

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Integrated English 11

Grade Level: 11

Date of Board Approval: _____2014_____

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Planned Instruction

Title of Planned Instruction: **Integrated English 11**

Subject Area: English

Grade Level: 11

Course Description:

This standards-based course combines English 11, which incorporates the analysis of American and World Literature, and American Government. This team-taught course provides the student with a greater understanding of how literature and history are interwoven. Both objective and subjective assessments are based on Pennsylvania Core Standards and the skills necessary to meet with success on the SAT. Critical reading skills are evaluated with objective standards-based assessments and constructed-response questions. Improvement of students' writing with careful stress on developing elevated diction and more complex, refined syntax is also addressed within the realm of the curriculum and students' writing. This will include constructed-responses and informative, argumentative, and analytical essays. They will be scored based on their command of the English language.

The Social Studies component is designed to challenge students to identify, explain, and apply concepts and principles of American Government history and in today's world. Students will explore the topics of America's political foundations, the Constitution, federalism, political beliefs and behavior, interest groups, elections and the media, the structure and powers of federal and local government, comparative political systems, civil rights and civil liberties. It will also include foreign, domestic and economic policy. It also previews major economic principles that are important throughout the government system.

A strong emphasis is placed on oral and written communication skills and cooperative learning activities; therefore the students must work well in groups. This course involves a unique community service component. The tenth grade English and Social Studies teachers will recommend students for this course. It will also provide remediation for students who did not achieve proficiency on the Pennsylvania Keystone Exam. Summer reading will be assigned for this course and a research paper is a course requirement.

Semester 1: American Literature (Marking Periods 1 and 2)

Semester 2: World Literature (Marking Periods 3 and 4)

Time/Credit for the Course: 1 Full Academic Year

Curriculum Writing Committee: Mrs. Leslie Lordi

Curriculum Map

Marking Period One - Overview with time range in days:
The Tragic Hero in Modern American Drama – 40 to 45 days

Marking Period One – Goals

Understanding of:

- The summer reading texts and assignments
- Characteristics of the tragic hero in Greek, Shakespearean, and modern American drama
- The elements of drama as examined in one or two works by Arthur Miller
- The premise of allegory and its application to one of Miller’s works
- The tragic hero as seen in one or two characters of note: John Proctor and/or Willie Loman
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking
- The importance of determining or clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed-responses and/or essays that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of drawing evidence from literary and informational texts to support interpretation and analysis
- The importance of service learning/community service **(see Appendix I)**

Marking Period Two - Overview with time range in days:
The Age of Disillusionment and Wonder in Modern American Novels, Poetry, and Short Stories – 40 to 45 days

Marking Period Two – Goals

Understanding of:

- Characteristics of a tragic hero that exist in Fitzgerald’s Jay Gatsby
- Characteristics of literary devices extant in a collection of short stories and novels
- The purpose and insight of characters and their conflicts
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking

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- The importance of determining or clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed-responses and/or essays that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of drawing evidence from literary and informational texts to support interpretation and analysis
- The importance of service learning/community service **(see Appendix I)**

Marking Period Three - Overview with time range in days:

From Shakespeare to Wilde: The European Drama Tradition – 40 to 45 days

Marking Period Three – Goals

Understanding of:

- The characteristics of Modernism and “literature of the fantastic”
- The characteristics and elements of epic poetry of the pre-Renaissance period
- The development of European voices in literature
- Literary and rhetorical devices used to convey tone and meaning
- Analytic techniques of critical reading to derive accurate meaning from complex and lengthy texts
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of determining or clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed-responses and/or essays that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of drawing evidence from literary and informational texts to support interpretation and critical analysis of a seminal work of an American or world author.
- The development and execution of debates
- The importance of service learning/community service **(see Appendix I)**

Marking Period Four - Overview with time range in days:

The Themes and Elements of Story Telling: Humanity’s Struggle in the Cosmos – 40 to 45 days

Marking Period Four – Goals

Understanding of:

- The characteristics of early and contemporary European drama

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- The characteristics and elements of comedy plays
- Literary and rhetorical devices used to convey tone, meaning, and character motivation
- Analytic techniques of critical reading to derive accurate meaning from monologues, dialogues, and soliloquies in a collection of plays
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking
- The importance of determining or clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed-responses and /or essays that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of drawing evidence from literary and informational texts to support interpretation and analysis
- The development and writing of the research paper
- The importance of service learning/community service **(see Appendix I)**

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MARKING PERIOD 1: The Tragic Hero in Modern American Drama

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- **How does interaction with text provoke thinking and response?**
- **How can our knowledge and use of the research process promote lifelong learning?**
- **How does productive oral communication rely on speaking and listening?**

Concepts:

- **Essential content, literary elements and devices inform meaning.**
- **Textual structure, features, and organization inform meaning.**
- **Acquiring and applying a robust vocabulary assists in constructing meaning.**
- **Informational sources have unique purposes.**
- **Active listening facilitates learning and communication.**

Competencies:

- **Identify and evaluate essential content between and among various text types.**
- **Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.**
- **Evaluate the effectiveness of the author's use of literary devices in various genre.**
- **Analyze and evaluate author's/authors' use of conflict, theme, and /or point of view within and among texts.**
- **Develop new and unique insights based on extended understanding derived from critical examinations of text(s).**
- **Analyze the impact of societal and cultural influences in texts.**
- **Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.**
- **Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.**

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- **How do we develop into effective writers?**
- **To what extent does the writing process contribute to the quality of writing?**
- **How do focus, content, organization, style, and conventions work together to impact writing quality?**

Concepts:

- **Focus, content, organization, style, and conventions work together to impact writing quality.**
- **Writing improves through the recursive process of revising and editing.**
- **Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.**

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- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience. (focus)
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language. (style)
- Use proper conventions to compose in the standard form of the English language. (conventions)
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- Listening provides the opportunity to learn, reflect, and respond.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:

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- **maintaining the focus of the discussion by contributing relevant content.**
- **selecting and using appropriate language.**
- **asking relevant and clarifying questions.**
- **monitoring the response of participants and adjusting contributions accordingly.**
- **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**
- **Deliver effective oral presentations by:**
 - **establishing a clear and concise focus or thesis.**
 - **selecting and using appropriate structures, content and language to present ideas that support the thesis.**
 - **utilizing appropriate technology or media to reinforce the message.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**
 - **monitoring the response of the audience and adjusting delivery accordingly.**

Curriculum Plan

Unit: Summer Reading

Time Range in Days: 1-2 weeks (5 – 10 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I, CC.1.2.11-12.J, CC.1.2.11-12.K

Reading Literature: CC.1.3.11-12.A, CC.1.3.11-12.B, CC.1.3.11-12.C, CC.1.3.11-12.D, CC.1.3.11-12.E, CC.1.3.11-12.F, CC.1.3.11-12.G, CC.1.3.11-12.H, CC.1.3.11-12.I, CC.1.3.11-12.J, CC.1.3.11-12.K

Writing: CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.G, CC.1.4.11-12.I, CC.1.4.11-12.L, CC.1.4.11-12.Q, CC.1.4.11-12.S, CC.1.4.9-10.V

Speaking and Listening: CC.1.5.11-12.A, CC.1.5.11-12.C, CC.1.5.11-12.D, CC.1.5.11-12.G

Overview: The summer reading assignment will require students to engage in the reading process over the course of the summer. They will be assigned two novels (one for social studies and one for English) in which they will be given specific assignments to complete.

Focus Question(s):

- What literary elements are employed in the novels presented in this unit? What are the effects of these devices?
- How do we annotate text? How do we improve reading comprehension and literary analysis through text annotation?
- How do we effectively respond to prompts, providing specific/detailed support and evidence?
- How do we develop Level 2 and Level 3 questions?

Goals:

- Students will be able to dissect novels and works of nonfiction and analyze the parts.
- Students will be able to read and annotate text to construct meaning from text and enhance literary analysis.

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- Students will be able to compose an effective constructed-response.
- Students will be able to identify and analyze literary elements, including but not limited to: plot: exposition, rising action, climax, falling action, resolution; direct and/or indirect characterization; round and/or flat character; dynamic and/or static character; internal and external conflict; symbolism; foreshadowing; irony: situational, verbal, and dramatic; motivation; setting; point of view: first, third limited, third omniscient; theme. (Note: This unit will serve as an introduction to literary elements.)
- Students will be able to construct original level two and level three questions and use them to drive discussion.

Objectives:

1. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
2. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
3. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
4. Students will be able to deconstruct text, including nonfiction and fiction, in order to explain and analyze each and the relationship between those works. Through this process, students will identify and explain the central ideas as well as make connections to the time period and events being discussed. (DOK Levels 2, 3, 4)
5. Students will analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create effective writing. (DOK Levels 1-4)
6. Students will be able to recognize, explain, and evaluate how words and phrases, including literary elements, establish meaning in fiction and nonfiction. In addition, students will demonstrate understanding of literary elements, word relationships, and nuances in word meanings. (DOK Levels 1-4)
7. Students will be able to initiate and participate in a range of collaborative discussions with diverse partners, building on other’s ideas and expressing their own clearly and persuasively. (DOK Levels 1-4)

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8. Students will be able to 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. (DOK Levels 1-3)
9. Students will be able to cite strong and thorough textual evidence to support analysis of what the text says, as well as inferences drawn from the text. (DOK Levels 1-4)
10. Students will be able to 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. (DOK Levels 1-4)
11. Students will be able to develop constructed-responses that effectively answer a given prompt. (DOK Level 4)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze Sue Monk Kidd's *The Secret Life of Bees* and Mitch Albom's *Tuesdays with Morrie*. (Other summer reading titles may include *The Things They Carried*, *Catcher in the Rye*, and *The Great Gatsby*)
 - a. Direct instruction and review of literary terms, **including** but not limited to: plot: exposition, rising action, climax, falling action, resolution; direct and/or indirect characterization; round and/or flat character; dynamic and/or static character; internal and external conflict; symbolism; foreshadowing; irony: situational, verbal, and dramatic; motivation; setting; point of view: first, third limited, third omniscient; theme. (Note: This unit will serve as an introduction to literary elements.)
 - b. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions: (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3).
 - a. Students will be taught the reading strategy of text annotation/talking to the text (T2T). This will become second nature as we proceed through the year. Students will talk to the text for **everything** we read.
 - i. Through T2T, students will learn to locate main ideas, make inferences, chunk the text, make predictions, restate/paraphrase and summarize, make connections (historical, personal, etc.), utilize context clues and word analysis (roots, prefixes, and suffixes) to determine the meaning of unknown words.

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- ii. Discuss the way in which the author uses certain literary elements to advance his/her purpose. After identifying examples of elements, the discussion will focus on the “why” (Why does the author choose the element and/or device?) and “how” (How does the element and/or device advance the author’s purpose)
 - iii. Support assumptions with textual evidence.
 - iv. Make predictions based on the text details.
 - v. Make inferences that are not directly stated in a piece of writing
 - b. Distinguish, develop, and discuss Level 2 (Skill/Concept) and Level 3 (Strategic Thinking) questions.
 - i. Using samples and exemplars, the teacher will model the three levels and questioning and explain the purpose of each.
 - ii. Students will be given practice writing and answering Level 2 and Level 3 questions.
 - iii. Students will take part in a Socratic Seminar.
2. Students will be required to email their summer reading work to the appropriate teacher on the deadline provided. It is required that all work be submitted to turnitin.com.
3. Literary Terms – **See Appendix II**
4. Additional Suggested Instructional Strategies – **See Appendix III**

Assessments:

Diagnostic:

Formative:

- Constructed Writing Prompt – Analytical, informative, persuasive (CC.1.4.9-10A-L) (can be combined with objective questions on formative assessments)
 - Written constructed-response to the prompt:
 - Identify at least two examples of discrimination displayed in Sue Monk Kidd’s novel *The Secret Life of Bees*. Explain how each act of hate developed the plot in the novel. It is essential that you use details from the text to support your response.
- Grade 11 SAT Assessments (English Department public folder)
- Socratic Seminar
- Summer Reading Questions

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Summative:

- Summer Reading Test

Extensions:

- Keystone practice sections (additional and more challenging, if needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts

Materials and Resources:

Print Texts:

- *The Secret Life of Bees* by Sue Monk Kidd
- *Tuesdays with Morrie* by Mitch Albom
- (other summer reading titles may include: *The Things They Carried* by Tim O'Brien, *Catcher in the Rye* by J.D. Salinger, or *The Great Gatsby* by F. Scott Fitzgerald)

Non-Print Texts:

- Turnitin.com

Other Resources:

- *The Secret Life of Bees* film

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Unit: The Tragic Hero in Modern American Drama

Time Range in Days: 9 weeks (30 – 35 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.9-10.C, CC.1.2.9-10.D, CC.1.2.9-10.E, CC.1.2.9-10.F, CC.1.2.9-10.G, CC.1.2.9-10.H, CC.1.2.9-10.I, CC.1.2.9-10.J, CC.1.2.9-10.K, CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I, CC.1.2.11-12.J, CC.1.2.11-12.K

Reading Literature: CC.1.3.9-10.A, CC.1.3.9-10.B, CC.1.3.9-10.C, CC.1.3.9-10.D, CC.1.3.9-10.E, CC.1.3.9-10.F, CC.1.3.9-10.G, CC.1.3.9-10.H, CC.1.3.9-10.I, CC.1.3.9-10.J, CC.1.3.9-10.K, CC.1.3.11-12.A, CC.1.3.11-12.B, CC.1.3.11-12.C, CC.1.3.11-12.D, CC.1.3.11-12.E, CC.1.3.11-12.F, CC.1.3.11-12.G, CC.1.3.11-12.H, CC.1.3.11-12.I, CC.1.3.11-12.J, CC.1.3.11-12.K

Writing: CC.1.4.9-10.A, CC.1.4.9-10.B, CC.1.4.9-10.C, CC.1.4.9-10.D, CC.1.4.9-10.E, CC.1.4.9-10.F, CC.1.4.9-10.G, CC.1.4.9-10.I, CC.1.4.9-10.L, CC.1.4.9-10.Q, CC.1.4.9-10.S, CC.1.4.9-10.V, CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.G, CC.1.4.11-12.I, CC.1.4.11-12.L, CC.1.4.11-12.Q, CC.1.4.11-12.S, CC.1.4.9-10.V

Speaking and Listening: CC.1.5.9-10.A, CC.1.5.9-10.C, CC.1.5.9-10.D, CC.1.5.9-10.G, CC.1.5.11-12.A, CC.1.5.11-12.C, CC.1.5.11-12.D, CC.1.5.11-12.G

Overview: The Tragic Hero: The qualities of the tragic hero of Greek (Aristotelian), Shakespearean, and modern American traditions as they apply to contemporary American society. Plus, the exploration of death and the contemplation of life, non-conformity, tragedy, and a hope for the future in the poetry of Robert Frost.

Focus Question(s):

- What defines a tragic hero of the Greek drama tradition, as prescribed by Aristotle? What defines a tragic hero of the Shakespearean mold? How do these Greek and Shakespearean models translate to modern American drama?
- What types of tragic heroes exist in literature?
- How are the tragic heroes of the Greek and Shakespearean tradition similar and different?
- What conflicts and afflictions might a tragic hero of the Greek, Shakespearean, and American traditions encounter?
- What are the essential characteristics of a tragic hero (as prescribed by Laurence Perrine and Thomas R. Arp)?

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- How does the understanding of the term allegory allow for a fuller understanding of the events of *The Crucible* (p. 1252 to 1359 of the *Prentice Hall Literature: The American Experience* text), the Salem Witch Trials of 1692, and the Red Scare of Arthur Miller's era in the 1950s? What does the play tell us about the nature of scapegoating and the self-proclaimed witch-hunts, both past and present?
- What literary devices are employed in Greek drama, as observed in Sophocles's *Oedipus Rex* (previously observed in English 10), in Shakespearean drama, as observed in excerpts from *Julius Caesar* and the full play of *Romeo & Juliet* (previously observed in English 9), and modern American drama, as observed in Arthur Miller's *The Crucible* and/or *Death of a Salesman*? What are the effects of these literary devices?
- What literary devices and elements of figurative language exist in the likes of Robert Frost's poems "Stopping by the Woods," "Mending Wall," "Out, Out—," "The Gift Outright," and "Acquainted with the Night" (p. 885 to 893 of the *Prentice Hall Literature: The American Experience* text)? What subsequent themes of death and the contemplation of life, non-conformity, tragedy, and a hope for the future may be prevalent in these poems? How does Frost use elements of the natural world to magnify elements of the human condition?

Goals:

- Students will be able to define a variety of qualities associated with the Greek and Shakespearean tragic hero, along with analysis of the types of tragic heroes through multiple genres and text formats.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in modern American drama (i.e. Miller's *The Crucible* and/or *Death of a Salesman*).
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of the tragic hero as he exists in modern American drama (i.e. Miller's *The Crucible* and/or *Death of a Salesman*).
- Students will be able to define and later apply a variety of poetic qualities—with careful attention to natural imagery, thematic content, and figurative language—in a selection of Frost poems, examining various contemplations and reflections of the human condition from the various speakers of these poems.

Objectives:

12. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)
13. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)

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14. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
15. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)

Core Activities and Corresponding Instructional Methods:

5. Closely read and analyze selections from modern American drama and poetry
 - c. Direct instruction and review of literary terms and poetic devices, **including** tragedy, tragic hero and tragic flaw; allegory; drama; setting; tone; mood; dynamic, static, round, and flat characters; direct and indirect characterization; imagery; and figurative language
 - d. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions: Units Introductions – *From the Author’s Desk: The Words of Arthur Miller on Literature* and *The Words of Arthur Miller on The Crucible*; Introductory passage to *Disillusion, Defiance, and Discontent (1914 – 1946): The Modern Age*; Arthur Miller’s *The Crucible*; Arthur Miller’s *Death of a Salesman* (supplement); and Robert Frost’s “Stopping by the Woods,” “Mending Wall,” “Out, Out—,” “The Gift Outright,” and “Acquainted with the Night.” (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3).
 - a. Students will be taught the reading strategy of text annotation/talking to the text (T2T). This will become second nature as we proceed through the year. Students will talk to the text for **everything** we read.
 - i. Through T2T, students will learn to locate main ideas, make inferences, chunk the text, make predictions, restate/paraphrase and summarize, make connections (historical, personal, etc.), utilize context clues and word analysis (roots, prefixes, and suffixes) to determine the meaning of unknown words.
 - ii. Map out a story using Freytag’s Pyramid. Identify key elements of the plot necessary for accurate summarization.
 - iii. Discuss the way in which the author uses certain literary elements to advance his/her purpose. After identifying examples of elements, the discussion will focus on the “why” (Why does the author choose the element and/or device?) and “how” (How does the element and/or device advance the author’s purpose)
 - iv. Support assumptions with textual evidence.

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- v. Students will also learn to identify poetic elements and literary terminology, making connections to author's purpose and effect. This will go on throughout the year.
 - vi. Make predictions based on the text details.
 - vii. Make inferences that are not directly stated in a piece of writing
- b. Distinguish, develop, and discuss Level 2 (Skill/Concept) and Level 3 (Strategic Thinking) questions.
- i. Using samples and exemplars, the teacher will model the three levels and questioning and explain the purpose of each.
 - ii. Students will be given practice writing and answering Level 2 and Level 3 questions.
 - iii. Students will take part in a Socratic Seminar.
- e. Build background knowledge through close reading and analysis of Chapter 3 of Perrine's *Structure, Sound, and Sense*, entitled "Tragedy and Comedy," which outlines the six qualities of a traditional Greek tragic hero of Aristotelian order, along with crucial terms such as *catharsis* and *hamartia*. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3).
- f. Identify, explicate, and analyze the Aristotelian qualities of a tragic hero that exist in John Proctor of Miller's *The Crucible* and/or Willy Loman of Miller's *Death of a Salesman*, and explain how one reacts to conflicts inherent of his downfall. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
- g. Explicate and analyze how each of the respective demises / downfalls of John Proctor and/or Willy Loman is a reflection of the human condition (i.e. our own weaknesses and mortality). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
- h. Identify and explain examples of actions, speech, or thoughts that contribute to the characterization of John Proctor and/or Willy Loman as tragic heroes. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
- i. Identify and explain examples of imagery, especially as it pertains to the natural world, that contribute to the speaker's contemplations of life and reflections of the human condition in poetry by Robert Frost. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
6. Synthesize academic and content vocabulary activities.
- a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, like Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863), in its application to critically analyze John Proctor and/or Willy Loman, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.2.3.5)
 - b. Direct instruction and practice, analysis of roots and affixes (prefixes and suffixes): Units 1, 2, 3, 4, 5 of *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level V* (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5, L.F.1.3.1., L.F.1.3.2, L.F.1.3.3, L.N.1.2, L.N.1.3.1, L.N.1.3.2)

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- c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in informational and literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
 - d. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from supplementary vocabulary texts
7. Comparison and contrast and/or analysis of setting within a work of drama to convey tone and mood, the qualities of a tragic hero, the overview of a dynamic character, his/her qualities and subsequent character development, and observation of tragic hero qualities as they apply to characters within one or more works. This process will require students to draw precise and detailed evidence from literary or informational texts—through constructed-response—to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2; CC.1.4.9-10.A-F)
 - a. Teacher modeling and review of constructed-response and essay writing as needed; use of graphic organizers, including ACE; review of editing skills, explanation of expectations, review of rubric, etc.
 8. Direct SAT and Keystone (if remediation is needed) instruction and practice
 9. Literary Terms – **See Appendix II**
 10. Additional Suggested Instructional Strategies – **See Appendix III**
 11. Grammatical Concepts – from ancillary textbook materials; also, from supplementary texts (*Write Source*). Concepts to be addressed through direct instruction, practice and review shall include (as observed throughout Unit 1/Marking Period 1):
 - a. Comma usage, including commas between independent clauses, commas in a series and to separate equal adjectives, commas after introductory phrases and clauses, commas to set off contrasted elements and appositives, commas with nonrestrictive phrases and clauses, and miscellaneous uses of commas, as outlined in pages 7 to 18 of the *Write Source Skills Book*.
 - b. Semi-colon and colon usage, as outlined in pages 19 to 21 of the *Write Source Skills Book*.
 - c. Hyphens and dash usage, as outlined in pages 22 to 24 of the *Write Source Skills Book*.
 - d. Apostrophe usage, as outlined in pages 25 to 29 of the *Write Source Skills Book*.
 - e. Quotation mark and italics usage, as outlined in pages 30 – 33 of the *Write Source Skills Book*.
 - f. Special uses of punctuation, including punctuation for research papers, the MLA style, punctuation to create emphasis, and proper bracket and

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parentheses usage, as outlined on pages 34 to 40 of the *Write Source Skills Book*.

Assessments:

Diagnostic:

- Textbook Teacher Resources – Unit Diagnostic Tests
- Vocabulary Warm Up Activities (textbook *Teaching Resources*)
- Practice Keystone (if remediation is needed) and SAT tests/sections
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials and the *Easy Writer* textbook
- Benchmarks (will be administered according to district and department plan)

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (CC.1.4.9-10A-L) (can be combined with objective questions on formative assessments)
 - Written constructed-responses to prompts (pick **ONE** of the following):
 - Using specific details from the text, discuss how the setting plays a role in solidifying the tone and mood in the opening act of *The Crucible*.
 - Discuss how John Proctor and/or Willy Loman matches the definition of a tragic hero, citing specific details from the text.
 - Giving details from the text, discuss how Reverend John Hale changed throughout the play, detailing the changes and telling what caused the changes.
 - Choose TWO of the poems by Robert Frost from the unit and examine how he uses imagery of the natural world to examine elements relative to the human condition.
 - **Note:**
 - These constructed-responses are to be utilized on unit assessments and may be adapted as formal essays written according to MLA format.
 - At least two formal essays must be written throughout the course of the year in addition to the research paper.
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (*Latin and Greek Roots: A Study of Word Families, Level V*)
- Grade 11 SAT Assessments (English Department public folder)
- Keystone Practice Activities and Assessments (if remediation is needed)
- Socratic Seminar

Summative:

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- Reading Assessments/Selection Tests & Quizzes (content and skills-based)
- Unit Common Assessments – Objective and skills-based, derived from *The American Experience, Teaching Resources*
- Summer Reading Test

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts (*Tuesdays with Morrie, The Secret Life of Bees, The Things They Carried*, and/or *The Catcher in the Rye*)
- Keystone practice sections (additional and more challenging, if needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- *Prentice Hall Literature: The American Experience*, Penguin Edition
- *Prentice Hall Literature: The American Experience*, Teaching Resource
- Miller, Arthur. *Death of a Salesman*. New York: Penguin Group, 1977. (supplement)
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Fort Worth: Harcourt Brace College Publications, 1991.
- Lunsford, Andrea A. *Easy Writer: A High School Reference*. 4th ed. 2010.
- *Latin and Greek Roots: A Study of Word Families, Level V*
- *Write Source Skills Book: Editing and Proofreading Practice*
- *Write Source: A Book for Writing, Thinking, and Learning*

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863)
 - <http://web.cn.edu/Kwheeler/documents/Freytag.pdf>
- Turnitin.com

Other Resources:

- *The Crucible* film

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MARKING PERIOD 2: The Age of Disillusionment and Wonder in Modern American Novels, Poetry, and Short Stories

Big Idea # 1:

- Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning.
- Textual structure, features, and organization inform meaning.
- Acquiring and applying a robust vocabulary assists in constructing meaning.
- Informational sources have unique purposes.
- Active listening facilitates learning and communication.

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and /or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- Writing is a recursive process that conveys ideas, thoughts, and feelings.

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.

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- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience. (focus)
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language. (style)
- Use proper conventions to compose in the standard form of the English language. (conventions)
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- Listening provides the opportunity to learn, reflect, and respond.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

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Competencies:

- **Interact effectively in discussions by:**
 - **maintaining the focus of the discussion by contributing relevant content.**
 - **selecting and using appropriate language.**
 - **asking relevant and clarifying questions.**
 - **monitoring the response of participants and adjusting contributions accordingly.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**

- **Deliver effective oral presentations by:**
 - **establishing a clear and concise focus or thesis.**
 - **selecting and using appropriate structures, content and language to present ideas that support the thesis.**
 - **utilizing appropriate technology or media to reinforce the message.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**
 - **monitoring the response of the audience and adjusting delivery accordingly.**

Curriculum Plan

Unit: The Age of Disillusionment and Wonder in Modern American Novels, Poetry, and Short Stories

Time Range in Days: 9 weeks (40 – 45 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.9-10.C, CC.1.2.9-10.D, CC.1.2.9-10.E, CC.1.2.9-10.F, CC.1.2.9-10.G, CC.1.2.9-10.H, CC.1.2.9-10.I, CC.1.2.9-10.J, CC.1.2.9-10.K, CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I, CC.1.2.11-12.J, CC.1.2.11-12.K

Reading Literature: CC.1.3.9-10.A, CC.1.3.9-10.B, CC.1.3.9-10.C, CC.1.3.9-10.D, CC.1.3.9-10.E, CC.1.3.9-10.F, CC.1.3.9-10.G, CC.1.3.9-10.H, CC.1.3.9-10.I, CC.1.3.9-10.J, CC.1.3.9-10.K, CC.1.3.11-12.A, CC.1.3.11-12.B, CC.1.3.11-12.C, CC.1.3.11-12.D, CC.1.3.11-12.E, CC.1.3.11-12.F, CC.1.3.11-12.G, CC.1.3.11-12.H, CC.1.3.11-12.I, CC.1.3.11-12.J, CC.1.3.11-12.K

Writing: CC.1.4.9-10.A, CC.1.4.9-10.B, CC.1.4.9-10.C, CC.1.4.9-10.D, CC.1.4.9-10.E, CC.1.4.9-10.F, CC.1.4.9-10.G, CC.1.4.9-10.I, CC.1.4.9-10.L, CC.1.4.9-10.Q, CC.1.4.9-10.S, CC.1.4.9-10.V, CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.G, CC.1.4.11-12.I, CC.1.4.11-12.L, CC.1.4.11-12.Q, CC.1.4.11-12.S, CC.1.4.9-10

Speaking and Listening: CC.1.5.9-10.A, CC.1.5.9-10.C, CC.1.5.9-10.D, CC.1.5.9-10.G, CC.1.5.11-12.A, CC.1.5.11-12.C, CC.1.5.11-12.D, CC.1.5.11-12.G

Overview: The Age of Disillusionment and Wonder: How the narratives of Jay Gatsby, Dexter Green, and (if time allows) Paul of “Paul’s Case,” Holden Caulfield, rooted in Gertrude Stein’s vision of the Lost Generation and the age of disillusionment, tell stories of relative conflict and the fracturing of the great American Dream, and how we apply such ideals and conditions to contemporary American society. Plus, how selections from the poetry of Yusef Komunyakaa, Gwendolyn Brooks, Adrienne Rich, Sylvia Plath, Langston Hughes, Ezra Pound, and T.S. Eliot creates speakers whose voices address the traditional roots and rich, cultural fabric of America.

Focus Question(s):

- What narrative, perspective, and style choices might a reader observe in F. Scott Fitzgerald’s “Winter Dreams” (p. 742 to 760 of the *Prentice Hall Literature: The*

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American Experience text)? How does the reading of this short story lend itself to a better appreciation of Fitzgerald's *The Great Gatsby*?

- How does the omniscient point of view in Willa Cather's "Paul's Case" (p. 234 to 251 of the *Perrine's Literature: Structure, Sound, and Sense* text) shape a close reading of the text? When does the shift in point of view *specifically* change to let readers know of its omniscient point of view? What is the purpose of this shift? Does it offer any clue to the purpose of the story? (supplement)
- What points of comparison and contrast can be observed in the conflicts Paul and Holden Caulfield experience in "Paul's Case" and *The Catcher in the Rye* respectively? (supplement)
- In what ways might Jay Gatsby of F. Scott Fitzgerald's *The Great Gatsby* align with the qualities of a tragic hero, as previously observed in *The Crucible* and/or *Death of a Salesman* from Unit 1 of the curriculum? How do the Greek, Shakespearean, and modern American models of a tragic hero translate to the qualities of a tragic hero that may exist in Jay Gatsby?
- In what ways might audiences evaluate and critique the credibility / reliability of narrators like Nick Carraway of *The Great Gatsby* and/or Holden Caulfield of *The Catcher in the Rye*?
- What conflicts and afflictions befall the likes of Dexter Green of "Winter Dreams," Jay Gatsby, and/or Paul of "Paul's Case," and Holden Caulfield?
- What do the novels *The Great Gatsby* and *The Catcher in the Rye* (supplement) suggest about the nature of the American Dream in the 1920s and 1950s?
- In what regards is Holden Caulfield a psychological case study of one afflicted with post-traumatic stress disorder? What can readers attribute his failings to? How does the first-person narrative allow readers to better analyze the essence of his character? (supplement)
- What literary devices and elements of figurative language exist in the selections from the poetry of Yusef Komunyakaa, Gwendolyn Brooks, Adrienne Rich, Sylvia Plath, Langston Hughes, Ezra Pound, and T.S. Eliot (p. 716 to 721, p. 730 to 732, p. 926 to 933, p. 1216 to 1218, and p. 1245 to 1247 of the *Prentice Hall Literature: The American Experience* text)? What subsequent themes of hope, despair, struggle, suffering, wonder, and the contemplation of life may be prevalent in these poems? How do these poets use various forms of imagery and figurative language to magnify elements of the human condition?

Goals:

- Students will be able to define a variety of qualities associated with the modern American rendition of the tragic hero, along with analysis of what makes the likes of Jay Gatsby a tragic hero like John Proctor and/or Willie Loman before him.
- Students will be able to observe variations in point of view—first person in *The Great Gatsby* and/or *The Catcher in the Rye*, third-person limited in "Winter Dreams," and/or the omniscient point of view of "Paul's Case"—and determine their purpose and function within passages of varying lengths.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in the modern American novel and short story (i.e. F. Scott Fitzgerald's

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“Winter Dreams,” Fitzgerald’s *The Great Gatsby* and/or Willa Cather’s “Paul’s Case,” and J.D. Salinger’s *The Catcher in the Rye*).

- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of conflict and narrative perspective that exists in the modern American novel and short story (i.e. F. Scott Fitzgerald’s “Winter Dreams,” Fitzgerald’s *The Great Gatsby* and/or Willa Cather’s “Paul’s Case,” and J.D. Salinger’s *The Catcher in the Rye*).
- Students will be able to define and later apply a variety of poetic qualities—with careful attention to diction, syntax, imagery, thematic content, and figurative language—in a selection of poems by Yusef Komunyakaa, Gwendolyn Brooks, Adrienne Rich, Sylvia Plath, Langston Hughes, Ezra Pound, and T.S. Eliot, examining various contemplations and reflections of the human condition from the various speakers of these poems.

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)
2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze selections from modern American novel and short story
 - a. Direct instruction and review of literary terms and poetic devices (in addition to those covered in Unit 1), **including** diction, syntax, imagery, theme, figurative language, point of view, tone, mood, protagonist, antagonist, characterization (as stated earlier), and conflict (internal and external)
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions: F. Scott Fitzgerald’s “Winter Dreams,” Fitzgerald’s *The Great Gatsby*, Willa Cather’s “Paul’s Case,” (supplement) J.D. Salinger’s *The Catcher in the Rye* (supplement), and selections from the following poetry: T.S. Eliot’s “The Love Song of J. Alfred Prufrock, Ezra Pound’s “The River-Merchant’s Wife: A Letter” and “In a Station of the

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- Metro,” Langston Hughes’s “The Negro Speaks of Rivers,” “I, Too,” “Dream Variations,” and “Refugee in America,” Sylvia Plath’s “Mirror,” Adrienne Rich’s “In a Classroom,” Gwendolyn Brooks’s “The Explorer,” and Yusef Komunyakaa’s “Camouflaging the Chimera.” (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3)
- a. Students will continue to work on the reading strategy of text annotation/talking to the text (T2T). This will become second nature as we proceed through the year. Students will talk to the text for **everything** we read.
 - i. Through T2T, students will learn to locate main ideas, make inferences, chunk the text, make predictions, restate/paraphrase and summarize, make connections (historical, personal, etc.), utilize context clues and word analysis (roots, prefixes, and suffixes) to determine the meaning of unknown words.
 - ii. Map out a story using Freytag’s Pyramid. Identify key elements of the plot necessary for accurate summarization.
 - iii. Discuss the way in which the author uses certain literary elements to advance his/her purpose. After identifying examples of elements, the discussion will focus on the “why” (Why does the author choose the element and/or device?) and “how” (How does the element and/or device advance the author’s purpose)
 - iv. Support assumptions with textual evidence.
 - v. Students will also learn to identify poetic elements and literary terminology, making connections to author’s purpose and effect. This will go on throughout the year.
 - vi. Make predictions based on the text details.
 - vii. Make inferences that are not directly stated in a piece of writing
 - b. Distinguish, develop, and discuss Level 2 (Skill/Concept) and Level 3 (Strategic Thinking) questions.
 - i. Using samples and exemplars, the teacher will model the three levels and questioning and explain the purpose of each.
 - ii. Students will be given practice writing and answering Level 2 and Level 3 questions.
 - iii. Students will take part in a Socratic Seminar.
 - b. Identify, explicate, and analyze the varying narrative perspectives that exist in F. Scott Fitzgerald’s “Winter Dreams,” and *The Great Gatsby*, (supplement) Willa Cather’s “Paul’s Case,” and J.D. Salinger’s *The Catcher in the Rye*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)

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- c. Explicate and analyze how the demise of Jay Gatsby is a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
 - d. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of Jay Gatsby, Dexter Green, and (supplement) Paul, and Holden Caulfield. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
 2. Synthesize academic and content vocabulary activities.
 - a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.1.2.4)
 - b. Direct instruction and practice, analysis of roots and affixes (prefixes and suffixes): Units 6,7,8,9,10 of Vocabulary from *Latin and Greek Roots: A Study of Word Families, Level V* (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5, L.F.1.3.1., L.F.1.3.2, L.F.1.3.3, L.N.1.2, L.N.1.3.1, L.N.1.3.2)
 - c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in informational and literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
 - d. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from supplementary vocabulary texts
 3. Comparison and contrast and/or analysis of point of view within a novel or short story to convey tone and mood, the qualities of relative protagonists, the overview of a dynamic character, his/her qualities and subsequent character development, and observation of tragic hero qualities as they apply to characters within one or more works; namely, Jay Gatsby and/or Holden Caulfield in comparison/contrast to John Proctor and/or Willie Loman. This process will require students to draw precise and detailed evidence from literary or informational texts—through constructed response— to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2; CC.1.4.9-10A-F)
 - a. Teacher modeling and review of constructed-response and essay writing as needed; use of graphic organizers, including ACE; review of editing skills, explanation of expectations, review of rubric, etc.
 4. Direct SAT and Keystone instruction (if remediation is needed) and practice
 5. Literary Terms – **See Appendix II**
 6. Additional Suggested Instructional Strategies – **See Appendix III**

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7. Grammatical Concepts – from ancillary textbook materials; also, from supplementary texts (*Write Source*). Concepts to be addressed through direct instruction and review shall include (as observed throughout Unit 2/Marking Period 2):
 - a. Capitalization, numbers and abbreviations, plurals and spellings, and “Using the Right Word” activities, as outlined in pages 41 to 67 of the *Write Source Skills Book*.
 - b. Sentence and composition activities, especially related to:
 - i. Sentence variety (as outlined in pages 137 to 144 of the *Write Source Skills Book*)
 - ii. Subject-verb agreement (as outlined in pages 145 to 149 of the *Write Source Skills Book*)
 - iii. Pronoun-antecedent agreement (as outlined in pages 150 to 154 of the *Write Source Skills Book*)
 - iv. Sentence combining/modeling (as outlined in pages 155 to 158 of the *Write Source Skills Book*)

Assessments:

Diagnostic:

- Textbook Teacher Resources – Unit Diagnostic Tests
- Vocabulary Warm Up Activities (textbook *Teaching Resources*)
- Practice Keystone (if remediation is needed) and SAT tests/sections
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials and the *Easy Writer* textbook.

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (CC1.4.9-10A-L)
- (can be combined with objective questions on formative assessments)
 - Written constructed-responses to prompts (pick **ONE** of the following):
 - Using specific details from the text, discuss how point of view plays a role in solidifying the tone and mood of either *The Great Gatsby* or *The Catcher in the Rye*.
 - Discuss how Jay Gatsby matches the definition of a modern American tragic hero, especially in comparison to John Proctor and/or Willie Loman, citing specific details from the text.
 - Giving details from the text, discuss how Nick Carraway of *The Great Gatsby* or Holden Caulfield of *The Catcher in the Rye* prove to be unreliable narrators, detailing moments of subjectivity that would call into question the credibility of each narrator.

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- Closely examine the use of diction, syntax, and imagery in THREE of the poems from this unit to explore themes relative to the rich, cultural and social traditions of America, both past and present.
 - **Note:**
 - These constructed-responses are to be utilized on unit assessments and may be adapted as formal essays written according to MLA format.
 - At least two formal essays must be written throughout the course of the year in addition to the research paper.
 - Five paragraph essay prompt:
 - Choose and examine three of the following symbols in *The Great Gatsby*. Describe the meaning/function of three of the symbols; some of the symbols are characters and some of them are actions and objects. You are required to use textual support when interpreting the meaning of each symbol.
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (*Latin and Greek Roots: A Study of Word Families, Level V*)
 - Grade 11 SAT Assessments (English Department public folder)
 - Keystone Practice Activities (if remediation is needed) and assessments
 - Benchmarks (will be administered according to district and department plan)
 - Socratic Seminar

Summative:

- Reading Assessments/Selection Tests & Quizzes (content and skills-based)
- Unit Common Assessments – Objective and skills-based, derived from *The American Experience, Teaching Resources*

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts (*Tuesdays with Morrie, The Secret Life of Bees, or The Things They Carried*)
- Keystone practice sections (additional and more challenging, if needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

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Print Texts:

- *Prentice Hall Literature: The American Experience*, Penguin Edition
- *Prentice Hall Literature: The American Experience*, Teaching Resource
- Fitzgerald, F. Scott. *The Great Gatsby*. New York: Penguin Group, 1954.
- Salinger, J.D. *The Catcher in the Rye*. New York: Penguin Group, 1951. (supplement)
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Fort Worth: Harcourt Brace College Publications, 1991.
- Lunsford, Andrea A. *Easy Writer: A High School Reference*. 4th ed. 2010.
- *Latin and Greek Roots: A Study of Word Families, Level V*
- *Write Source Skills Book: Editing and Proofreading Practice*
- *Write Source: A Book for Writing, Thinking, and Learning*

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Turnitin.com

Other Resources:

- Film *The Great Gatsby*

Curriculum Plan

MARKING PERIOD 3: The Themes and Elements of Story Telling: Humanity's Struggle in the Cosmos

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- **How does interaction with text provoke thinking and response?**
- **How can our knowledge and use of the research process promote lifelong learning?**
- **How does productive oral communication rely on speaking and listening?**

Concepts:

- **Essential content, literary elements and devices inform meaning.**
- **Textual structure, features, and organization inform meaning.**
- **Acquiring and applying a robust vocabulary assists in constructing meaning.**
- **Informational sources have unique purposes.**
- **Active listening facilitates learning and communication.**

Competencies:

- **Identify and evaluate essential content between and among various text types.**
- **Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.**
- **Evaluate the effectiveness of the author's use of literary devices in various genre.**
- **Analyze and evaluate author's/authors' use of conflict, theme, and /or point of view within and among texts.**
- **Develop new and unique insights based on extended understanding derived from critical examinations of text(s).**
- **Analyze the impact of societal and cultural influences in texts.**
- **Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.**
- **Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.**

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- **How do we develop into effective writers?**
- **To what extent does the writing process contribute to the quality of writing?**
- **How do focus, content, organization, style, and conventions work together to impact writing quality?**

Concepts:

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- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience. (focus)
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language. (style)
- Use proper conventions to compose in the standard form of the English language. (conventions)
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- Listening provides the opportunity to learn, reflect, and respond.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

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- **Purpose, context and audience influence the content and delivery in speaking situation.**

Competencies:

- **Interact effectively in discussions by:**
 - **maintaining the focus of the discussion by contributing relevant content.**
 - **selecting and using appropriate language.**
 - **asking relevant and clarifying questions.**
 - **monitoring the response of participants and adjusting contributions accordingly.**

employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.

- **Deliver effective oral presentations by:**
 - **establishing a clear and concise focus or thesis.**
 - **selecting and using appropriate structures, content and language to present ideas that support the thesis.**
 - **utilizing appropriate technology or media to reinforce the message.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**
 - **monitoring the response of the audience and adjusting delivery accordingly.**

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Unit: The Themes and Elements of Story Telling: Humanity's Struggle in the Cosmos

Time Range in Days: 4-5 weeks (20 – 25 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.9-10.C, CC.1.2.9-10.D, CC.1.2.9-10.E, CC.1.2.9-10.F, CC.1.2.9-10.G, CC.1.2.9-10.H, CC.1.2.9-10.I, CC.1.2.9-10.J, CC.1.2.9-10.K, CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I, CC.1.2.11-12.J, CC.1.2.11-12.K

Reading Literature: CC.1.3.9-10.A, CC.1.3.9-10.B, CC.1.3.9-10.C, CC.1.3.9-10.D, CC.1.3.9-10.E, CC.1.3.9-10.F, CC.1.3.9-10.G, CC.1.3.9-10.H, CC.1.3.9-10.I, CC.1.3.9-10.J, CC.1.3.9-10.K, CC.1.3.11-12.A, CC.1.3.11-12.B, CC.1.3.11-12.C, CC.1.3.11-12.D, CC.1.3.11-12.E, CC.1.3.11-12.F, CC.1.3.11-12.G, CC.1.3.11-12.H, CC.1.3.11-12.I, CC.1.3.11-12.J, CC.1.3.11-12.K

Writing: CC.1.4.9-10.A, CC.1.4.9-10.B, CC.1.4.9-10.C, CC.1.4.9-10.D, CC.1.4.9-10.E, CC.1.4.9-10.F, CC.1.4.9-10.G, CC.1.4.9-10.I, CC.1.4.9-10.L, CC.1.4.9-10.Q, CC.1.4.9-10.S, CC.1.4.9-10.V, CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.G, CC.1.4.11-12.I, CC.1.4.11-12.L, CC.1.4.11-12.Q, CC.1.4.11-12.S, CC.1.4.9-10.V

Speaking and Listening: CC.1.5.9-10.A, CC.1.5.9-10.C, CC.1.5.9-10.D, CC.1.5.9-10.G, CC.1.5.11-12.A, CC.1.5.11-12.C, CC.1.5.11-12.D, CC.1.5.11-12.G

Overview: The Themes and Elements of Story Telling – Humanity's Struggle in the Cosmos: How the likes of Dante's *Inferno*, Franz Kafka's *Metamorphosis* (supplement), Guy de Maupassant's "Two Friends," and Luigi Pirandello's "War" tell stories of struggle and suffering, extrapolating the notion of how we question our place within this world and our existence in it.

Focus Question(s):

- How does Dante Alighieri serve three roles in his epic poem *The Inferno* (p. 656 to 691 of the *Prentice Hall Literature: World Masterpieces* text): as its author, its narrator, and its protagonist?
- How does the understanding of the term allegory allow for a fuller understanding of the events of *The Inferno*, a proverbial and figurative journey to hell, and Dante Alighieri's excommunication from the Church and banishment from Florence in the 1300s? What does the epic poem tell us about human nature and our desire for knowledge and redemption?
- What symbols, including Dante's choice of Virgil as his guide in *The Inferno*, help shape and influence a fuller and deeper understanding of *The Inferno*?

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- What elements of poetry, namely imagery, provide for a richer interpretation of *The Inferno*?
- What elements of Franz Kafka's *The Metamorphosis* (p. 1064 to 1109 of the *Prentice Hall Literature: World Masterpieces* text) make it a standout example of a form of "literature of the fantastic" and an exemplary piece of the Modernism movement? (supplement)
- How might a better understanding of Franz Kafka's personal life make for a sharper and richer understanding of his story, *The Metamorphosis*? How does such application of the author's biography to the story allow for enhanced sympathy and compassion for Gregor Samsa's plight and relative conflicts? (supplement)
- What do the likes of two war stories, Guy de Maupassant's "Two Friends" and Luigi Pirandello's "War," tell us about the nature of warfare (stories located on p. 904 to 912 and p. 1126 to 1133 respectively of the *Prentice Hall Literature: World Masterpieces* text)? How is "Two Friends" a commentary on loyalty and the immediate effects war has on civilians and those who serve in times of war? How does "War" shape our understanding of what it means to lose a loved one as a result of war? What makes these stories of struggle and suffering, circumstances inherent of the human condition?
- What make M. Morrisot and M. Sauvage of "Two Friends" prime examples of dynamic characters? How do they contrast when juxtaposed with "the Prussian officer," a static character, in the story?
- What elements of setting dictate how the audience interprets a short story like "War?" Despite their being no names for the characters present in the story, how are each characterized, either directly or indirectly?
- Based on the events of each war story, what can we assume is the author's tone in "Two Friends" and "War?"
- What literary devices are employed in *The Inferno*, *The Metamorphosis* (supplement), "Two Friends," and "War" to allow for a better understanding and appreciation of each?

Goals:

- Students will be able to define and apply a variety of poetic qualities strewn about select cantos from Dante Alighieri's *The Inferno*.
- Students will be able to observe various conventions and themes of the short story form and determine their purpose and function within *The Metamorphosis* (supplement), "Two Friends," and "War."
- Students will be able to identify and explain the function(s) and effect(s) of literary devices and figurative language in a form of epic poetry (Dante's *The Inferno*), a novella (*The Metamorphosis* - supplement), and two short stories ("Two Friends" and "War").
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of short story and poetry that exist in a masterwork of the pre-Renaissance period (*The Inferno*) and works of the late 19th and early 20th centuries (*The Metamorphosis* (supplement), "Two Friends," and "War").

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Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)
2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze selections from the pre-Renaissance period in Europe, along with select works from the 19th and 20th centuries in Europe.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions: select cantos from Dante Alighieri's *The Inferno*, Franz Kafka's *The Metamorphosis* (supplement), Guy de Maupassant's "Two Friends," and Luigi Pirandello's "War." (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3).
 - a. Students will continue to work on the reading strategy of text annotation/talking to the text (T2T). This will become second nature as we proceed through the year. Students will talk to the text for **everything** we read.
 - i. Through T2T, students will learn to locate main ideas, make inferences, chunk the text, make predictions, restate/paraphrase and summarize, make connections (historical, personal, etc.), utilize context clues and word analysis (roots, prefixes, and suffixes) to determine the meaning of unknown words.
 - ii. Map out a story using Freytag's Pyramid. Identify key elements of the plot necessary for accurate summarization.
 - iii. Discuss the way in which the author uses certain literary elements to advance his/her purpose. After identifying examples of elements, the discussion will focus on the "why" (Why does the author choose the element and/or device?) and

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- “how” (How does the element and/or device advance the author’s purpose)
- iv. Support assumptions with textual evidence.
 - v. Students will also learn to identify poetic elements and literary terminology, making connections to author’s purpose and effect. This will go on throughout the year.
 - vi. Make predictions based on the text details.
 - vii. Make inferences that are not directly stated in a piece of writing
- b. Distinguish, develop, and discuss Level 2 (Skill/Concept) and Level 3 (Strategic Thinking) questions.
- i. Using samples and exemplars, the teacher will model the three levels and questioning and explain the purpose of each.
 - ii. Students will be given practice writing and answering Level 2 and Level 3 questions.
 - iii. Students will take part in a Socratic Seminar.
- b. Identify, explicate, and analyze the elements of short story and poetry that exist in select cantos from Dante Alighieri’s *The Inferno*, Franz Kafka’s *The Metamorphosis* (supplement), Guy de Maupassant’s “Two Friends,” and Luigi Pirandello’s “War.” (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
- c. Explicate and analyze how Dante Alighieri’s *The Inferno*, Franz Kafka’s *The Metamorphosis* (supplement), Guy de Maupassant’s “Two Friends,” and Luigi Pirandello’s “War” are a reflection of the human condition (i.e. our inquisitive nature to question the world around us, especially in the face of strife and suffering). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
- d. Identify and explain elements of figurative language and examples of literary devices and what each does to contribute to the understanding and characterization of a litany of characters, including Dante, Virgil, Paolo & Francesca, and Satan from *The Inferno*, the Samsa family from *The Metamorphosis* (supplement), M. Morrisot, M. Sauvage, and the Prussian officer from “Two Friends,” and the passengers on the train from “War.” (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
2. Synthesize academic and content vocabulary activities.
- a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.2.3.5)
 - b. Direct instruction and practice, analysis of roots and affixes (prefixes and suffixes): Units 11, 12, 13,14, 15, 16 of *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level V* (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5, L.F.1.3.1, L.F.1.3.2, L.F.1.3.3, L.N.1.2, L.N.1.3.1, L.N.1.3.2)

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- c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in informational and literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
 - d. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from supplementary vocabulary texts
3. Comparison and contrast and/or analysis of elements of language dictated by the nature of third person narration in the likes of *The Metamorphosis*, “Two Friends,” and “War,” elements of tone and mood that create atmosphere and rich commentary in select cantos from Dante Alighieri’s *The Inferno*, Franz Kafka’s *The Metamorphosis* (supplement), Guy de Maupassant’s “Two Friends,” and Luigi Pirandello’s “War,” the qualities of relative protagonists in each story, and the overview of static and dynamic characters, along with their qualities and subsequent character development, existing in the aforementioned works from the unit. This process will require students to draw precise and detailed evidence from literary or informational texts—through constructed response—to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2; CC1.4.9-10A-F)
 - a. Teacher modeling and review of constructed-response and essay writing as needed; use of graphic organizers, including ACE; review of editing skills, explanation of expectations, review of rubric, etc.
4. Direct SAT and Keystone instruction (if remediation is needed) and practice
5. Literary Terms – **See Appendix II**
6. Additional Suggested Instructional Strategies – **See Appendix III**
7. Grammatical Concepts – from ancillary textbook materials; also, from supplementary texts (*Write Source*). Concepts to be addressed through direct instruction and/or review shall include (as observed throughout Unit 3/Marking Period 3):
 - a. Sentence and composition activities, especially related to:
 - i. Comma splice and run-sentences (as outlined in pages 159 to 162 of the *Write Source Skills Book*)
 - ii. Sentence fragments and rambling sentences (as outlined in pages 163 to 166 of the *Write Source Skills Book*)
 - iii. Misplaced and dangling modifiers (as outlined in pages 167 and 168 of the *Write Source Skills Book*)
 - iv. Wordiness and unparallel construction (as outlined in pages 169 to 173 of the *Write Source Skills Book*)

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- v. Shifts in construction, shifts in verb tense, pronoun shifts, and passive vs. active voice (as outlined in pages 175 to 183 of the *Write Source Skills Book*)

Assessments:

Diagnostic:

- Textbook Teacher Resources – Unit Diagnostic Tests
- Vocabulary Warm Up Activities (textbook *Teaching Resources*)
- Practice Keystone and SAT tests/sections
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* and *Easy Writer* materials.

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (CC1.4.9-10A-L) (can be combined with objective questions on formative assessments)
 - Written constructed-responses to prompts (pick **ONE** of the following):
 - Discuss how allegory functions in *The Inferno*. Specifically examine the subject of allegory on both a universal level (*Inferno* as an Everyman story) and a particular level (the correspondence between specific punishments and specific sins).
 - Explicate the ways by which *The Inferno* is both a work of imagination and art and one of religion and philosophy. Further examine how the poem’s fantastic, imaginative, and dramatic elements contribute to its overall effectiveness.
 - Consider in *The Metamorphosis* that no characters, Gregor included, try to determine how to cure Gregor. Discuss what this suggests about Gregor’s transformation and how it affects the interpretation of the story. (supplement)
 - Consider that author Franz Kafka grants readers of *The Metamorphosis* access to Gregor’s thoughts, but we only learn about other characters through what Gregor sees, hears, and infers. Discuss how this perspective affects the reader’s understanding of the story relative to Gregor’s interactions, or lack thereof, amongst his family and their tenants. (supplement)
 - Examine the ways by which stories like “Two Friends” and “War” are anti-war stories. Determine, using evidence from the text, the personal stances the likes of Guy de Maupassant and Luigi Pirandello take as authors on the premise of war and its immediate impact on those who serve and those who do not. Consider how the characters of each story are developed and essentially function as mouthpieces for each author.
 - **Note:**

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- These constructed-responses are to be utilized on unit assessments and may be adapted as formal essays written according to MLA format.
- At least two formal essays must be written throughout the course of the year in addition to the research paper.
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (*Latin and Greek Roots: A Study of Word Families, Level V*)
- Grade 11 SAT Assessments (English Department public folder)
- Keystone Practice Activities (if remediation is needed) and Assessments
- Benchmarks (will be administered according to district and department plan)
- Socratic Seminar

Summative:

- Reading Assessments/Selection Tests & Quizzes (content and skills-based)
- Unit Common Assessments – Objective and skills-based, derived from *The American Experience, Teaching Resources*

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts
- Supplemental short stories with prescribed activities, critical questions, and writing prompts (“How Much Land Does A Man Need”, “A Problem”, “The Handsomest Drowned Man in the World”, or “The Old Man with Very Enormous Wings”)
- Keystone practice sections (additional and more challenging, if needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- *Prentice Hall Literature: World Masterpieces*, Penguin Edition
- *Prentice Hall Literature: World Masterpieces*, Teaching Resource
- Lunsford, Andrea A. *Easy Writer: A High School Reference*. 4th ed. 2010.
- *Latin and Greek Roots: A Study of Word Families, Level V*
- *Write Source Skills Book: Editing and Proofreading Practice*

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- *Write Source: A Book for Writing, Thinking, and Learning*

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Turnitin.com

Other Resources:

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Unit: Integrated debates

Time Range in Days: 3-4 weeks (15 – 20 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.11-12.B, CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I

Writing: CC.1.4.11-12.G-L

Speaking and Listening: CC.1.5.11-12.A-G

Overview: This unit begins with a review of the key components of a structured debate. The students will explore the detailed research process, creation of an argument, and questions to be utilized during the questioning rounds. Students are required to deliver a speech or lead a questioning round during debates. All topics are chosen by the integrated teachers.

Focus Question(s):

- What are the key components to the debate?
- What is the structure of an introduction, body, and conclusion paragraph?
- What are the questions that guide a debate questioning round?
- What current events (national and global) affect today's society?

Goals/Objectives:

- Students will be able to conduct an action research project on a "Hot Topic" either local or nationwide for debates. (DOK – Level Three, DOK – Level Four)
- Students will be able to specify the issue, design and conduct research, analyze its data, and report the results in speech format. (DOK – Level Three, DOK – Level Four)
- Students will be assigned a specific side of the topic, research to create an argument, and defend in a real-world debate situation. (DOK – Level Three, DOK – Level Four)

Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the art of public speaking
 - a. Focus on eye contact, stage presence, projection, pace, inflection, etc.
2. Direct instruction on the art of debate and persuasive writing
 - a. Graphic organizers and outlines will be used to organize ideas
 - b. Rough drafts will be written and reviewed
 - c. Final speeches will be written and rehearsed
 - d. Note cards will be created
3. Direct instruction/review of website validity checklist and research techniques – instruction on how to locate useful information

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4. Collaborative group work – students will break up into debate teams (one pro and one con) and research their given topics (which will change yearly to address major national/international issues at that time) creating an introductory, body, and concluding speech with which to address the audience and the opposing team.
5. Students will create questions to ask the other team and attempt to locate responses to what they think will be the other team's questions for them.
6. Teachers will work with individual groups on their speeches and presentation skills; questions will be viewed as well.
7. Students will take part in mock debates in front of their classmates, getting feedback and gaining an understanding of the art of debate.
8. Students will debate against the freshmen and sophomore classes (judges will include teachers and administrators) receiving feedback on their performances.

Assessments:

Diagnostic:

- Initial discussion about the art of debate to assess prior knowledge
- Initial discussion on public speaking to assess students' experience
- Initial discussion of persuasive writing to assess prior knowledge and experience

Formative:

- Conferences with various groups to assess progress on speeches and questions
- In class mock debates for rehearsal and discussion purposes

Summative:

- Formal debates – speeches and questions

Extensions:

- Additional mock debates if needed

Correctives:

- Teachers will work on an individual basis with students to assist those who are having trouble with various parts of their presentations.

Materials and Resources:

Print Texts:

- *Write Source: A Book for Writing, Thinking, and Learning*
- Lunsford, Andrea A. *Easy Writer: A High School Reference*. 4th ed. 2010.

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Internet and library resources

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Other Resources:

- Movie *The Great Debater*

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MARKING PERIOD 4: From Shakespeare to Wilde: The European Drama Tradition

Big Idea # 1:

- Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning.
- Textual structure, features, and organization inform meaning.
- Acquiring and applying a robust vocabulary assists in constructing meaning.
- Informational sources have unique purposes.
- Active listening facilitates learning and communication.

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and /or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- Writing is a recursive process that conveys ideas, thoughts, and feelings.

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.

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- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience. (focus)
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language. (style)
- Use proper conventions to compose in the standard form of the English language. (conventions)
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- Listening provides the opportunity to learn, reflect, and respond.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

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Competencies:

- **Interact effectively in discussions by:**
 - **maintaining the focus of the discussion by contributing relevant content.**
 - **selecting and using appropriate language.**
 - **asking relevant and clarifying questions.**
 - **monitoring the response of participants and adjusting contributions accordingly.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**

- **Deliver effective oral presentations by:**
 - **establishing a clear and concise focus or thesis.**
 - **selecting and using appropriate structures, content and language to present ideas that support the thesis.**
 - **utilizing appropriate technology or media to reinforce the message.**
 - **employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, enunciation.**
 - **monitoring the response of the audience and adjusting delivery accordingly.**

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Unit: From Shakespeare to Wilde: The European Drama Tradition

Time Range in Days: 9 weeks (40 – 45 days)

Standard(s): PACS English/Language Arts

Standards Addressed:

Reading Informational Texts: CC.1.2.9-10.C, CC.1.2.9-10.D, CC.1.2.9-10.E, CC.1.2.9-10.F, CC.1.2.9-10.G, CC.1.2.9-10.H, CC.1.2.9-10.I, CC.1.2.9-10.J, CC.1.2.9-10.K, CC.1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12.G, CC.1.2.11-12.H, CC.1.2.11-12.I, CC.1.2.11-12.J, CC.1.2.11-12.K

Reading Literature: CC.1.3.9-10.A, CC.1.3.9-10.B, CC.1.3.9-10.C, CC.1.3.9-10.D, CC.1.3.9-10.E, CC.1.3.9-10.F, CC.1.3.9-10.G, CC.1.3.9-10.H, CC.1.3.9-10.I, CC.1.3.9-10.J, CC.1.3.9-10.K, CC.1.3.11-12.A, CC.1.3.11-12.B, CC.1.3.11-12.C, CC.1.3.11-12.D, CC.1.3.11-12.E, CC.1.3.11-12.F, CC.1.3.11-12.G, CC.1.3.11-12.H, CC.1.3.11-12.I, CC.1.3.11-12.J, CC.1.3.11-12.K

Writing: CC.1.4.9-10.A, CC.1.4.9-10.B, CC.1.4.9-10.C, CC.1.4.9-10.D, CC.1.4.9-10.E, CC.1.4.9-10.F, CC.1.4.9-10.G, CC.1.4.9-10.I, CC.1.4.9-10.L, CC.1.4.9-10.Q, CC.1.4.9-10.S, CC.1.4.9-10.V, CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.G, CC.1.4.11-12.I, CC.1.4.11-12.L, CC.1.4.11-12.Q, CC.1.4.11-12.S, CC.1.4.9-10.V

Speaking and Listening: CC.1.5.9-10.A, CC.1.5.9-10.C, CC.1.5.9-10.D, CC.1.5.9-10.G, CC.1.5.11-12.A, CC.1.5.11-12.C, CC.1.5.11-12.D, CC.1.5.11-12.G

Writing (for the Research Paper): CC.1.4.9-10.U, CC.1.4.9-10.V, CC.1.4.9-10.W, CC.1.4.9-10.X, CC.1.4.11-12.U, CC.1.4.11-12.V, CC.1.4.11-12.W, CC.1.4.11-12.X

Overview: The Tradition of European Drama, Past and Present: How the likes of Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest* shaped and influenced the nature of European drama, and how we apply such qualities to the nature of modern American drama as observed in Arthur Miller's *The Crucible* and/or *Death of a Salesman*.

Focus Question(s):

- What elements of drama, namely dramatic irony, lend themselves to a better understanding of William Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest*? How does dramatic irony influence the course of events in *Much Ado About Nothing*, especially in Act IV, and/or *The Importance of Being Earnest*, especially in Act III?

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- How do certain elements of language, namely malapropism, define and shape the essence of characters like Dogberry and Verges? How does their general incompetence provide comedy in the *Much Ado About Nothing*?
- In what ways do *Much Ado About Nothing* and/or *The Importance of Being Earnest* function as either scornful or romantic comedies, as outlined by Northrop Frye (p. 1213 to 1215 of the *Perrine's Literature: Structure, Sound, and Sense* text)?
- How is *Much Ado About Nothing* a social commentary on the nature of gossip, rumor, hearsay, and general meddling?
- How is *The Importance of Being Earnest* a social commentary on the nature of being forthright and honest? (supplement)
- How do *Much Ado About Nothing* and/or *The Importance of Being Earnest* prove to be “antidotes for human folly” in the traditions of the works of Ben Johnson and Aristophanes?
- How might an understanding of the term satire lend itself to a better appreciation and comprehension of *The Importance of Being Earnest*? (supplement)
- How might the social niceties, cultures, and traditions of Messina, Italy and/or London, England impact close readings of *Much Ado About Nothing* and/or *The Importance of Being Earnest* respectively?
- How do seminal pieces of literature connect to the time period in which they were written? What effect does the time period have on the piece of literature? (i.e. the Vietnam era and Tim O'Brien's *The Things They Carried*.)

Goals:

- Students will be able to define and apply a variety of qualities associated with the European drama of William Shakespeare and/or Oscar Wilde.
- Students will be able to observe the conventions of drama—especially of comedy plays—and determine their purpose and function within one or two works: Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest*.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in European drama of the past and present.
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of language and dramatic devices that exist in the European drama of the past and present.
- Students will be able to write a 4-6 page research paper by selecting a famous American or European piece of literature and discuss the importance of the literature and the time period that corresponds with it.

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)

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2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
5. Students will be able to examine the relative importance and impact of an author of American or world (foreign) descent, as derived from a teacher-provided list. (DOK – Level Three, DOK – Level Four)
6. Students will be able to discuss the significance and influence of ONE seminal work written by the author of their choosing and the importance of the corresponding time period. (DOK – Level Three, DOK – Level Four)
7. Students will be able to develop and utilize a list of TWO to THREE secondary, critical sources that analyze the impact of the seminal work/time period written by the author of their choosing. (DOK – Level Three, DOK – Level Four)
8. Students will be able to make a pertinent connection between the time period and the novel, using proper in-text documentation (MLA). (DOK – Level Three, DOK – Level Four)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze selections from European drama, past and present.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions: William Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest*. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3).
 - a. Direct instruction and/or review of literary terminology and poetic elements, **including** the forms of irony, satire, and malpropism
 - b. Identify, explicate, and analyze the elements of drama—especially the conventions of comedy plays—that exist in William Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
 - c. Explicate and analyze how William Shakespeare's *Much Ado About Nothing* and/or Oscar Wilde's *The Importance of Being Earnest* serve as timeless social commentaries that are a reflection of the human condition (i.e. our

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- propensity for gossip and rumor, our capacity to fall trap to hearsay and general meddling, and our failure, at times, to be honest and forthright). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
- d. Identify and explain elements of language (teach select rhetorical devices) that exist in monologues, soliloquies, and dialogues delivered by certain characters and what each does to contribute to the characterization of a litany of characters, especially the pairings of Benedick and Beatrice, Dogberry and Verges, Claudio and Hero, Don Pedro and Don John, and Conrad and Borachio from *Much Ado About Nothing*, and/or Jack Worthing, Algernon Moncrieff, Gwendolen Fairfax, and Cecily Cardew of *The Importance of Being Earnest*. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
2. Synthesize academic and content vocabulary activities.
- a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.2.3.5)
- b. Direct instruction and practice, analysis of roots and affixes (prefixes and suffixes): Units 17, 18, 19, 20, 21, 22 of *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level V* (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5, L.F.1.3.1., L.F.1.3.2, L.F.1.3.3, L.N.1.2, L.N.1.3.1, L.N.1.3.2)
- a. Review of Units 1-16
- c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in informational and literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
- d. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from supplementary vocabulary texts
3. Comparison and contrast and/or analysis of elements of language dictated by the nature of soliloquy, monologue, rhetorical devices, and malapropism within European drama, elements of humor and satire inherent of comedy plays, the qualities of relative protagonists, and the overview of static and dynamic characters, along with their qualities and subsequent character development, existing in the dramatis personae present in Shakespeare's *Much Ado About Nothing* and/or Wilde's *The Importance of Being Earnest*. This process will require students to draw precise and detailed evidence from literary or informational texts—through constructed response— to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2, CC.1.4.9-10A-F)
- a. Teacher modeling and review of constructed-response and essay writing as needed; use of graphic organizers, including ACE; review of editing skills, explanation of expectations, review of rubric, etc.
4. Direct SAT and Keystone instruction (if remediation is needed) and practice

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5. Literary Terms – **See Appendix II**
6. Additional Suggested Instructional Strategies – **See Appendix III**
7. Grammatical Concepts – from ancillary textbook materials; also, from supplementary texts (*Write Source*). Concepts to be addressed through direct instruction, practice, and review shall include (as observed throughout Unit 4/Marking Period 4):
 - a. Commonly confused words
8. Research paper writing, especially related to:
 - i. Research skills (as outlined on pages 371 to 382 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - ii. The MLA Research Paper format (as outlined on pages 383 to 416 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - iii. Writing responsibly, so as to avoid plagiarism (as outlined on pages 417 to 438 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - iv. Summarizing and paraphrasing (as outlined on pages 533 to 550 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - v. Outlining and drafting the 4-6 page research paper
 - vi. Writing a final draft of the research paper, including parenthetical notations and a well-constructed works cited page

Assessments:

Diagnostic:

- Textbook Teacher Resources – Unit Diagnostic Tests
- Vocabulary Warm Up Activities (textbook *Teaching Resources*)
- Practice Keystone (if remediation is needed) and SAT tests/sections
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials and *Easy Writer* textbook

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (CC1.4.9-10A-L) (can be combined with objective questions on formative assessments.)
 - Written constructed responses to prompts (pick **ONE** of the following):
 - Examine the central theme of trickery or deceit, whether for good or evil purposes, in *Much Ado About Nothing*. Discuss how concealing one's true feelings is part of that theme. Furthermore, explicate which characters *hide* and determine what is *hidden*, and relate how deceit functions in the world of the play.

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- Examine how language in *Much Ado About Nothing* often takes the form of brutality and violence. For example, Benedick complains of Beatrice: “She speaks poniards, and every word stabs,” (II.i.216). Find examples of speech and words representing wounds and battles in the play. Then, discuss what Shakespeare and his cast of characters accomplish by metaphorically turning words into weapons.
 - Discuss the overall effect of the references to death in *The Importance of Being Earnest*. In doing so, convey how death as a theme is dealt with in the play. Cite examples from the text in making various assertions on the nature of death, positive or negative, in the play. (supplement)
 - Consider that Oscar Wilde originally subtitled *The Importance of Being Earnest* “A Serious Comedy for Trivial People,” but changed that to “A Trivial Comedy for Serious People.” Examine the difference between the two subtitles and discuss which subtitle is more fitting based on character relationships and specific analysis of incidents from the play. (supplement)
 - **Note:**
 - These constructed-responses are to be utilized on unit assessments and may be adapted as formal essays written according to MLA format.
 - At least two formal essays must be written throughout the course of the year in addition to the research paper.
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (*Latin and Greek Roots: A Study of Word Families, Level V*)
 - Grade 11 SAT Assessments (English Department public folder)
 - Keystone Practice Activities (if remediation is needed) and assessments
 - Benchmarks (will be administered according to district and department plan)
 - Stages of the research paper
 - Socratic Seminar

Summative:

- Research Paper
- Vocabulary Final Assessment
- Common Assessment
- Reading Assessments/Selection Tests & Quizzes (content and skills-based)
- Unit Common Assessments – Objective and skills-based, derived from *The American Experience, Teaching Resources*

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts (*Tuesdays with Morrie, The Secret Life of Bees, The Things They Carried* or *A Doll's House*)

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- Keystone practice sections (additional and more challenging, if needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- Shakespeare, William. *Much Ado About Nothing*.
- Wilde, Oscar. *The Importance of Being Earnest*.
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Fort Worth: Harcourt Brace College Publications, 1991.
- Lunsford, Andrea A. *Easy Writer: A High School Reference*. 4th ed. 2010.
- *Latin and Greek Roots: A Study of Word Families, Level V*
- *Write Source Skills Book: Editing and Proofreading Practice*
- *Write Source: A Book for Writing, Thinking, and Learning*

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Turnitin.com
- <https://owl.english.purdue.edu/owl/resource/747/01/>

Other Resources:

- Film *Much Ado About Nothing*

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: *The American Experience* – Prentice Hall Literature

Textbook ISBN #: 0-13-363337-3

Textbook Publisher & Year of Publication: Pearson / Prentice Hall (2007)

Curriculum Textbook is utilized in: Integrated English 11

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: *World Masterpieces* – Prentice Hall Literature

Textbook ISBN #: 0-13-131737-7

Textbook Publisher & Year of Publication: Pearson / Prentice Hall (2007)

Curriculum Textbook is utilized in: Integrated English 11

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: *Write Source: A Book for Writing, Thinking, and Learning*

Textbook ISBN #: 0-669-53136-7

Textbook Publisher & Year of Publication: Houghton Mifflin Company (2007)

Curriculum Textbook is utilized in: Integrated English 11

- Class Sets

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Appendix I: INTEGRATED ENGLISH 11 – SERVICE LEARNING

Overview: Service learning will be completed on issues that are prevalent in either Pennsylvania, the United States, or within the international community. Multiple projects will be completed throughout the course of the school year.

Students will:

- decide as a class which issues should be focused on during the service learning projects.
- work collaboratively with their classmates to analyze a problem to determine the necessary steps to create an service learning event.
- need to draft letters, organize volunteers, gain sponsors, etc. for service learning events.
- meet outside of the classroom to execute the action plans for each service learning project.

Students will be working on the following service learning projects throughout the school year: (this list is a sample list, not an exhaustive list)

- The United Way’s Day of Caring (September)
- Baking cookies and singing carols for the Milford Senior Care facility (December)
- Habitat for Humanity (October)
- Alex’s Lemonade Stand (June)
- Taking Our Shot at Inspiring Hope 5K (May)
- Stars for Hope – New York Says Thank You (TBA)
- Canned Food Drive (November)

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Appendix II: Glossary of Literary Terms

absolute — a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)

adage—a familiar proverb or wise saying

ad hominem argument—an argument attacking an individual’s character rather than his or her position on an issue

allegory— a literary work in which characters, objects, or actions represent abstractions

alliteration—the repetition of initial sounds in successive or neighboring words

allusion — a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy—a comparison of two different things that are similar in some way

anaphora—the repetition of words or phrases at the beginning of consecutive lines or sentences

anecdote—a brief narrative that focuses on a particular incident or event antecedent—the word, phrase, or clause to which a pronoun refers antithesis—a statement in which two opposing ideas are balanced

aphorism—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

apostrophe—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction

archetype—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response

argument—a statement of the meaning or main point of a literary work

asyndeton—a construction in which elements are presented in a series without conjunctions

balanced sentence—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast

bathos—insincere or overly sentimental quality of writing/speech intended to evoke pity

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chiasmus—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary”)

cliché—an expression that has been overused to the extent that its freshness has worn off

climax—the point of highest interest in a literary work

colloquialism—informal words or expressions not usually acceptable in formal writing

complex sentence—a sentence with one independent clause and at least one dependent clause

compound sentence—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions

conceit—a fanciful, particularly clever extended metaphor

concrete details—details that relate to or describe actual, specific things or events

connotation—the implied or associative meaning of a word

cumulative sentence—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases

declarative sentence—a sentence that makes a statement or declaration

deductive reasoning—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)

denotation—the literal meaning of a word

dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue—conversation between two or more people

diction — the word choices made by a writer

didactic—having the primary purpose of teaching or instructing

dilemma—a situation that requires a person to decide between two equally attractive or equally unattractive alternatives

dissonance—harsh, inharmonious, or discordant sounds

elegy—a formal poem presenting a meditation on death or another solemn theme

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ellipsis—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs”).

epic—a long narrative poem written in elevated style which presents the adventures of characters of high position and episodes that are important to the history of a race or nation.

epigram—a brief, pithy, and often paradoxical saying

epigraph—a saying or statement on the title page of a work, or used as a heading for a chapter or other section of a work

epiphany—a moment of sudden revelation or insight

epitaph—an inscription on a tombstone or burial place

epithet—a term used to point out a characteristic of a person. Homeric epithets are often compound adjectives (“swift-footed Achilles”) that become an almost formulaic part of a name. Epithets can be abusive or offensive but are not so by definition. For example, athletes may be proud of their given epithets (“The Rocket”).

eulogy—a formal speech praising a person who has died

euphemism—an indirect, less offensive way of saying something that is considered unpleasant

exclamatory sentence—a sentence expressing strong feeling, usually punctuated with an exclamation mark

expletive—an interjection to lend emphasis; sometimes, a profanity

fable—a brief story that leads to a moral, often using animals as characters

fantasy—a story that concerns an unreal world or contains unreal characters; a fantasy may be merely whimsical, or it may present a serious point

figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)

flashback—the insertion of an earlier event into the normal chronological order of a narrative

flat character—a character who embodies a single quality and who does not develop in the course of a story

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foreshadowing—the presentation of material in such a way that the reader is prepared for what is to come later in the work

frame device—a story within a story. An example is Chaucer’s *Canterbury Tales*, in which the primary tales are told within the “frame story” of the pilgrimage to Canterbury

genre — a major category or type of literature

homily — a sermon, or a moralistic lecture

hubris—excessive pride or arrogance that results in the downfall of the protagonist of a tragedy

hyperbole— intentional exaggeration to create an effect

hypothetical question—a question that raises a hypothesis, conjecture, or supposition

idiom—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect

imagery—the use of figures of speech to create vivid images that appeal to one of the senses

implication—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/sender implies the reader/audience infers.

inductive reasoning—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals”).

inference—a conclusion one draws (infers) based on premises or evidence

invective—an intensely vehement, highly emotional verbal attack

irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs

jargon—the specialized language or vocabulary of a particular group or profession
juxtaposition — placing two elements side by side to present a comparison or contrast

legend—a narrative handed down from the past, containing historical elements and usually supernatural elements

limerick—light verse consisting of five lines of regular rhythm in which the first, second, and fifth lines (each consisting of three feet) rhyme, and the second and third lines (each consisting of two feet) rhyme

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limited narrator — a narrator who presents the story as it is seen and understood by a single character and restricts information to what is seen, heard, thought, or felt by that one character

literary license—deviating from normal rules or methods in order to achieve a certain effect (intentional sentence fragments, for example).

litotes — a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)

malapropism—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription”).

maxim—a concise statement, often offering advice; an adage

metaphor — a direct comparison of two different things

metonymy— substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting]”)

mood—the emotional atmosphere of a work

motif—a standard theme, element, or dramatic situation that recurs in various works

motivation—a character’s incentive or reason for behaving in a certain manner; that which impels a character to act

myth—a traditional story presenting supernatural characters and episodes that help explain natural events

narrative—a story or narrated account

narrator—the one who tells the story; may be first- or third-person, limited or omniscient

non sequitur— an inference that does not follow logically from the premises (literally, “does not follow”).

omniscient narrator—a narrator who is able to know, see, and tell all, including the inner thoughts and feelings of the characters

onomatopoeia—a word formed from the imitation of natural sounds

oxymoron—an expression in which two words that contradict each other are joined

parable— a simple story that illustrates a moral or religious lesson

paradox—an apparently contradictory statement that actually contains some truth

parallelism — the use of corresponding grammatical or syntactical forms

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paraphrase — a restatement of a text in a different form or in different words, often for the purpose of clarity

parody — a humorous imitation of a serious work

parenthetical—a comment that interrupts the immediate subject, often to qualify or explain

pathos—the quality in a work that prompts the reader to feel pity

pedantic—characterized by an excessive display of learning or scholarship

personification—endowing non-human objects or creatures with human qualities or characteristics

philippic—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.

plot— the action of a narrative or drama

point of view—the vantage point from which a story is told

polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural

pun—a play on words, often achieved through the use of words with similar sounds but different meanings

resolution—the falling action of a narrative; the events following the climax

rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner

rhetorical question—a question asked merely for rhetorical effect and not requiring an answer

rhetorical devices — literary techniques used to heighten the effectiveness of expression

riddle—a question requiring thought to answer or understand; a puzzle or conundrum

romantic — a term describing a character or literary work that reflects the characteristics of

Romanticism, the literary movement beginning in the late century that stressed emotion, imagination, and individualism.

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round character—a character who demonstrates some complexity and who develops or changes in the course of a work

sarcasm—harsh, cutting language or tone intended to ridicule

satire—the use of humor to emphasize human weaknesses or imperfections in social institutions

scapegoat—a person or group that bears the blame for another scene — a real or fictional episode; a division of an act in a play setting —the time, place, and environment in which action takes place

simile—a comparison of two things using “like,” “as,” or other specifically comparative words.

simple sentence—a sentence consisting of one independent clause and no dependent clause

solecism—nonstandard grammatical usage; a violation of grammatical rules structure—the arrangement or framework of a sentence, paragraph, or entire work

style—the choices a writer makes; the combination of distinctive features of a literary work

surrealism— an artistic movement emphasizing the imagination and characterized by incongruous juxtapositions and lack of conscious control

syllipsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)

syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal”).

symbol—an object that is used to represent something else

synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)

synesthesia (or synaesthesia) — describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

syntax—the manner in which words are arranged into sentences

tautology—needless repetition which adds no meaning or understanding (“widow woman,” “free gift”)

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theme—a central idea of a work

thesis—the primary position taken by a writer or speaker

tone—the attitude of a writer, usually implied, toward the subject or audience topic—the subject treated in a paragraph or work

tragedy—a work in which the protagonist, a person of high degree, is engaged in a significant struggle and which ends in ruin or destruction.

trilogy — a work in three parts, each of which is a complete work in itself

trite—overused and hackneyed

turning point—the point in a work in which a very significant change occurs

understatement—the deliberate representation of something as lesser in magnitude than it actually is; a deliberate under-emphasis.

usage—the customary way language or its elements are used

vernacular—the everyday speech of a particular country or region, often involving nonstandard usage

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Appendix III: Suggested Instructional Strategies

For Informational and Nonfiction Texts:

- Provide questions that compel students to uncover and analyze the relationship between two or more central ideas of a passage or text.
- Offer verbal and written guidelines that require students to cite relevant and thorough textual evidence to support analysis of what passages and texts reveal explicitly.
- Pose verbal and / or written queries that require students to discern inferences and conclusions based on and related to an author's implicit and explicit assumptions and beliefs.
- Provide questions that require students to analyze the interaction and development of a complex set of ideas and / or sequence of events over the course of a passage or a text.
- Present verbal and / or written probes that require students to evaluate how an author's point of view or purpose shapes the content and style of a text.
- Model and / or present strategies that help students 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.
- Provide cues or prompts that require students to determine or clarify the meaning of unknown and multiple-meaning words and phrases based on reading, context, and content.
- Create and utilize assessments (quizzes, tests, and essays) that require students to demonstrate their knowledge, understanding, and analysis of rhetorical devices employed by authors and speakers.

For Literature

- Provide verbal and written questions that compel students to determine and analyze the relationship between two or more themes or central ideas of a passage or complete narrative, including the development and interaction of the themes.
- Offer verbal and written guidelines that require students to cite relevant and thorough textual evidence to support analysis of what passages and texts reveal explicitly.

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- Present verbal and / or written questions that require students to analyze the impact of the author's or speaker's choices regarding the development of and relationship between the fundamental elements of a story or drama or poem.
- Provide questions that require students to explain and evaluate how a narrator's (in a story) or a speaker's (in a poem) point of view or purpose shapes the content and style of a passage or a text.
- Provide critical-thinking questions that require students to explain and analyze the structure of a passage, a text, or a poem, including how specific sentences, paragraphs, or stanzas, and larger portions of a text, relate to each other and to the whole.
- Provide cues or prompts that require students to determine or clarify the meaning of unknown and multiple-meaning words and phrases based on reading, context, and content.
- Pose verbal and / or written questions (for reading assignments and for reading assessment quizzes) that require students to evaluate how words and phrases shape meaning and tone in passages, texts, and poems.
- Create and utilize assessments (quizzes, tests, and essays) that require students to demonstrate understanding and accurate analysis of seminal works of literature that reflect a variety of genres in the respective major periods of literature, including how two or more texts consider similar themes or topics.

For Writing

- Assign both short and extended writing assignments that require students to write with a sharp distinct focus, identifying topic, task, and audience.
- Provide specific feedback to students on writing assignments to help them develop and analyze topics thoroughly by selecting the most significant and relevant facts, concrete details, quotations, and appropriate examples.
- Assign prompts that require students to draw precise and detailed evidence from literary or informational texts to support analysis, reflection, and research.
- Provide multiple opportunities for students to 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 discipline-specific tasks, purposes, and audiences.

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Appendix IV: PA Core Standards

<http://static.pdesas.org/content/documents/PA%20Core%20Standards%20ELA%206-12%20March%202014.pdf>

Keystone Assessment Anchors and Eligible Content (includes a glossary of terms):

<http://static.pdesas.org/content/documents/Literature%20%20Assessment%20Anchors%20and%20Eligible%20Content%20with%20Sample%20Items%20and%20Glossary%20Jan%202013.pdf>