• Characteristics of works well-respected in the world of drama</li> <li>• Criteria for analysis of works of drama</li> <li>• History and culture connected to plays studied</li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>• Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines</li> <li>• Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria</li> <li>• Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria</li> </ul>

## **Film Analysis and Criticism**



### Course Information

<b>Grade(s):</b>	10-12
<b>Discipline/Course:</b>	English/Semester Elective
<b>Course Title:</b>	Film Analysis and Criticism
<b>Prerequisite(s):</b>	English 9 <a href="#">College Prep</a> or <a href="#">English 9 Honors</a>
<b>Course Description:</b> <i>Program of Studies</i>	Students will closely view films with a critical eye and an analytical mind. Students develop habits of perception, analysis, judgment, and selectivity that improve their capacity of processing, analyzing, and evaluating visual data. In order to strengthen this visual literacy, students learn how to read a film, to understand the art of studying a film, and to recognize the rhetoric of visual language. Students are introduced to elements of film analysis, a brief overview of film history, and the essentials of film theory. All language standards will be addressed through students' authentic writing as they create pieces that could also be considered for inclusion in the portfolio.
<b>Course Essential Questions:</b>	<ul style="list-style-type: none"> <li>• What is cinematic invisibility and how does it impact the understanding of a film?</li> <li>• Who is responsible for the authorship of a film? How does that impact a film's messaging?</li> <li>• What do the implicit messages of a film say about the culture that crafted it?</li> <li>• How does a filmmaker's choices (about composition, visual and sound effects, design, and editing) communicate information about characters and themes?</li> <li>• Why should a filmmaker's intent be considered in any formal analysis of a shot, scene, or film?</li> <li>• How can understanding and applying the principles of formal analysis prepare students to actively look at movies rather than passively?</li> <li>• How do we evaluate and reflect on film as an art form?</li> <li>• Why are films important?</li> <li>• What makes a good film?</li> </ul>
<b>Course Enduring</b>	<ul style="list-style-type: none"> <li>• Films are complex works of art that do more than simply entertain, so critical viewers must learn to</li> </ul>

<b>Understandings:</b>	<p>control the visual and audio information presented on screen.</p> <ul style="list-style-type: none"> <li>• Auteurs become authors of a film by bringing their perceptions to bear on the script and production.</li> <li>• Films are artifacts of culture which convey the issues, customs and ideologies of the time period in which they were created.</li> <li>• By exploring and understanding the technical and artistic aspects of film through formal analysis, students will think critically about the formal elements of film and how they shape the viewer's experience.</li> <li>• By understanding and applying the principles of formal analysis, students will become active, rather than passive, viewers and participants in the cinematic experience.</li> <li>• Students will understand the tools of visual storytelling used in filmmaking, including cinematography, editing, sound, and production design, and how each of these work seamlessly and invisibly together as a singular and cohesive narrative experience.</li> <li>• Films are more than mere entertainment; they are a powerful form of storytelling and a significant medium for artistic expression.</li> <li>• Film reflects and influences culture.</li> <li>• A good film relies not only on storytelling but also on the skillful use of formal and technical elements and techniques.</li> </ul>
<b>Duration:</b> <b>Credit:</b>	1 semester .5 credit
<b>Course Materials/Resources:</b>	<p><b>Core Texts:</b></p> <p><a href="#"><i>Looking at Movies An Introduction to Film</i></a> by Dave Monahan and Richard Barsam</p> <p>SWANK - a district-approved resource for film access</p> <p>Student-selected films by genre or director</p>
<b>FPS Course Academic Expectation(s):</b>	Creating and Constructing Conveying Ideas
<b>Year at a Glance (Units):</b>	<ul style="list-style-type: none"> <li>• The Portfolio Unit</li> <li>• Unit 1: Film Foundations: Cinematic Invisibility, Authorship, and Culture</li> </ul>

	<ul style="list-style-type: none"> <li>• Unit 2: “Rules of Engagement”: Formal Analysis and Criticism</li> <li>• Unit 3: “Always a Critic”</li> </ul>
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### Units

<b>Unit Number and Title:</b>	Unit: The Portfolio
<b>Duration:</b>	<del>Whole Year</del> One Semester
<b>Resource(s):</b>	<a href="#">English Portfolio Directions</a>
<b>Unit Overview:</b>	The portfolio is a metacognitive, multimodal presentation exhibiting students’ acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student’s achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading:</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and</p>

poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**RI.11-12.10** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Writing:**

**W.11-12.2.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.

**W.11-12.2.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.

**W.11-12.3.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.

**W.11-12.3.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).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 [here](#).)

**W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Language:**

**L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.1.a** Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**L. 11-12.1.b** Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

**L.11-12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

	<p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> 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> <p><b>L.11-12.3.a</b> Vary syntax for effect, consulting references (e.g., Tufte's <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How can a portfolio of work show achievement and growth in literacy skills?</li> <li>• How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and deepen one's understanding?</li> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul>

<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>• Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>• MLA style (humanities)</li> <li>• APA style (sciences)</li> <li>• Turabian's Manual (research)</li> <li>• Spelling rules and tools</li> <li>• Metacognition</li> <li>• Organizational structures</li> </ul>	<ul style="list-style-type: none"> <li>• Use technology appropriately</li> <li>• Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian's Manual for Writers) appropriate for the discipline and writing type.</li> <li>• Spell correctly.</li> <li>• Write metacognitive reflections.</li> <li>• Employ personal voice.</li> <li>• Organize reflective thinking</li> </ul>

<b>Language</b>	<ul style="list-style-type: none"> <li>• Parallel structure</li> <li>• Types of phrases</li> <li>• Types of clauses</li> <li>• Semicolon usage and rules</li> <li>• Colon usage and rules</li> <li>• Capitalization rules</li> <li>• Other punctuation rules for English</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>• Use parallel structure.</li> <li>• Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• 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.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 1: Film Foundations: Cinematic Invisibility, Authorship, and Culture
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<b>Duration:</b>	5-8 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li>• <a href="#"><i>Looking at Movies An Introduction to Film</i></a> Textbook</li> <li>• Teacher-selected supplemental resources (videos and texts)</li> </ul>
<b>Unit Overview:</b>	<p>During this introductory unit, students will build a foundation for film study. Students will learn to go beyond the stories films tell and begin to understand how these stories are told. By understanding how film functions as text – that directors serve as auteurs, and audiences assume the role of active participants – students will gain essential understandings and approaches to interpreting film. Students will also engage with the idea that films are artifacts of culture. As such, they can be studied and evaluated from multiple perspectives and academic lenses.</p> <p>Students will continue to refine their ability to cite textual evidence to support their analysis, particularly of film. In this analysis, they will consider all aspects of a film’s creation and delivery. Students will capture their analyses of various films in both writing and formal class discussion.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>

	<p><b>RL.11-12.3</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>RL.11-12.5</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>Writing</b></p> <p><b>W. 11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on- one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• What is cinematic invisibility and how does it impact the understanding of a film?</li> <li>• Who is responsible for the authorship of a film? How does that impact a film’s messaging?</li> <li>• What do the implicit messages of a film say about the culture that crafted it?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Films are complex works of art that do more than simply entertain, so critical viewers must learn to control the visual and audio information presented on screen.</li> <li>• Auteurs become authors of a film by bringing their perceptions to bear on the script and production.</li> <li>• Films are artifacts of culture which convey the issues, customs and ideologies of the time period in which they were created.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...

<b>Reading</b>	<ul style="list-style-type: none"> <li>• Auteur Criticism Theory</li> <li>• Passive vs Active film-viewing</li> <li>• Film characteristics and techniques</li> <li>• Implicit and explicit meaning in film</li> <li>• Cinematic language.</li> <li>• Three-act structure</li> <li>• Form vs content</li> <li>• Artifacts of culture</li> </ul>	<ul style="list-style-type: none"> <li>• Conduct research about films</li> <li>• Activate prior knowledge about film and their perceptions of “movies”</li> <li>• Recognize their own assumptions and question their own thinking.</li> <li>• Identify the fictional and dramatic elements within a film.</li> <li>• Practice film-reading strategies that highlight viewers as participants in the study of film.</li> <li>• Demonstrate knowledge of appropriate sources of auteur criticism.</li> <li>• Access and evaluate relevant sources of film analysis, including scholarly sources, film reviews, and interviews with filmmakers.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• Structure and organization of a formal film analysis</li> <li>• Interpretations of a film</li> <li>• Informative and explanatory text structure and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate knowledge of the structure and organization of a formal analysis of a film.</li> <li>• Articulate insights and interpretations of films through written communication.</li> <li>• Write informative or explanatory texts</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>• Question Formulation Technique</li> <li>• Techniques for how to view a film actively and critically</li> <li>• Discussion skills</li> <li>• Collaboration skills</li> </ul>	<ul style="list-style-type: none"> <li>• Shape and explore questions about filmmaking, its historical context, and the responses of critics and scholars</li> <li>• View films actively and think about them critically</li> <li>• Cultivate collaborative skills by participating in group discussions, film</li> </ul>

		<p>screenings, analysis activities, and film production tasks, all designed to develop the ability to engage in constructive dialogue and discussion with peers.</p> <ul style="list-style-type: none"> <li>• Articulate insights and interpretations of films through oral communication.</li> </ul>
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<b>Unit Number and Title:</b>	Unit 2: “Rules of Engagement”: Formal Analysis and Criticism
<b>Duration:</b>	8-10 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <a href="#">and which are best aligned with this unit: <del>and which are recommended choices for this unit:</del></a></p> <ul style="list-style-type: none"> <li>• <a href="#">Looking at Movies An Introduction to Film</a> (Textbook and textbook videos)</li> </ul>
<b>Unit Overview:</b>	<p>Students will learn and understand how form informs and shapes our understanding of a story through film. In addition, students will learn the difference between formal analysis and other types of film analysis. Through formal analysis, students will deconstruct the synthesis of composition, cinematography, editing, sound, and other cinematic elements and the roles directors, cinematographers, editors, screenwriters, actors, editors, sound designers, and art directors play in realizing the film's intent and vision.</p> <p>Students will build upon formal analysis to enhance their evaluation of and reflection on film as art. To that end, they will dive deeper into smaller details of a film as a main focus for their analyses. This includes language use, pacing, story structure, and character introduction. Students will craft arguments in support of their analyses in both writing and speaking to more specifically take and support a critical stance.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building</p>

	background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.
Learning Goals	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>Writing</b></p> <p><b>W.11-12.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.2</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How does a filmmaker's choices (about composition, visual and sound effects, design, and editing) communicate information about characters and themes?</li> <li>• Why should a filmmaker's intent be considered in any formal analysis of a shot, scene, or film?</li> <li>• How can understanding and applying the principles of formal analysis prepare students to actively look at movies rather than passively?</li> </ul>
<b>Enduring</b>	<ul style="list-style-type: none"> <li>• By exploring and understanding the technical and artistic aspects of film through formal</li> </ul>

<b>Understanding(s):</b>	<p>analysis, students will think critically about the formal elements of film and how they shape the viewer's experience.</p> <ul style="list-style-type: none"> <li>• By understanding and applying the principles of formal analysis, students will become active, rather than passive, viewers and participants in the cinematic experience.</li> <li>• Students will understand the tools of visual storytelling used in filmmaking, including cinematography, editing, sound, and production design, and how each of these work seamlessly and invisibly together as a singular and cohesive narrative experience.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> <b>Students will know...</b>	<b>Skills:</b> <b>Students will be able to...</b>
<b>Reading</b>	<ul style="list-style-type: none"> <li>• Shot composition and framing used by filmmakers.</li> <li>• Various shot types, including Close-Up Shot, Medium Shot, Point-of-View Shot (POV), Over-the-Shoulder Shot and Wide Shot (or Establishing Shot) among many others.</li> <li>• Various camera angles, including low angles, high angles, eye-level angles, and Dutch tilts among many others.</li> <li>• Various film edits, including cuts, fades, dissolves, crosscuts, match cuts among many others..</li> <li>• The fundamental elements of film form, including cinematography, mise-en-scène, editing, sound, and narrative structure</li> <li>• Various perspectives, including technical, historical, cultural, and social.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and interpret cinematic language used by films to convey meaning, such as shot composition, lighting, sound effects, and music.</li> <li>• Develop an understanding of diverse film genres and styles, including their historical context and impact, cinematic conventions, and narrative structures.</li> <li>• Critically examine the relationship between film form and meaning, identifying how formal choices contribute to thematic and character development as well as an overall narrative impact.</li> <li>• Recognize, identify, and assess various shot types, camera angles, and film edits for their contribution to a film's meaning.</li> <li>• Identify and analyze various visual techniques used in films and articulate their effect and impact on the viewer's experience.</li> </ul>

		<ul style="list-style-type: none"> <li>Analyze and interpret films from different technical, historical, cultural, and social perspectives.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Film terminology</li> <li>Supporting evidence</li> <li>Research skills</li> <li>Credibility of sources</li> <li>Informative or explanatory text structure and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>Use specific film terminology and supporting evidence to articulate analysis of a film</li> <li>Research and evaluate relevant sources of film analysis, including scholarly sources, film reviews, and interviews with filmmakers.</li> <li>Write informative or explanatory texts</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>Discussion protocols and etiquette</li> <li>Film screening process</li> <li>Film production process</li> </ul>	<ul style="list-style-type: none"> <li>Participate in group discussions, film screenings, analysis activities, and film production tasks</li> </ul>

<b>Unit Number and Title:</b>	Unit 3: “Always a Critic”
<b>Duration:</b>	4 weeks
<b>Resource(s):</b>	<p>The following books are core texts to which all teachers have access <b>and which are best aligned with this unit:</b> <del>and which are recommended choices for this unit:</del></p> <ul style="list-style-type: none"> <li><a href="#"><i>Looking at Movies An Introduction to Film</i></a> (Textbook and textbook videos)</li> </ul>



<b>Unit Overview:</b>	<p>Unit Three will focus on the evaluation and reflection of film as an art form and its impact and reach as a global medium that reflects a diverse range of cultural, societal, and historical values and beliefs.</p> <p>This unit continues the film analysis work started in unit 2. Students will build upon formal analysis to enhance their evaluation of and reflection on film as art. To that end, they will dive deeper into smaller details of a film as a main focus for their analyses. This includes language use, pacing, story structure, and character introduction. Students will craft arguments in support of their analyses in both writing and speaking to more specifically take and support a critical stance.</p> <p>Specific content, including information and ideas connected closely to science, social studies, and the arts, will be explored and deeply considered as it is applicable to the works of literature read. Building background knowledge and learning how to recognize when and where it is needed are essential to being competent readers, and, as such, this type of content will be relied on in that way.</p>
<b>Learning Goals</b>	
<b>Standard(s):</b>	<p><b>Reading</b></p> <p><b>RL.11-12.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.3</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p><b>RL.11-12.5</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>Writing</b></p>



	<p><b>W.11-12.1</b> - Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>W.11-12.2</b> - Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>Speaking and Listening</b></p> <p><b>SL.11-12.1</b> - Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p><b>CCSS.ELA-Literacy.SL.11-12.5</b> - Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	
<b>Essential Question(s):</b>	<ul style="list-style-type: none"> <li>• How do we evaluate and reflect on film as an art form?</li> <li>• Why are films important?</li> <li>• What makes a good film?</li> </ul>	
<b>Enduring Understanding(s):</b>	<ul style="list-style-type: none"> <li>• Films are more than mere entertainment; they are a powerful form of storytelling and a significant medium for artistic expression.</li> <li>• Film reflects and influences culture.</li> <li>• A good film relies not only on storytelling but also on the skillful use of formal and technical elements and techniques.</li> </ul>	
<b>Learning Goals:</b>	<b>Content:</b> Students will know...	<b>Skills:</b> Students will be able to...
<b>Reading</b>	<ul style="list-style-type: none"> <li>• The essential principles and theories of film criticism</li> <li>• Film genres and their conventions</li> <li>• Social and cultural contexts of films</li> <li>• The use of film as a means of social commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Critically examine the relationship between film form and meaning, identifying how formal choices contribute to thematic and character development as well as an overall narrative impact</li> <li>• Deconstruct a film's formal elements,</li> </ul>

	<ul style="list-style-type: none"> <li>The technical elements of filmmaking, including cinematography, production design, sound design, and editing</li> </ul>	<ul style="list-style-type: none"> <li>themes, motifs, and narrative structures</li> <li>Evaluate the film's overall effectiveness in assembling these elements</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>Evidence from films</li> <li>Critiques of films</li> <li>Film reviews</li> <li>Social media discussions</li> <li>Film industry reporting</li> <li>Argument text structure and characteristics</li> <li>Informative or explanatory text structure and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>Articulate observations and interpretations using evidence from films in writing</li> <li>Communicate interpretations and analyses of films through written critiques</li> <li>Access, analyze, and evaluate published reviews, social media discussions, and film industry reporting, to shape and inform critical analysis</li> <li>Write arguments</li> <li>Write informative or explanatory pieces</li> </ul>
<b>Speaking and Listening</b>	<ul style="list-style-type: none"> <li>The process for discussing and presenting films using observations and interpretations based on evidence from films</li> <li>Active listening strategies</li> <li>Discussion protocols and expectations</li> <li>Thematic elements of film</li> </ul>	<ul style="list-style-type: none"> <li>Articulate observations and interpretations using evidence from films in discussions and oral presentations</li> <li>Communicate interpretations and analyses of films through discussion</li> <li>Actively listen and engage in dialogue about various technical and thematic elements of films as a means to enhance critical sensibilities</li> </ul>