

PUBLIC SCHOOLS OF EDISON TOWNSHIP
OFFICE OF CURRICULUM AND INSTRUCTION



ENGLISH LANGUAGE ARTS

Length of Course:	Term
Elective/Required:	Required
Schools:	High School
Eligibility:	Grade 11
Credit Value:	5 Credits
Date Approved:	September 28, 2021

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Modifications will be made to accommodate IEP mandates for classified students.

Instructional Materials List: Grade 11

Titles in **bold** are suggested for honors.

- For Academic/Level 2/ICR students: Teacher chooses 1-2 short non-fiction/fiction texts and one long text per marking period.
- For Accelerated/Level 1 students: Teacher chooses 2-3 short non-fiction/fiction texts and one long text per marking period.
- For Honors students: Teacher chooses 4-5 short non-fiction texts and one-two long texts per marking period.

Essential Questions

Individual:	Community:	Morality:	Advocacy:
- How do individuals participate/share their voices within a community? What is the necessity of the individual sharing one's voice? - What happens when individual voices and experiences are limited/controlled/policed by the community? - How are individual experiences with mental health acknowledged or addressed? - How are individual perspectives/voices granted legitimacy? Why do people share or hide their voice? - What language is granted legitimacy, and how is this language controlled/regulated? - How does individual experience shape worldviews? - When or how is a voice effective? - How does language create perspective/identity? - How does the individual voice develop vs. the voice of the society?	- How can language and choices in language empower individual and community voices? What are the benefits/ consequences of silence? - How can individual voices add diversity to community perspectives? - How are individual voices created and strengthened? How can these voices be used to contribute to our environment or a larger communal narrative? What role does truth have in perspective and narrative? - What is an individual's responsibility within a community? - How do groups of voices contribute to a larger narrative? - How does time impact the scope or direction of an individual or communal journey? - What is the impact of one community on others? - How does an individual's perception of mental health impact a society or community?	- What is the divide between perception and fact in regards to ethics and morality? - What is the value of humanity? How does experience change perceptions of one's community? - Is morality universal? How is morality/ethics determined within a community or as a result of engagement with a community? - How do moral dilemmas form? What is their role in society? - When should a society choose not to act even though they have the capability to do so? - How do dilemmas/moral conflicts shape values/principles/ethics? How do these help to shape individual or communal response? - What is the responsibility of the individual vs. community in regards to ethics and morality? - How do these intersect? How can they balance each other?	- How are all humans connected? - How do gender norms impact the human experience? How does the internalization of gender/gender expectations impact the roles/expectations within society? How can such norms/expectations be subverted? - Are actions more powerful than words? - What does it mean to be an "upstander?" When is it necessary to be an "upstander?" - How do global situations/ issues/ questions create bonds and connections? - How are connections formed in response to conflict? How does connection and community help the individual respond to conflicts/issues? - How can an individual be an advocate of mental health?
Fiction	Fiction	Fiction	Fiction
1984, George Orwell <i>Beowulf</i>, unknown <i>Brave New World</i>, Aldous Huxley <i>The Curious Incident of the Dog in the Night Time</i>, Mark Haddon <i>Cyrano de Bergerac</i>, Edmond Rostand <i>Dr. Jekyll and Mr. Hyde</i>, Robert Louis Stevenson <i>Fifth Child</i>, Doris Lessing <i>Frankenstein</i>, Mary Shelley <i>Georgie</i>, Malachy Doyle <i>Hamlet</i>, William Shakespeare <i>The Hound of the Baskervilles</i>, Sir Arthur Conan Doyle <i>Jane Eyre</i>, Charlotte Bronte <i>Lord of the Flies</i>, William Golding <i>Macbeth</i>, William Shakespeare <i>Metamorphosis</i>, Franz Kafka <i>Persepolis</i>, Marjane Satrapi	1984, George Orwell <i>American Dirt</i>, Jeanine Cummins <i>Beowulf</i>, unknown <i>Brave New World</i>, Aldous Huxley <i>A Burning</i>, Megha Majumdar <i>The Curious Incident of the Dog in the Night Time</i>, Mark Haddon <i>Cyrano de Bergerac</i>, Edmond Rostand <i>Exit West</i>, Mohsin Hamid <i>Jane Eyre</i>, Charlotte Bronte <i>Dr. Jekyll and Mr. Hyde</i>, Robert Louis Stevenson <i>Frankenstein</i>, Mary Shelley <i>Hamlet</i>, William Shakespeare <i>The Hound of the Baskervilles</i>, Sir Arthur Conan Doyle <i>Jane Eyre</i>, Charlotte Bronte <i>Lord of the Flies</i>, William Golding <i>Macbeth</i>, William Shakespeare <i>No Exit</i>, Jean-Paul Sartre <i>Othello</i>, William Shakespeare	1984, George Orwell <i>Brave New World</i>, Aldous Huxley <i>A Burning</i>, Megha Majumdar <i>The Curious Incident of the Dog in the Night Time</i>, Mark Haddon <i>Cyrano de Bergerac</i>, Edmond Rostand <i>Exit West</i>, Mohsin Hamid <i>Jane Eyre</i>, Charlotte Bronte <i>Dr. Jekyll and Mr. Hyde</i>, Robert Louis Stevenson <i>Frankenstein</i>, Mary Shelley <i>Hamlet</i>, William Shakespeare <i>The Hound of the Baskervilles</i>, Sir Arthur Conan Doyle <i>Jane Eyre</i>, Charlotte Bronte <i>Lord of the Flies</i>, William Golding <i>Macbeth</i>, William Shakespeare <i>Othello</i>, William Shakespeare <i>Persepolis</i>, Marjane Satrapi <i>Pygmalion</i>, George Bernard Shaw	1984, George Orwell <i>Brave New World</i>, Aldous Huxley <i>A Burning</i>, Megha Majumdar <i>The Curious Incident of the Dog in the Night Time</i>, Mark Haddon <i>Dr. Jekyll and Mr. Hyde</i>, Robert Louis Stevenson <i>Elephant Man</i>, Bernard Pomerance <i>Exit West</i>, Mohsin Hamid <i>Frankenstein</i>, Mary Shelley <i>Hamlet</i>, William Shakespeare <i>The Hound of the Baskervilles</i>, Sir Arthur Conan Doyle <i>Jane Eyre</i>, Charlotte Bronte <i>Lord of the Flies</i>, William Golding <i>Macbeth</i>, William Shakespeare <i>Othello</i>, William Shakespeare <i>Persepolis</i>, Marjane Satrapi <i>Pygmalion</i>, George Bernard Shaw

• <i>Pygmalion</i>, George Bernard Shaw • <i>Sense and Sensibility</i>, Jane Austen • <i>Station Eleven</i>, Emily St. John Mandel <u>Nonfiction</u> • <i>Hooked</i>, Michael Moss • <i>Stiff</i>, Mary Roach	• <i>No Exit</i>, Jean-Paul Sartre • <i>Othello</i>, William Shakespeare • <i>Persepolis</i>, Marjane Satrapi • <i>Pygmalion</i>, George Bernard Shaw • <i>Sense and Sensibility</i>, Jane Austen • <i>Station Eleven</i>, Emily St. John Mandel • <i>Sula</i>, Toni Morrison • <i>To the Lighthouse</i>, Virginia Woolf • <i>The Time Machine</i>, H.G. Wells • <i>Wuthering Heights</i>, Emily Brontë <u>Nonfiction</u> • <i>Hooked</i>, Michael Moss • <i>Stiff</i>, Mary Roach	• <i>Persepolis</i>, Marjane Satrapi • <i>The Picture of Dorian Gray</i>, Oscar Wilde • <i>Sense and Sensibility</i>, Jane Austen • <i>Station Eleven</i>, Emily St. John Mandel • <i>Sula</i>, Toni Morrison • <i>To the Lighthouse</i>, Virginia Woolf • <i>The Time Machine</i>, H.G. Wells • <i>Wuthering Heights</i>, Emily Brontë <u>Nonfiction</u> • <i>Hooked</i>, Michael Moss • <i>The Immortal Life of Henrietta Lacks</i>, Rebecca Skloot • <i>Stiff</i>, Mary Roach	• <i>Sense and Sensibility</i>, Jane Austen • <i>The Time Machine</i>, H.G. Wells • <i>To the Lighthouse</i>, Virginia Woolf • <i>Wuthering Heights</i>, Emily Brontë <u>Nonfiction</u> • <i>Hooked</i>, Michael Moss • <i>The Immortal Life of Henrietta Lacks</i>, Rebecca Skloot • <i>Stiff</i>, Mary Roach
Short Non-Fiction			
<u>Essays:</u> • "Alone Together," Sherry Turkle • "A Modest Proposal," Jonathan Swift • "How to Mark A Book," Mortimer Adler <u>Articles</u> • "Blocking Transmission of Violence," Alex Kotlowitz • "Dr. Daedalus," Lauren Slater • "The He Hormone," Andrew Sullivan • "Heavy," Robert Kurson • "How Boys Become Men," Jon Katz • "How People Learn to Become Resilient," Maria Konnikova (paired with <i>Georgie or Curious Incident</i>) • "I'm Having My Wings Done," Johann Hari • "The Lucifer Effect," Discover Magazine (paired with <i>Lord of the Flies</i>) • "The Look at Me Generation," Christopher Orlet • "The Muddled History of Anti-Asian Violence," Hua Hsu • "The New Greatest Generation," Joel Stein • "Our Sprawling Supersize Utopia," David Brooks • "Possible Worlds: Why Do Children Pretend," Alison Gopnick • "Psychology of Fraud: Why Good People do Bad Things," Chana Joffe-Walt, Alix Spiegel (paired with <i>Macbeth, LOTF, The Fifth Child</i>) • "Real Boys: Slay or be Slain," David Pollack • "Where We Are Shapes Who We Are," Adam Alter (paired with <i>LOTF, 1984, Georgie, Macbeth, Othello</i>) • "Young Video Makers Try to Alter Islam's Face," Neil MacFarquhar (paired with <i>Othello</i>)	<u>Essays:</u> • "The Character of Hamlet's Mother," Carolyn Heilbrun • "Shooting an Elephant," George Orwell <u>Articles</u> • "Blocking Transmission of Violence," Alex Kotlowitz • "Don't! The Secret of Self Control," Jonah Lehrer • "How People Learn to Become Resilient," Maria Konnikova (paired with <i>Georgie or Curious Incident</i>) • "Jealousy: Love's Destroyer," Hara Estroff Marano • "The Look at Me Generation," Christopher Orlet • "The Muddled History of Anti-Asian Violence," Hua Hsu • "The New Greatest Generation," Joel Stein • "Our Sprawling Supersize Utopia," David Brooks • "Possible Worlds: Why Do Children Pretend," Alison Gopnick • "Psychology of Fraud: Why Good People do Bad Things," Chana Joffe-Walt, Alix Spiegel (paired with <i>Macbeth, LOTF, The Fifth Child</i>) • "Real Boys: Slay or be Slain," David Pollack • "Where We Are Shapes Who We Are," Adam Alter (paired with <i>LOTF, 1984, Georgie, Macbeth, Othello</i>) • "Young Video Makers Try to Alter Islam's Face," Neil MacFarquhar (paired with <i>Othello</i>)	<u>Articles</u> • "Blocking Transmission of Violence," Alex Kotlowitz • "Dr. Daedalus," Lauren Slater • "The Face of Beauty," Diane Ackerman • "How People Learn to Become Resilient," Maria Konnikova (paired with <i>Georgie or Curious Incident</i>) • "I'm Having My Wings Done," Johann Hari • "The Look at Me Generation," Christopher Orlet • "The Lucifer Effect," Discover Magazine (paired with <i>Lord of the Flies</i>) • "The Muddled History of Anti-Asian Violence," Hua Hsu • "The New Greatest Generation," Joel Stein • "Psychology of Fraud: Why Good People do Bad Things," Chana Joffe-Walt, Alix Spiegel (paired with <i>Macbeth, LOTF, The Fifth Child</i>) • "Where We Are Shapes Who We Are," Adam Alter (paired with <i>LOTF, 1984, Georgie, Macbeth, Othello</i>)	<u>Essays:</u> • "A Modest Proposal," Jonathan Swift • "Shooting an Elephant," George Orwell <u>Articles</u> • "Alone Together," Sherry Turkle • "Blocking Transmission of Violence," Alex Kotlowitz • "Dr. Daedalus," Lauren Slater • "The Face of Beauty," Diane Ackerman • "The He Hormone," Andrew Sullivan • "How Boys Become Men," Jon Katz • "How People Learn to Become Resilient," Maria Konnikova (paired with <i>Georgie or Curious Incident</i>) • "I'm Having My Wings Done," Johann Hari • "I Show a Child What is Possible," Jacques d'Amboise • "The Look at Me Generation," Christopher Orlet • "The Lucifer Effect," Discover Magazine (paired with <i>Lord of the Flies</i>) • "The Muddled History of Anti-Asian Violence," Hua Hsu • "The New Greatest Generation," Joel Stein • "Our Sprawling Supersize Utopia," David Brooks • "Possible Worlds: Why Do Children Pretend," Alison Gopnick • "Psychology of Fraud: Why Good People do Bad Things," Chana Joffe-Walt, Alix Spiegel (paired with <i>Macbeth, LOTF, The Fifth Child</i>)

• "Where We Are Shapes Who We Are," Adam Alter (paired with LOTF, 1984, <i>Georgie, Macbeth, Othello</i>) • "Voting Democracy Off the Island: Reality TV and the Republican Ethos," Francine Prose			• "Psychopath Cowboys," Dr. Jeremy Sherman • "Success and Likeability," Sheryl Sandberg (companion to "The He Hormone") • "Where We Are Shapes Who We Are," Adam Alter (paired with LOTF, 1984, <i>Georgie, Macbeth, Othello</i>) • "Voting Democracy Off the Island: Reality TV and the Republican Ethos," Francine Prose
Short Fiction & Poetry			
Short Stories: • "Of Windows and Doors," Mohsin Hamid • "Rocking Horse Winner," D.H. Lawrence • "Speech Sounds," Octavia Butler Poetry • <i>Canterbury Tales</i>, Geoffrey Chaucer • "The Danger of Silence," Clint Smith • "Home," Warsan Shire • "Riding Alone for Thousands of Miles," Sally Wen Mao	Short Stories: • "Of Windows and Doors," Mohsin Hamid • "Speech Sounds," Octavia Butler Poetry • <i>Canterbury Tales</i>, Geoffrey Chaucer • "The Danger of Silence," Clint Smith • "Home," Warsan Shire • "Riding Alone for Thousands of Miles," Sally Wen Mao	Short Stories: • "Of Windows and Doors," Mohsin Hamid • "Speech Sounds," Octavia Butler Poetry • <i>Canterbury Tales</i>, Geoffrey Chaucer • "The Danger of Silence," Clint Smith • "Home," Warsan Shire • "Riding Alone for Thousands of Miles," Sally Wen Mao	Short Stories: • "Of Windows and Doors," Mohsin Hamid • "Speech Sounds," Octavia Butler Poetry • <i>Canterbury Tales</i>, Geoffrey Chaucer • "The Danger of Silence," Clint Smith • "Home," Warsan Shire • "Riding Alone for Thousands of Miles," Sally Wen Mao
Media & Documentaries			
Documentary Film List: • "Elizabeth: The Virgin Queen," BBC Documentary • "Food, Inc.," Robert Kenner • "The Future of Food," Deborah Koons Garcia • "Heinz's Dilemma: Kohlberg's Theory of Moral Development" (Video) • "A History of Scotland," Neil Oliver • "Romeo and Juliet in Rwanda: How a Soap Opera Sought to Change a Nation," NPR <i>Hidden Brain</i> (Podcast) • "Smores of SelfControl," available on YouTube • "Stepping Out of the Shadow of Killer King," NPR <i>Code Switch</i> (Podcast) • "A Taste of Freedom," NPR <i>Code Switch</i> (Podcast) • "Who Killed the Honey Bee," BBC Documentary	Documentary Film List: • "The Air We Breathe: Implicit Bias and Police Shootings," NPR <i>Hidden Brain</i> (Podcast) • "Elizabeth: The Virgin Queen," BBC Documentary • "Food, Inc.," Robert Kenner • "The Future of Food," Deborah Koons Garcia • "Heinz's Dilemma: Kohlberg's Theory of Moral Development" (Video) • "A History of Scotland," Neil Oliver • "Romeo and Juliet in Rwanda: How a Soap Opera Sought to Change a Nation," NPR <i>Hidden Brain</i> (Podcast) • "Smores of SelfControl," available on YouTube • "Stepping Out of the Shadow of Killer King," NPR <i>Code Switch</i> (Podcast) • "A Taste of Freedom," NPR <i>Code Switch</i> (Podcast) • "Who Killed the Honey Bee," BBC Documentary	Documentary Film List: • "The Air We Breathe: Implicit Bias and Police Shootings," NPR <i>Hidden Brain</i> (Podcast) • "Elizabeth: The Virgin Queen," BBC Documentary • "Food, Inc.," Robert Kenner • "The Future of Food," Deborah Koons Garcia • "Heinz's Dilemma: Kohlberg's Theory of Moral Development" (Video) • "A History of Scotland," Neil Oliver • "Romeo and Juliet in Rwanda: How a Soap Opera Sought to Change a Nation," NPR <i>Hidden Brain</i> (Podcast) • "Smores of SelfControl," available on YouTube • "Stepping Out of the Shadow of Killer King," NPR <i>Code Switch</i> (Podcast) • "A Taste of Freedom," NPR <i>Code Switch</i> (Podcast) • "Who Killed the Honey Bee," BBC Documentary	Documentary Film List: • "The Air We Breathe: Implicit Bias and Police Shootings," NPR <i>Hidden Brain</i> (Podcast) • "Elizabeth: The Virgin Queen," BBC Documentary • "Food, Inc.," Robert Kenner • "The Future of Food," Deborah Koons Garcia • "Heinz's Dilemma: Kohlberg's Theory of Moral Development" (Video) • "A History of Scotland," Neil Oliver • "Romeo and Juliet in Rwanda: How a Soap Opera Sought to Change a Nation," NPR <i>Hidden Brain</i> (Podcast) • "Smores of SelfControl," available on YouTube • "Stepping Out of the Shadow of Killer King," NPR <i>Code Switch</i> (Podcast) • "A Taste of Freedom," NPR <i>Code Switch</i> (Podcast) • "Who Killed the Honey Bee," BBC Documentary

Grade 11 Skill-Based Framework

Reading Complex Texts RL. 11.1-11.4; RI. 11.1-11.5	Text Conventions L. 11.1-11.4	Vocabulary Skills L. 11.3-L. 11.6	Process Writing W. 11.1-11.5; L. 11.1-11.4	Improving Presentation W. 11.1-11.6; L. 11.1-11.4	Research Writing W. 11.7-11.9	Speaking and Listening S&L 11.1-11.6
Reading and Writing to Learn / On Demand Writing	Literary Elements, Genre Conventions	Applying Expanded Vocabulary (2-3 units per MP)	Process Writing (minimum of 5 for the year)	Grammar, Mechanics & Usage Skills	Research Skills / MLA/ APA Format	Informal and Formal Presentations (minimum of 1 per year)
Close Reading Workshop: Informal writing assignments included as part of close reading workshops (journal writing, open-ended responses, summarizing, and note-taking) focus on getting students to decode and understand the text on multiple levels.	Literary Elements: Depending upon text being studied, define each literary element; describe the impact of author's choices upon meaning / audience; select literary elements for use in one's own writing: * focus is underlined. • Allusion • Antithesis • Appeals (kairos, pathos) • Characterization • Denouement • Dialogue • Diction • Hero's Journey • Imagery / image patterns • Informational text conventions • Internal monologue • Irony • Literal vs. figurative language • Metaphor (versus analogy) • Paradox • Persuasive techniques • Plot Structure • Point of view/Reliability of Narrator	Expanding Vocabulary: • Independently apply and continue to refine previously studied vocabulary skills. • Identify the part of speech of a word • Identify and define common affixes • Use reference materials to determine and apply root meaning • Use various context clues to form tentative meaning • Determine a word's denotative and connotative meanings • Recognize/explain subtle shades of meaning (true synonyms vs. near synonyms) • Recognize	Writing Instruction: Writing instruction should focus on quality over quantity and give priority to depth over breadth. Larger process pieces should include an assignment sheet, multiple revisions/edit history, ongoing detailed feedback (from self or others), and a rubric. General Writing Skills: <i>Work independently and with others to apply and refine previously studied (grades 9-11) process writing skills:</i> • Explore authorial decisions which best suit purpose in diction, syntax, and structure • Create non-enumerated thesis statements and understand their relationship to the organization of an essay (open versus closed thesis statements) • Create structurally sophisticated and complete paragraphs within an essay • Introduce a topic effectively and develop ideas through an	Improving Clarity of Thought and Written Communication: Compose structurally sound, stylistically mature sentences and paragraphs by eliminating patterns of error in grammar, mechanics, and usage—focusing on expanding skills on: • Recognize and correct ambiguous modifiers/pronouns • Use punctuation (commas, parentheses and em dashes) to set off parenthetical elements • Utilizing diverse and advanced punctuation (semicolons, colons, ellipse) • Utilizing diverse and complex sentence types (Simple, Compound, Complex, Compound-Complex) • Vary syntax patterns for meaning and style • Recognizes the link between writing and	Getting Students to Converse with Text: <i>Work independently and with others apply and refine previously studied (grades 9-11) research skills:</i> • Use MLA/APA page-formatting elements correctly • Assess the validity and reliability of informational sources • Identify what an author is discussing. • Identify the quotations which are most important to an author's meaning • Formulate one's own ideas in response to those proposed by others • Assess the	Preparing Students for Career & Academic Presentations: Brief description: - Participate in a wide variety of discussions - Participate in impromptu speaking exercises - Prepare and deliver a formal presentation on a personally meaningful topic in an authentic speaking situation - Deliberately attend to audience and purpose - Adopt a speaking style that is expressive, clear, audible, and well-paced. - Vocal tone, facial expressions, clothing, and other nonverbal expressions are consistent with the message/content - Speaker is aware of using filler words ("um," "like," "you know") and hedge words ("sort of," "kind of," "maybe"). - Speaker is aware of proclivity to fidget or sway while speaking and has developed a way to reduce their use. - Delivery is natural, confident, and enhances the message; posture, eye

which contain ambiguous meaning or multiple meanings - Identify and make use of navigational features of a text such as subtitles or a table of content - Analyze literary devices for impact, purpose, meaning, and pattern - Analyze themes both explicitly and implicitly evoked - Analyze the writer's perspective and/or the character's motives, decisions, etc. and how that creates meaning Note taking: Apply and continue to refine previously studied annotation skills: - Identify textual cues that signal something is important and should be noted. - Create links between "home reading notes" and class discussion - Create links between readings and contemporary events to deepen understanding - Include side notes that illuminates a connection/conversation with the author/text - Utilizing cues/questions/advanced organizers (T-charts, Cornell notes, etc.) and color-coding/rich text features to follow trends or patterns in ideas, themes, and motifs	• <u>Propaganda</u> • Pun and Double Entendre • Repetition (anaphora /epistrophe) • <u>Rhetorical devices:</u> ~ Anecdote ~ Parallel Structure ~ Call to Action ~ Logical Fallacy • Rhyme • Rhythm • Satire • Setting • <u>Symbolism</u> • <u>Syntax</u> (loose/periodic sentence) • Theme • <u>Tone /Mood</u> Genre: • Describe the similarities and differences among narrative, argument, informative texts, media, etc. • Be able to identify the kind of writing requested by writing prompts • Identify the major devices and features of each type of text (i.e. plot structure, dialogue, stanza, rhyme scheme, appeal to emotion, call to action) • Identify the relevant historical references, genre structures, cultural allusions to further comprehend text and authorial	and use words in various parts of speech for effect • inclusion, include, inclusive, inclusively) • Differentiate meaning of word in different contexts • Effectively incorporate new words into writing and speech.	organized structure • Identify relevant supporting details and textual evidence, incorporate evidence in a way that strengthens author's purpose • Organize writing to suit intended audience, purpose and task • Improve writing through revision and editing • use effective rhetorical devices to express complex ideas • Use complex structure and patterns like parallel structure and periodic sentences • Write a complete and appropriate conclusion • Rework writing to improve clarity, coherence • Develop community awareness of the language of revision and editing, including identifying habits of wordiness and unnecessary wordiness • Develop awareness of the recursive nature of writing the differences between revision (content) and editing (presentation errors) • Writing to learn/on-demand writing: Prose-constructed (Open Ended) Responses: - CSA: <u>C</u>laim, <u>S</u>upport - Analysis - CEW: <u>C</u>laim, <u>E</u>vidence, <u>W</u>arrant	audience perception of topic • Recognize and correct inappropriate shifts in verb voice and mood The following conventions should be addressed: • Active/ Passive voice • Removing Comma splice, Fragment, run-on • Tense consistency • Transitional phrases • Comma rules	validity and relevance of an author's argument given contextual factors • Identify an author's arguments • Formulate own ideas in response to those advanced by others Composition of the Conversation with the Text: • Compose a thesis statement which accurately reflects the intellectual work which is achieved in the written product • Correctly and succinctly integrate block quotations to support a complex thesis • Correctly and succinctly integrate partial quotations	contact, smooth gestures, facial expressions, volume, and pace, indicate contact, smooth gestures, facial expressions, volume, and pace, indicate confidence and a willingness to communicate or go "off-script." - Presenter gains audience attention immediately and maintains high interest - Presenter effectively employs rhetorical strategies (metaphor, imagery, repetition, etc.) - Use of digital media (textual, graphic, audio, visual, and interactive elements) and other presentation aids is compelling, adding considerably to highlight findings, reasoning, and evidence and to enhance overall audience engagement - May integrate various sources to present a scene, soliloquy, debate, or the results of a research project in a formal presentation. Active Audience Engagement (during film, lecture, presentations and discussions): - Summarize main points of class in notes - Identify verbal cues which signal something is important and should be noted - Use speaker's visual aids to clarify or enhance
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Timed Essays/Responses: - Using Teacher/SAT rubric and format to increase confidence and learn expectations for types of timed writing, and to support independent discussion of texts. Blogging: - Respond to prompts, conversations, media, and questions through blogging technologies, and to support peer/individual discussion of texts.	intent	- RSS: <u>Restate</u>, <u>Support</u>, <u>Support</u>, <u>Extend</u> - RSSE: <u>Restate</u>, <u>Support</u>, <u>Support</u>, <u>Extend</u> Process Pieces Options: Expository/Synthesis, Argument, Research, Speech Writing, Rhetorical Analysis, Literary Analysis, Narrative <i>Teachers must make frequent use of formative assessments as a means of scaffolding instruction which can include, but are not limited to:</i> Journal/Diary Entry, Letters, Blog Response, Response, Reaction paper, Summary, Open-ended (assesses reading but can count as a shorter piece), Outlining, Analysis of text/Media	and paraphrased material to support a complex thesis - Integrate multiple properly cited sources into each paragraph - Use reference guides and automated tools to correctly format and publish a proper Works Cited page	understanding - Use speaker's visual aids to clarify or enhance understanding - Note one's own reaction to messages - Recognize links between discussion/presentation and reading/media notes Feedback: - Set goals for learning and provide evidence of progress - Work with peers to evaluate work based on rubric - Create a self-evaluation of study skills (organization, note taking, etc.) and desired academic progress
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APPENDIX A

Standard	Skill	What This Means	11 th /12 th	Evidence
Reading Literature Text ideas/Details RL. 11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	You will use details and information from the text to support your understanding of its main ideas—both those that are stated directly and those that are suggested—and to show where the text leaves matters uncertain.	- WALT locate direct evidence in the text to support our thinking about what the text says - WALT use what the author has said and our schema to draw inferences. - WALT quote/summarize text to support our thinking about what the text says.	- We can answer "Right There" and "Think and Search" literal questions about a text by choosing evidence that support the main ideas. - We can answer "Author and Me" and "On My Own" inferential questions about a text by choosing evidence that supports the main ideas.
Reading Literature Key Ideas/Details RL. 11-12	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build upon one another to produce a complex account; provide an objective summary of the text.	You will analyze the development of at least two of a text's key Ideas and themes by showing how they progress and interact throughout the text. You will also summarize the main idea of the text as a whole without adding your own ideas or opinions.	- WALT identify the main idea or theme by showing how they progress throughout the text. - WALT summarize the main idea or theme without adding our own opinions or ideas.	- We can complete a graphic organizer that identifies the main idea or theme as it appears in the beginning, middle, and end of the text. - We can summarize the main idea or theme by using the narrative or topic-restriction-illustration summary frames.
Reading Literature Key Ideas/Details RL. 11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g. where a story is set, how the action is centered, how the characters are introduced and developed.)	You will analyze the author's choices related to setting, plot structure, and characterization in story or drama.	- WALT explore alternative choices the author may have made regarding (setting, plot and characterization) - WALT infer what impact these changes would have on the text	We can complete a graphic organizer that identifies alternate outcomes based on (setting, plot and characterization)

Reading Literature Craft/Structure RL 11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	You will analyze specific words and phrases in the text to determine both figurative and connotative meanings, as well as how they contribute to the text's tone and meaning as a whole. You will also consider multiple meaning of words and vivid language.	- WALT identify words/phrases that stand out and explain why the author made those choices - WALT recognize how literary devices, such as irony, repetition, and imagery, function as cues in the text	- We can select quotes that illustrate the author's purpose, establish tone, exemplify literary devices, and contribute to the artistic value of the piece - We can justify our choices by identifying the language cues in the text
Reading Literature Craft/Structure RL 11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	You will analyze the ways in which the author has chosen to structure and order the text and determine how those choices shape the text's meaning and affect the reader.	WALT analyze narrative devices such as flashback, frame story, exposition, and/or resolution contribute to the value or meaning of the text	We can reconstruct a section of the text using a specific narrative device other than the original
Reading Literature Craft/Structure RL 11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g. satire, sarcasm, irony, or understatement).	You will understand a point of view in which what is really meant is different from what is said or stated.	- WALT determine when a character or narrator means something different than what is stated - WALT develop an awareness or sensitivity to language with multiple meanings	We can complete a T-chart identifying the literal and inferential meaning of the character's words
Reading Literature Integration of Knowledge and Ideas RL 11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g. recorded or live production	You will compare and contrast multiple interpretations of a story, drama, or poem, and analyze how each draws from	- WALT compare/contrast different versions of the same text - WALT evaluate the	We can juxtapose multiple versions to determine the intended outcomes on intended

	of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	and uses the source text,	impact of changes identified among the texts	audiences
Reading Literature Integration of Knowledge and Ideas RL 11-12.8				
Reading Literature Integration of Knowledge and Ideas RL 11-12.9	Demonstrate knowledge of eighteenth-, nineteenth-, and twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	You will analyze, compare, and contrast important eighteenth-, nineteenth-, and twentieth-century works of American literature.	WALT connect or contrast literary works from different time periods based on theme	We can evaluate the degree of change evident in the works over time
Reading Text Complexity RL 11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-12 text complexity band independently and proficiently.	You will demonstrate the ability to read and understand grade-level appropriate literary texts by the end of grade 12.	WALT engage in independent close reading of complex texts	We can read and annotate a previously unstudied selection
Reading Informational Text Key Ideas/Details RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.	You will use details and information from the text to support your analysis of its central ideas—both those that are stated directly and those that are suggested—and to show where the text leaves matters uncertain.	- WALT locate direct evidence in the text to support our thinking about what the text says - WALT use what the author has said and our schema to draw inferences. - WALT quote/summarize text to support our thinking about what the text says.	- We can answer "Right There" and "Think and Search" literal questions about a text by choosing evidence that support the main ideas. - We can answer "Author and Me" and "On My Own" inferential questions about a text by choosing evidence that supports the main ideas.

Reading Informational Text Key Ideas/Details RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build upon one another to provide a complex analysis; provide an objective summary of the text.	You will analyze the development of at least two of a text's key ideas by showing how they progress and interact throughout the text. You will also summarize the main idea of the text as a whole without adding your own ideas or opinions.	- WALT identify the main idea or theme by showing how they progress throughout the text. - WALT summarize the main idea or theme without adding our own opinions or ideas.	- We can complete a graphic organizer that identifies the main idea or theme as it appears in the beginning, middle, and end of the text. - We can summarize the main idea or theme by using the narrative or topic-restriction-illustration-summary frames.
Reading Informational Text Key Ideas/Details RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	You will analyze the specific interactions among a set of ideas, individuals, or a sequence of events in a text.	WALT analyze the interaction and development of ideas, individuals, or events in a text	We can complete a graphic organizer using a two or three column chart whereas teacher chooses three related events, ideas, or individuals and students use text/inference to explain the relationship
Reading Informational Craft/Structure RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g. how Madison defines faction in <i>Federalist</i> No. 10).	You will analyze specific words and phrase in the text to determine their figurative, connotative, and technical meanings, as well as to uncover how an author uses them throughout a text.	- WALT analyze how the meaning of a word changes throughout the course of a text - WALT determine meaning of topic specific terms	- We can discuss and trace the development and meaning of a single word over the course of the text - We can create and maintain a dictionary of domain specific terms
Reading Informational Craft/Structure RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure	You will examine a text's structure and evaluate whether it makes the author's claims clear, convincing, and interesting.	WALT analyze and evaluate peer samples for clarity, coherence, and effectiveness of structural choice (logical progression of ideas.)	We can create a jigsaw using student work, then ask students to reassemble work in the most effective sequence

	makes points clear, convincing, and engaging.				
Reading Informational Craft/Structure RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.	You will understand the author's purpose and perspective on a topic, and analyze how author uses language to affect the reader.	- WALT identify elements of persuasion and their impact (emotional, ethical, intellectual) on the reader - WALT discover an author's purpose by examining rhetorical choices and distinguishing between bias and perspective	- We can identify rhetorical devices in a short work - We can provide a list of examples of rhetorical devices and ask students to substitute a more effective choice for the original	
Reading Informational Integration of Knowledge and Ideas RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g. visually, quantitatively) as well as in words in order to address a question or solve a problem.	You will integrate multiple and varied sources of information to address a question or solve a problem.	WALT develop a more complex and accurate perception of a subject through integrating multiple sources	We can assemble a collection of valid sources to support complex thesis	
Reading Informational Integration of Knowledge and Ideas RI.11-12.8	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g. in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g. The Federalist, presidential addresses).	You will analyze the reasoning and underlying principles of important and influential U.S. text for their support of principles of democracy.	WALT understand the underlying principles of Democracy and their importance	We can understand what precipitated the laws that we currently have today through a cause/effect chart	
Reading Informational Integration of Knowledge and Ideas RI.11-12.9	Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical	You will read and analyze important seventeenth-, eighteenth-, and nineteenth-century, and early twentieth-century documents pertaining to	WALT analyze themes, purposes, and language contained in American historical documents	We can create a theme related diagram to classify quotes from multiple sources	

Reading Informational Text Complexity RI 11-12.10	and literary significance (including the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	American history to determine their themes, purposes, and use of language.		
	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11- 12 CCR text complexity band independently and proficiently.	You will demonstrate the ability to read and understand grade- level appropriate literary texts by the end of grade 12.	WALT engage in independent close reading of complex texts	We can read and annotate a previously unstudied selection

Standard	Skill	What This Means	11 th / 12 th	Evidence
Text Type and Purposes W11-12.1 a-e	1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from the alternative claim(s) from the alternative or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons,	You will write and develop arguments with strong evidence and valid reasoning that include: a. A clear organization of precise claims and counterclaims. b. Relevant and unbiased support for claims that incorporates audience considerations. c. Use of transitional words, phrases, and clauses and varied sentence structures to link information and clarify relationships. d. A tone and style that is appropriate and that adheres to the conventions, or expectations, of the discipline. e. A strong concluding statement or section that summarizes the evidence presented.	WALT use reasoning and evidence to develop strong arguments a. WALT organize claims to create an effective argument b. WALT write a thorough argument to most effectively persuade the intended audience c. WALT utilize signal words to transition among parts of the argument d. WALT adapt a tone and style that is appropriate to the intended audience e. WALT conclude an argument effectively	a. We can complete a graphic organizer that delineates claims and counterclaims b. We can complete an outline incorporating relevant research, supporting details, and quotes c. We can highlight transitional words and phrases in a written draft (ie. Through peer-editing + self-evaluation) d. We can use a given paragraph and in small groups reshape language and tone to suit different intended audiences e. We can color code to differentiate between summary and effective concluding statements

W11-12.2 a-f	between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented.			
	2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g. headings), graphics (e.g. figures, tables) and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended	You will write clear, well-organized, and thoughtful informative and explanatory texts with: a. A clear introduction and an organization that builds on each successive idea, including formats, headings, graphic organizers (when appropriate), and multimedia. b. A sufficient variety of support and background information. c. Appropriate and varied transitions and sentence structures. d. Precise language, relevant vocabulary, and the use of comparisons to express complex ideas. e. An appropriate tone and style that adheres to the	WALT write a well-organized informative text a. WALT introduce a topic effectively and develop ideas through an organized structure b. WALT identify and incorporate relevant supporting detail and textual evidence c. WALT utilize signal words to transition among parts of the composition d. WALT employ effective rhetorical devices (ie. simile, metaphor, or analogy) to express complex ideas e. WALT adapt a tone and style that is appropriate to	a. We can complete a graphic organizer that scaffolds the ideas of the composition b. We can complete an outline incorporating relevant research, supporting details, and quotes c. We can highlight transitional words and phrases in a written draft (ie. through peer-editing or self-evaluation) d. We can use a given paragraph and rewrite it to include figurative language for effective writing

	definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g. articulating implications or the significance of the topic).	conventions, or expectations, of the discipline. f. A strong concluding statement or section that logically relates to the information presented in the text and that restates the importance or relevance of the topic.	the intended audience and topic. f. WALT conclude the information presented in the text effectively	e. We can use a given paragraph and in small groups reshape language and tone for audience and topic f. We can color code to differentiate between summary and effective concluding statements
W11-12.3 a-e	3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-constructed event sequences. a. Engage and orient the	You will write clear, well-constructed, detailed narrative texts that: a. Draw your readers in with a clear topic, well-developed point(s) of view, a well-developed narrator and	WALT write clear, well-constructed, detailed narrative texts that integrate a theme a. WALT develop narrative elements: point of view, narrator, characters,	We can write a narrative composition a. We can demonstrate a narrative plan through character sketch, plot diagram, or outline

	reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g. a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	characters, and an interesting progression of events or ideas. b. Use a range of literary techniques to develop and expand on events and/or characters. c. Have a coherent sequence and structure that create the appropriate tone and ending for readers. d. Use precise words, sensory details, and language in order to keep readers interested. e. Have a strong and logical conclusion that reflects on the topic.	progression of events, plotline b. WAL T select appropriate narrative techniques (ie. dialogue, pacing, description, reflection, and multiple plotlines) to develop the story and intended theme c. WAL T develop a plotline relevant to a particular narrative mode d. WAL T utilize effective words to maintain reader interest e. WAL T develop a strong and meaningful conclusion that illuminates the theme	b. We can identify attempted narrative techniques and peer editor evaluates effectiveness c. We can work in pairs to determine the most effective sequence through summarization d. We can use peer editing to highlight and evaluate sensory details and literary devices for audience interest and effectiveness e. We can evaluate in peer editing groups whether our partner's conclusion illuminates his/her theme
Production and Distribution	4. Produce clear and coherent writing in which development, organization, and style are appropriate to	You will produce writing that is appropriate to the task, purpose, and audience for whom you are writing.	WAL T organize writing appropriate to suit intended audience, purpose, and task.	We can conduct writing conferences (ie. student-to-student, student-to-teacher)

of Writing	task, purpose, and audience.			
W11-12.4				
W11-12.5	5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	You will revise and refine your writing, using a variety of strategies, to address what is most important for your purpose and audience.	WALT improve writing through revision ✓	We can develop writing complexity through peer editing and drafting process
W11-12.6	6. Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.	You will use technology to share your writing, provide links to other relevant information, and to update your information as needed.	WALT share and critique drafts through technology or other collaborative means	We can work collaboratively revising and publishing their drafts
Research to Build and Present Knowledge	7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	You will engage in short and more complex research tasks that include answering a question or solving a problem by using multiple sources. Your understanding of the subject will be evident in the product you develop.	WALT formulate a hypothesis, investigate possible answers, and develop an informed thesis	We can complete worksheet with directive question, conduct research (ie. in library) to then formulate a coherent thesis
W11-12.7				

W11-12.8	8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and significance; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	You will effectively conduct searches to gather information from a variety of print and digital sources and will evaluate each source in terms of the goal of your research. You will appropriately cite your sources of information and will follow a standard format for citation, such as the MLA or APA guidelines.	WALT gather, identify and document relevant, reliable sources to investigate research question	We can produce correctly documented research notes
W11-12.9	9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11-12 Reading standards to literature (e.g. "Demonstrate knowledge of eighteenth-, nineteenth-, and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics"). b. Apply grades 11-12 Reading standards to literary nonfiction (e.g. "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal	You will paraphrase, summarize, quote, and cite primary and secondary sources, using both literary and informational texts, to support your analysis, reflection, and research, for purposes including: a. Written analysis of themes, author's choices, or point of view in works of literature. b. Written analysis of central ideas, text structure, words choice, point of view, or reasoning in works of literary nonfiction.	WALT use a variety of strategies (ie. paraphrase, summarize, quote, and cite) to correctly integrate source information a. WALT use literary analysis in a research paper b. WALT use non-fiction analysis in a research paper	We can include analytical evidence in body paragraphs in a research paper

Range of Writing W11-12.10	reasoning (e.g. in U.S. Supreme Court Case majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g. <i>The Federalist</i>, presidential addresses).			
	10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	You will write a variety of texts for different purposes and audiences over both short and extended periods of time.	WALT determine most effective mode in response to writing task	We can produce varied writing responses

Speaking and Listening Comprehension/ Collaboration SL.11-12.1	1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed c. Propel conversations by posing and responding to	You will actively participate in a variety of discussions in which you have read any relevant material beforehand and have come to the discussions prepared with background research, work with others to establish goals, processes, and roles within the group in order to have reasonable discussions. Ask and respond to questions, encourage a range of positions, and relate the current topic to other relevant information and perspectives. Respond to different perspectives, summarize points of agreement or disagreement when needed, help to resolve unclear points, and set out a plan for additional research needed.	a. WALT be prepared for an academic discussion b. WALT establish protocols for a productive discussion c. WALT make connections (i.e. clarify, verify, challenge and question) among ideas presented d. WALT clarify and synthesize varied perspectives and resolve unclear points through additional research	We can arrive prepared with annotated text, topics, questions, and notes We can complete feedback sheets (i.e. preparedness, student roles, summary, information learned, residual questions) We can generate rubric delineating criteria for success in the discussion and participate in a practice discussion We can take notes in varied formats in order to be summarize, resolve unclear points, and plan for additional research
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Speaking and Listening Comprehension/ Collaboration SL.11-12.2	questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives, synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.			
	2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies.	You will integrate multiple sources of information, assessing the credibility and accuracy of each source to aid the group-discussion process.	WALT differentiate amongst credible and non-credible sources from a variety of media and integrate them into the discussion	We can reference two or more sources in our responses

Speaking and Listening Comprehension/ Collaboration SL.11-12.3	3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	You will evaluate a speaker's argument and identify any false reasoning or evidence.	WALT distinguish between logical fallacy from substantiated claims	We can analyze the two sides of an argument and then participate in our own debate
Speaking and Listening Presentation SL.11-12.4	4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	You will organize and present information, evidence, and your perspective to your listeners in a logical sequence and style that are appropriate to your task, purpose, and audience.	WALT write and present an effective speech approach to your task, purpose, and audience	We can work in pairs presenting different perspectives on the same topic
Speaking and Listening Presentation SL.11-12.5	5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	You will use digital media to enhance and add interest to presentations.	WALT incorporate relevant visuals into a presentation	We can view a series of related articles employing visuals and evaluate the overall effectiveness of each

Speaking and Listening Presentation SL.11-12.6	6 .Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	You will adapt the formality of your speech appropriately, depending on its context and purpose.	WALT modify word choice to suit the context or purpose	We can demonstrate an understanding of appropriate language in our presentation by creating drafts of the same speech for different audiences
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Language Conventions L.11-12.1	1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested. b. Resolve issues of complex or contested usage, consulting references (e.g. Merriam Webster) as needed.	You will correctly use the conventions of English grammar and usage including Demonstrating that usage follows accepted standards and can change or be contested Using references to resolve disagreements or uncertainty about usage	WALT apply standard English grammar and usage and employ a grammar handbook for accuracy	We can develop familiarity with grammar handbook
Language Conventions L.11-12.2	2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. observe hyphenation conventions. b. Spell correctly.	You will correctly use the conventions of English capitalization, punctuation and spelling including Hyphens Spelling	WALT use capitalization, punctuation, spelling, and hyphens correctly	We can improve our grammar from draft to draft and assignment to assignment We can engage in sentence error correction exercises We can participate in a "Caught ya!" activity
Language Knowledge L.11-12.3	3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	You will apply your knowledge of language in different contexts by using appropriate references for guidance to vary your syntax and to understand syntax in complex texts.	WALT vary sentence structure for effectiveness in our writing	We can be sure not to use more than three repetition of a sentence structure in any writing piece

	a. Vary syntax for effect, consulting references (e.g. Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.				
Language Vocab Acquisition / Use L.11-12.4	4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries,	You will understand the meaning of grade-level appropriate words and phrases by using context clues Applying various forms of words according to meaning or part of speech Using reference materials to determine and clarify word meaning, part of speech, etymology, and standard usage	WALT determine or clarify word meaning by using context clues and resources	We can develop a culture of using dictionaries and references	

	thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	Infering and verifying the meaning of words in context.		
Language Vocab Acquisition / Use L.11-12.5	5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.	You will understand figurative language, word relationships, and slight difference in word meanings by interpreting figures of speech in context analyze slight differences in the meaning of similar words	WALT identify the meaning and usage of figures of speech (i.e hyperbole and paradox) and determine connotative meaning through context clues	We can conduct close reading focused on word choice
Language Vocab Acquisition / Use L.11-12..6	6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college	You will develop vocabulary knowledge at the college and career readiness level and demonstrate that you can successfully acquire new vocabulary independently.	WALT incorporate and identify new vocabulary in our writing	We can use and highlight newly acquired vocabulary in their writing

	and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.			
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Grade 11	Reading Complex Texts	Writing About Texts/Narrative Writing	Research Project	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	Process Writing (1-2 per MP) & Suggested Assignments	Research (1 Project per Year)
MP1 Man and his Environment Essential Questions: What makes us human? How do our fears/dreams drive us? Is the concept of creation one that man can control? Are we masters of our own destinies, or is there a guiding element? Is our environment a defining quality of our selves? Does the world define the man? Skill/Concepts: Reading: Close Reading, Analysis Writing: HSPA Writing, Argument and Analysis Writing RL 11.1-2 RI 11.1-2.3 W 11.1a-e, 2, 4, 5, 6 W 9a (research) SL 11.4	Literature: 1-2 "Rocking Horse Winner" D. H. Lawrence Informational Text: 2-3 "The He Hormone" - Andrew Sullivan "How Boys Become Men" - Jon Katz "Dr. Daedalus" - Lauren Slater "Alone Together" - Sherry Turkle "Possible Worlds: Why Do Children Pretend?" - Alison Gopnick "Our Sprawling Supersize Utopia" - David Brooks "Voting Democracy off the Island: Reality TV and the Republican Ethos" - Francine Prose "How to Mark a Book" - Mortimer Adler "A Modest Proposal" - Jonathan Swift "Heavy" - Robert Kurson	Journal Writing - Note taking - OE response - Timed essay - Summary of non-fiction - Analysis of structure, thesis and authorial intent - Close read notes of non-fiction and fiction selections Close reading Workshop skills: - Paraphrase quotations - Decode unfamiliar words - Analyze word choices - Substitute alternative words for those used by the author to discover impact - Analyze structural decisions - Substitute alternative structural choices for those used by the author to discover impact - Isolate and decode passages which are personally resonant, contain ambiguous meaning or multiple meanings - Engage in a conversation with text Close Read/Critical Analysis/Argument	- Analysis papers analyzing the link between novel and non-fiction and/or using one to analyze the other based on Close Reading - Argument essay/ HSPA Practice <i>Fifth Child</i> – "Dr. Daedalus" – Protean concept and what are we? Harriet and Rosen's defeated dreams. "Utopia" – American dream/fantasy to reality in "Suburbia"; American dream founded on fantasy; What happens when it is lost? "Rocking Horse" – The costs of keeping a family together "Voting" – Expectation of a family; competition for the "perfect" life and who defines that perfection/ideology; What is it? <i>Frankenstein</i> – "Dr. Daedalus" – Rosen and his questions about humanity and creation "Utopia" – When is paradise dream good? When does it go bad? <i>Brave New World</i> – "Alone" – Reality and humanity "Utopia" – When does the dream become bad? <i>Lord of the Flies</i> – "He Hormone" – How are male dominate hormones acting here; why put only boys on the island; could this be a metaphor for puberty? "Pretend" – Children imagining the beastie; what purpose does pretend have in the novel? Argument/Analysis	- Quote incorporations with appropriate tag and imbedded within text - Internal citations and works cited page for every assignment - Identify what the author's main idea or thesis - Identify important quotations for discussion and use in student writing - Compose a concise and clear analytical thesis - Persuasive speech on HSPA material

Grade 11	Reading Complex Texts	Writing About Texts/Narrative Writing	Research Project	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	Process Writing (1-2 per MP) & Suggested Assignments	3-5 Short Texts (per MP)
MP2 Man and his Flaws Essential Questions: What makes us act, or not act? What is an appropriate motivation for action? Why are we who we are, what makes us the people we become? Is how we see ourselves a true perception of who we are? What is a tragedy? What makes a tragic hero? Can a tragedy still have a "just" ending? Skills/Concepts: Reading: Shakespeare, Critical Analysis through Close Reading Writing: Critical Analysis through Close Reading, Analysis and Expository Writing, Discussion Skills RL 11.1-2 RI 11.1-2-3 W 11.1a-e, 2, 4, 5, 6 W 9a (research) SL 11.1	3-5 Short Texts (per MP) Literature: 1-2 "Rocking Horse Winner" ** D. H. Lawrence "Shooting an Elephant" - George Orwell Informational Text: 2-3 "Possible Worlds: Why Do Children Pretend?"** - Alison Gopnick "Don't! The Secret of Self Control" - Jonah Lehrer "S'mores of Self Control" "Our Sprawling Super-size Utopia"*** - David Brooks "The Character of Hamlet's Mother" - Carolyn Heilbrun	Writing to Learn/On Demand Writing (4-6 per MP) & Suggested Assignments - Journal Writing - Note taking - OE response - Timed essay - Summary of non-fiction - Close read notes of non-fiction and fiction selections - Analysis of structure, thesis and authorial intent - Analysis of language through close read and grammar structures - Close reading Workshop skills: - Paraphrase quotations - Decode unfamiliar words - Analyze word choices - Substitute alternative words for those used by the author to discover impact - Analyze structural decisions - Substitute alternative structural choices for those used by the author to discover impact - Isolate and decode passages which are personally resonant, contain ambiguous meaning or multiple meanings - Engage in a conversation with text Critical Analysis	Process Writing (1-2 per MP) & Suggested Assignments - Analysis papers analyzing the link between play and non-fiction and/or using one to analyze the other based on Close Reading - Expository analysis through literary analysis or other non-fiction sources - HSPA Practice <i>Macbeth</i> – "Pretend" – The would've could've should've from Macbeth and the children "Don't!" – The Marshmallow article "Utopia" – The idea of founding action on fantasy and the lack of thinking ahead <i>Hamlet</i> – "Shooting" – Self loathing <i>Othello</i> – "Shooting" – Manipulation - Analysis/Expository	Quote incorporations with appropriate tag and imbedded within text Internal citations and works cited page for every assignment Identify what the author's main idea or thesis is Identify important quotations for discussion and use in student writing Compose a concise and clear analytical thesis Incorporate analytical information from close reading in writing assignments Socratic Seminar

Grade 11	Reading Complex Texts	Writing About Texts/Narrative Writing	Research Project	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	Process Writing (1-2 per MP) & Suggested Assignments	3-5 Short Texts (per MP)
MP3 Man and His Beliefs Essential Questions: What is the divide between opinion and fact? How does experience change our perceptions? What is the value of humanity? How do we define humanity? Skills/Concepts: Reading: Full Length Non-Fiction, Critical Reading Writing: Analysis, Expository and Synthesis, Writing for different audiences, Debate RL 11.5,6,7 RI 11.7,10 W 11.3a-e, 2.4,5,6 W 9a (research) SL 2,3,5	Info Text: 1-2 • "Dr. Daedalus" Lauren Slater • "The Face of Beauty" Diane Ackerman	1 Extended Text (per MP) • <i>Stiff: The Curious Lives of Human Cadavers</i> (2,1,H) • Mary Roach • <i>Fun Inc.: Why Gaming Will Dominate the Twenty-first Century</i> Tom Chatfield • <i>The Picture of Dorian Gray</i> (1,H) • Oscar Wilde	Writing to Learn/On Demand Writing (4-6 per MP) & Suggested Assignments • Journal Writing • Note taking • OE response • Timed essay • Summary of non-fiction • Close read notes of non-fiction and fiction selections • Analysis of structure, thesis and authorial intent • Analysis and practice of vocabulary for connotative meaning and other persuasive modes Close reading Workshop skills: • Paraphrase quotations • Decode unfamiliar words • Analyze word choices • Substitute alternative words for those used by the author to discover impact • Analyze structural decisions • Substitute alternative structural choices for those used by the author to discover impact • Isolate and decode passages which are personally resonant, contain ambiguous meaning or multiple meanings • Engage in a conversation with text Synthesis/Analysis	Process Writing (1-2 per MP) & Suggested Assignments • Synthesis/Expository papers incorporating full-length nonfiction with literature and/or essays and/or research material. • Speeches that incorporate the expository mode to communicate a point • <i>Stiff</i> – Speeches to different audiences (parents, friends, religious officials) about what students would prefer to have "done" with their remains ◦ "Dr. Daedalus" – The value and definition of humanity, the respect or lack thereof given to humanity as a concept, even after death ◦ <i>Frankenstein</i> – When does research go too far? Why stop? Do the ends justify the means? Given the reading, would the monster have a soul? What if it worked today ◦ "Face" – The constructs of beauty and how/why we think this way, how consumerism defines what we want, rather than what we want driving production ◦ <i>Dorian Gray</i> – The value of attractiveness; the morass of social pressures; the concept of an inner and outer identity Synthesis/Expository

Grade 11	Reading Complex Texts	Writing About Texts/Narrative Writing	Research Project	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	Process Writing (1-2 per MP) & Suggested Assignments	3-5 Short Texts (per MP)
MP4 Essential Questions: Is the "battle of the sexes" still being fought? What does it mean to be human? What connects us all? Skills/Concepts: Reading: Critical Reading, Analytical Reading Writing: Analysis, Expository and Synthesis, Narrative Writing RL 11.5,6,7 RI 11.7,10 W 11.3a-e, 2,4,5,6 W 9a (research) SL 1,2	Informational text: 2-3 • "The He Hormone" Andrew Sullivan • "How Boys Become Men" Jon Katz • "Dr. Daedalus" Lauren Slater • "Alone Together" Sherry Turkle • "Possible Worlds: Why Do Children Pretend" Alison Gopnick • "Our Sprawling Supersize Utopia" David Brooks • "The Face of Beauty" Diane Ackerman • "I Show a Child What Is Possible" Jacques d'Amboise	• <i>Pygmalion</i> (2,1,H) George Bernard Shaw • <i>Brave New World</i> (2,1) Aldous Huxley • <i>1984</i> (2,1) George Orwell • <i>Lord of the Flies</i> (2) William Golding • <i>Frankenstein</i> (1,H) Mary Shelley • <i>Elephant Man</i> (2,1) Bernard Pomerance	• Quote incorporations, sophisticated internal citations and works cited page for every assignment • Incorporate personal ideas and reflections appropriately with researched material • Identify what the author's main idea or thesis is • Identify important quotations for discussion and use in student writing • Compose a concise and clear analytical thesis • Incorporate analytical information from close reading in writing assignments	• Socratic seminar • Use of media in presentations (creative narrative piece if not accomplished in previous MP)