

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 12
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 12

Boldfaced titles are suggested for honors students.

- 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			
MP1: Identity	MP2: Humanity	MP3: Appearance vs. Reality	MP4: Transformation
- How does one form an identity? How do identities develop? How much of personality / identity is hard-wired and how much of it is influenced by other factors? - How does perception form/shape identity? What external factors influence or shape identities? - How do individuals find their places in the world? - How are people shaped by social/cultural/economic issues? How does one develop a perspective on these issues? What sources of information does one pay attention to? - How does privilege impact identity? How is ignorance overcome in pursuit of self-growth? How can diverse literature reveal opportunities, examples, and insights? What is the importance of reading texts that act as windows (to view others), mirrors (to see self), and doors (to experience)? - What makes a responsible digital citizen? How does digital citizenship impact society? Does that responsibility change and evolve? - How is mental health acknowledged or addressed? Why is it important and how does it impact an individual?	- How do people develop their values? What makes people care about something? How does one demonstrate care and attention toward their community? How can people develop empathy for humanity? How can this be demonstrated in different forums? - Why are there insiders and outsiders in social groups/society? Who qualifies as an insider/outsider? What are the advantages/disadvantages of being an insider/outsider? Under what circumstances could these roles change? - How do upstanders/bystanders constantly reevaluate their roles? Why is this essential? How do upstanders enact change in humanity? How do they participate meaningfully in issues around them? - How can people apply the empathy they have for their community on a larger scale? - How does a change in setting/environment/location impact a character's experience? How does a person establish roots within a global community?	- How is reality constructed? What causes a discrepancy between appearance and reality? To what extent can appearance and reality coexist? - How are our perceptions shaped, reshaped, and altered? How is reality shaped by appearances? - Who constructs appearance that distorts reality and how is it possible to deconstruct it? - How does the reading of fiction help illuminate false reality? - How can justice be defined (and by whom)? Who determines what is just? How is the enforcement of that justice living up to that idealism? - How does the media create perceptions that influence reality? - What responsibility does humanity have to truth? Is there value in false appearance?	- How can personal transformation affect society? Where are examples of transforming society seen and how are those emulated? - How does a person successfully adapt to change? - How does perception of reality influence a response to change? What role does change play in growth? - What does personal transformation require of an individual? What does transformation of a society require of its members? - What traits/beliefs should be preserved, and not compromised, by time and external influence? - How are life paths chosen? Is the idea of leaving a legacy - social, cultural, environmental, etc. - sustainable through life? - How do upstanders/bystanders constantly reevaluate their roles? Why is this essential? How can reflection aid in the transformation of self?
Long Texts			
Fiction - Antigone, Sophocles <i>The Alchemist</i>, Paulo Coelho <i>Death of a Salesman</i>, Arthur Miller <i>A Doll's House</i>, Henrik Ibsen <i>Fallen Angels</i>, Walter Dean Myers <i>Gilgamesh</i> <i>The Handmaid's Tale</i>, Margaret Atwood <i>The House on Mango Street</i>, Sandra Cisneros <i>In the Time of Butterflies</i>, Julia Alvarez <i>King Lear</i>, William Shakespeare <i>The Kite Runner</i>, Khaled Hosseini <i>Life of Pi</i>, Yann Martel <i>Middlesex</i>, Jeffrey Eugenides <i>Never Let Me Go</i>, Kazuo Ishiguro <i>Oedipus</i>, Sophocles <i>Pride and Prejudice</i>, Jane Austen <i>Siddhartha</i>, Herman Hesse	Fiction - Antigone, Sophocles <i>The Alchemist</i>, Paulo Coelho <i>Death of a Salesman</i>, Arthur Miller <i>A Doll's House</i>, Henrik Ibsen <i>Fallen Angels</i>, Walter Dean Myers <i>Gilgamesh</i> <i>The Handmaid's Tale</i>, Margaret Atwood <i>The Home and the World</i>, Rabindranath Tagore <i>In the Time of Butterflies</i>, Julia Alvarez <i>King Lear</i>, William Shakespeare <i>Oedipus</i>, Sophocles <i>Omeros</i>, Derek Walcott <i>Siddhartha</i>, Herman Hesse <i>A Streetcar Named Desire</i>, Tennessee Williams <i>The House on Mango Street</i>, Sandra Cisneros <i>The Kite Runner</i>, Khaled Hosseini <i>The Song of Achilles</i>, Madeline Miller	Fiction - Antigone, Sophocles <i>The Alchemist</i>, Paulo Coelho <i>Circe</i>, Madeline Miller <i>Death of a Salesman</i>, Arthur Miller <i>A Doll's House</i>, Henrik Ibsen <i>Fallen Angels</i>, Walter Dean Myers <i>Gilgamesh</i> <i>In the Time of Butterflies</i>, Julia Alvarez <i>King Lear</i>, William Shakespeare <i>Life of Pi</i>, Yann Martel <i>Middlesex</i>, Jeffrey Eugenides <i>Omeros</i>, Derek Walcott <i>Pride and Prejudice</i>, Jane Austen <i>Siddhartha</i>, Herman Hesse <i>A Streetcar Named Desire</i>, Tennessee Williams <i>The House on Mango Street</i>, Sandra Cisneros <i>The Kite Runner</i>, Khaled Hosseini	Fiction - Antigone, Sophocles <i>The Alchemist</i>, Paulo Coelho <i>Circe</i>, Madeline Miller <i>Death of a Salesman</i>, Arthur Miller <i>A Doll's House</i>, Henrik Ibsen <i>Fallen Angels</i>, Walter Dean Myers <i>Gilgamesh</i> <i>In the Time of Butterflies</i>, Julia Alvarez <i>King Lear</i>, William Shakespeare <i>Life of Pi</i>, Yann Martel <i>Middlesex</i>, Jeffrey Eugenides <i>Omeros</i>, Derek Walcott <i>Pride and Prejudice</i>, Jane Austen <i>Siddhartha</i>, Herman Hesse <i>A Streetcar Named Desire</i>, Tennessee Williams <i>The House on Mango Street</i>, Sandra Cisneros <i>The Kite Runner</i>, Khaled Hosseini

• <i>The Song of Achilles</i>, Madeline Miller • <i>The Stranger</i>, Albert Camus • <i>A Streetcar Named Desire</i>, Tennessee Williams • <i>A Thousand Splendid Suns</i>, Khaled Hosseini • <i>A Woman is No Man</i>, Etar Rum <u>Nonfiction</u> • <i>Being Heumann</i>, Judith Heumann and Kristen Joiner • <i>Born a Crime</i>, Trevor Noah • <i>Broken Horses</i>, Brandi Carille • <i>The Ethics of Identity</i>, Kwame Anthony Appiah • <i>Geeks Shall Inherit the Earth</i>, Alexandra Robbins • <i>Outliers</i>, Malcolm Gladwell • <i>Tuesdays With Morrie</i>, Mitch Albom • <i>When Breath Becomes Air</i>, Paul Kalanithi	• <i>The Stranger</i>, Albert Camus • <i>A Thousand Splendid Suns</i>, Khaled Hosseini • <i>A Woman is No Man</i>, Etar Rum <u>Nonfiction</u> • <i>Being Heumann</i>, Judith Heumann and Kristen Joiner • <i>Born a Crime</i>, Trevor Noah • <i>Broken Horses</i>, Brandi Carille • <i>The Ethics of Identity</i>, Kwame Anthony Appiah • <i>Geeks Shall Inherit the Earth</i>, Alexandra Robbins • <i>Outliers</i>, Malcolm Gladwell • <i>Tuesdays With Morrie</i>, Mitch Albom • <i>When Breath Becomes Air</i>, Paul Kalanithi	• <i>The Song of Achilles</i>, Madeline Miller • <i>The Stranger</i>, Albert Camus • <i>A Thousand Splendid Suns</i>, Khaled Hosseini • <i>A Woman is No Man</i>, Etar Rum <u>Nonfiction</u> • <i>Being Heumann</i>, Judith Heumann and Kristen Joiner • <i>Born a Crime</i>, Trevor Noah • <i>Broken Horses</i>, Brandi Carille • <i>The Ethics of Identity</i>, Kwame Anthony Appiah • <i>Geeks Shall Inherit the Earth</i>, Alexandra Robbins • <i>Outliers</i>, Malcolm Gladwell • <i>Tuesdays With Morrie</i>, Mitch Albom • <i>When Breath Becomes Air</i>, Paul Kalanithi	• <i>The Song of Achilles</i>, Madeline Miller • <i>A Thousand Splendid Suns</i>, Khaled Hosseini • <i>The Wave</i>, Todd Strasser • <i>A Woman is No Man</i>, Etar Rum <u>Nonfiction</u> • <i>Born a Crime</i>, Trevor Noah • <i>Broken Horses</i>, Brandi Carille • <i>The Ethics of Identity</i>, Kwame Anthony Appiah • <i>Freakonomics</i>, S. Levitt and S. Dubner (excerpts) • <i>Geeks Shall Inherit the Earth</i>, Alexandra Robbins • <i>Grit: The Power of Passion and Perseverance</i>, Angela Duckworth • <i>The Last Lecture</i>, Randy Pausch • <i>Outliers</i>, Malcolm Gladwell • <i>Tuesdays With Morrie</i>, Mitch Albom • <i>When Breath Becomes Air</i>, Paul Kalanithi
Short Nonfiction <u>Excerpts:</u> • "Being a Man," Paul Theroux • "The C Word in the Hallways," Anna Quindlen • "The Hero with a Thousand Faces," Joseph Campbell • "Home At Last," Dinaw Mengestu • "The Power of Context: Bernie Goetz and the Rise and Fall of New York City Crime," Malcolm Gladwell • "The Power of Myth," Joseph Campbell • "Walking the Path Between Worlds," Lori Arviso Alvord <u>Essays:</u> • "An Army of One: Me," Jean Twenge • "Facebook Friendonomics," Scott Brown • "Obedience and Rebellion (ed. Piyali Bhattacharya)" • "Message to President Franklin Pierce," Chief Seattle • "Remember Who You Are," Cathy Guisewite • "Strange Creatures," Susan Blackmore • "The Causes of Prejudice," Vincent Parrillo • "The Mind's Eye: What the Blind See," Oliver Sacks • "Why I Wrote the Kite Runner," Khaled Hosseini • "Women's Brains," Stephen Jay Gould <u>Speeches:</u> • "This is Water: Some thoughts, Delivered in a Significant Occasion, about Living a Compassionate Life," David Foster Wallace <u>Primary Sources:</u> • "The Universal Declaration of Human Rights," United Nations	<u>Excerpts:</u> • "Alone Together," Sherry Turkle • "Being a Man," Paul Theroux • "The C Word in the Hallways," Anna Quindlen • "The Hero with a Thousand Faces," Joseph Campbell • "Home At Last," Dinaw Mengestu • "The Power of Context: Bernie Goetz and the Rise and Fall of New York City Crime," Malcolm Gladwell • "The Power of Myth," Joseph Campbell • "Walking the Path Between Worlds," Lori Arviso Alvord <u>Essays:</u> • "An Army of One: Me," Jean Twenge • "Facebook Friendonomics," Scott Brown • "Message to President Franklin Pierce," Chief Seattle • "Remember Who You Are," Cathy Guisewite • "Strange Creatures," Susan Blackmore • "The Causes of Prejudice," Vincent Parrillo • "The Mind's Eye: What the Blind See," Oliver Sacks • "Why I Wrote the Kite Runner," Khaled Hosseini • "Women's Brains," Stephen Jay Gould • "On Habit," Alain deBotton <u>Speeches:</u> • "This is Water: Some thoughts, Delivered in a Significant Occasion, about Living a Compassionate Life," David Foster Wallace <u>Primary Sources:</u>	<u>Excerpts:</u> • "Alone Together," Sherry Turkle • "Being a Man," Paul Theroux • "The C Word in the Hallways," Anna Quindlen • "The Hero with a Thousand Faces," Joseph Campbell • "Home At Last," Dinaw Mengestu • "The Power of Context: Bernie Goetz and the Rise and Fall of New York City Crime," Malcolm Gladwell • "The Power of Myth," Joseph Campbell • "Walking the Path Between Worlds," Lori Arviso Alvord • "Your Phone Messes with Your Memory" from <i>How to Break Up with Your Phone</i>, Catherine Price <u>Essays:</u> • "An Army of One: Me," Jean Twenge • "Facebook Friendonomics," Scott Brown • "Message to President Franklin Pierce," Chief Seattle • "Remember Who You Are," Cathy Guisewite • "Strange Creatures," Susan Blackmore • "The Causes of Prejudice," Vincent Parrillo • "The Mind's Eye: What the Blind See," Oliver Sacks • "Why I Wrote the Kite Runner," Khaled Hosseini • "Women's Brains," Stephen Jay Gould • "On Habit," Alain deBotton <u>Speeches:</u> • "This is Water: Some thoughts, Delivered in a Significant Occasion, about Living a Compassionate Life," David Foster Wallace	<u>Excerpts:</u> • "Alone Together," Sherry Turkle • "Being a Man," Paul Theroux • "The C Word in the Hallways," Anna Quindlen • "The Hero with a Thousand Faces," Joseph Campbell • "Home At Last," Dinaw Mengestu • "The Power of Context: Bernie Goetz and the Rise and Fall of New York City Crime," Malcolm Gladwell • "The Power of Myth," Joseph Campbell • "Walking the Path Between Worlds," Lori Arviso Alvord <u>Essays:</u> • "An Army of One: Me," Jean Twenge • "Facebook Friendonomics," Scott Brown • "Remember Who You Are," Cathy Guisewite • "Strange Creatures," Susan Blackmore • "The Mind's Eye: What the Blind See," Oliver Sacks • "Why I Wrote the Kite Runner," Khaled Hosseini • "Women's Brains," Stephen Jay Gould • "On Habit," Alain deBotton <u>Speeches:</u> • "This is Water: Some thoughts, Delivered in a Significant Occasion, about Living a Compassionate Life," David Foster Wallace <u>Primary Sources:</u>

<u>Articles/ Journal:</u> • "A Siri-ous Disconnect," Mitch Albom • "A Teacher, A Student, and a 39-Year Long Lesson in Forgiveness," Tom Hallman • "After Combat, Victims of An Inner War," Erica Goode • "An Elephant Crackup," Charles Siebert • "Are Women Really More Talkative Than Men?," Matthais R. Mehl • "Choice Architecture," Thaler, Sunstein, and Balz • "Do I Really Have to Read the Kite Runner," Meghan O'Rourke • "Don't! The Secret of Self-Control," Jonah Lehrer • "Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Life Narratives of Vietnam Veterans with Post Traumatic Stress Disorder," Tracy Karner • "Girls Who Risk Their Lives for Education," Gordon Brown • "Health and Happiness," Robert D. Putnam • "High School Confidential: Notes on Teen Movies," David Denby • "Is Google Making Us Stupid?" Nicholas Carr • "Is Who You Are Where You Live," Stephen Mason • "Neurobiology of PTSD," John Medina • "Overlooked No More: Karl Ulrichs, Pioneering Gay Activist - Liam Stack • "Pregnant 9/11 Survivors Transmitted Trauma to their Children," Mo Costandi • "Professions for Women," Virginia Woolf • "Small Change: Why the Revolution Will Not Be Tweeted," Malcolm Gladwell • "Vietnam Veterans Discharged Under Cloud, File Suit Saying Trauma Was Cause," James Dao • "Watching TV Makes You Smarter," Steven Johnson • "Who Holds the Clicker?" Lauren Slater • "What if (almost) every gene affects (almost) everything?" Ed Yong • Two Spirit People - Walter L Williams <u>Personal Narratives:</u> • "On Becoming an Arab," Leila Ahmed • "Superman and Me," Sherman-Alexie • "The Things That Matter," Nate Berkus	• "The Supreme Court's Unanimous Decision on Paying NCAA Student-Athletes, Explained," Ian Millhiser • "The Universal Declaration of Human Rights," United Nations <u>Articles/ Journal:</u> • "A Siri-ous Disconnect," Mitch Albom • "A Teacher, A Student, and a 39-Year Long Lesson in Forgiveness," Tom Hallman • "After Combat, Victims of An Inner War," Erica Goode • "An Elephant Crackup," Charles Siebert • "Are Women Really More Talkative Than Men?," Matthais R. Mehl • "Choice Architecture," Thaler, Sunstein, and Balz • "Do I Really Have to Read the Kite Runner," Meghan O'Rourke • "Don't! 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Short Fiction & Poetry

Short Stories:	Short Stories:	Short Stories:	Short Stories:
• "How to Tell a True War Story," Tim O'Brien • "Barbie-Q," Sandra Cisneros • "Cora Unashamed," Langston Hughes • "Depression and Other Magic Tricks," Sabrina Bernain • "From Behind the Veil," Dhru' Nun Ayoub • "Good Country People," Flannery O'Connor • "Happy Endings," Margaret Atwood • "I Stand Here Ironing," Tillie Olsen • "Seventeen Syllables," Hisaye Yamamoto • "Swaddling Clothes," Yukio Mishima • "The Loudest Voice," Grace Paley • "Two Kinds," Amy Tan • "You're Ugly Too," Lorrie Moore Poetry: • "Barbie Doll," Marge Piercy • "Blood," Naomi Shahib Nye • "Digging," Seamus Heaney • "Finding a Long Gray Hair," Jane Kenyon • "Good Woman," Lucille Clifton • "Kinky A collection of poetry, Denise Duhamel • "Mending Wall," Robert Frost • "My Papa's Waltz," Theodore Roethke • "One Art," Elizabeth Bishop • "The Death of Marilyn Monroe," Sharon Olds • "The Fish," Elizabeth Bishop • "The Road Not Traveled," Robert Frost • "Theme for English B," Langston Hughes • "Two Persian Poems from Afghanistan," Elyas Alavi	• "How to Tell a True War Story," Tim O'Brien • "Barbie-Q," Sandra Cisneros • "Cora Unashamed," Langston Hughes • "From Behind the Veil," Dhru' Nun Ayoub • "Good Country People," Flannery O'Connor • "Happy Endings," Margaret Atwood • "I Stand Here Ironing," Tillie Olsen • "Seventeen Syllables," Hisaye Yamamoto • "Swaddling Clothes," Yukio Mishima • "Two Kinds," Amy Tan • "You're Ugly Too," Lorrie Moore • "The Wreck of Time: Taking Our Century's Measure," Annie Dillard Poetry: • "Barbie Doll," Marge Piercy • "Blood," Naomi Shahib Nye • "One Art," Elizabeth Bishop • "Kinky A collection of poetry, Denise Duhamel • "The Woman in the Ordinary," Marge Piercy • "Theme for English B," Langston Hughes • "Two Persian Poems from Afghanistan," Elyas Alavi	• "Barbie-Q," Sandra Cisneros • "Cora Unashamed," Langston Hughes • "From Behind the Veil," Dhru' Nun Ayoub • "Good Country People," Flannery O'Connor • "How to Tell a True War Story," Tim O'Brien • "Seventeen Syllables," Hisaye Yamamoto • "Swaddling Clothes," Yukio Mishima • "The Loudest Voice," Grace Paley • "Two Kinds," Amy Tan • "You're Ugly Too," Lorrie Moore Poetry: • "Barbie Doll," Marge Piercy • "Blood," Naomi Shahib Nye • "Digging," Seamus Heaney • "Finding a Long Gray Hair," Jane Kenyon • "Kinky A collection of poetry, Denise Duhamel • "Mending Wall," Robert Frost • "My Papa's Waltz," Theodore Roethke • "One Art," Elizabeth Bishop • "The Death of Marilyn Monroe," Sharon Olds • "The Fish," Elizabeth Bishop • "The Road Not Traveled," Robert Frost • "The Woman in the Ordinary," Marge Piercy • "Theme for English B," Langston Hughes • "Two Persian Poems from Afghanistan," Elyas Alavi	• "Barbie-Q," Sandra Cisneros • "Cora Unashamed," Langston Hughes • "From Behind the Veil," Dhru' Nun Ayoub • "How to Tell a True War Story," Tim O'Brien • "Seventeen Syllables," Hisaye Yamamoto • "Swaddling Clothes," Yukio Mishima • "The Loudest Voice," Grace Paley • "Two Kinds," Amy Tan • "You're Ugly Too," Lorrie Moore Poetry: • "Barbie Doll," Marge Piercy • "Blood," Naomi Shahib Nye • "Digging," Seamus Heaney • "Finding a Long Gray Hair," Jane Kenyon • "Kinky A collection of poetry, Denise Duhamel • "Mending Wall," Robert Frost • "My Papa's Waltz," Theodore Roethke • "Obligations 2," Layli Long Soldier • "One Art," Elizabeth Bishop • "The Death of Marilyn Monroe," Sharon Olds • "The Fish," Elizabeth Bishop • "The Road Not Traveled," Robert Frost • "Theme for English B," Langston Hughes • "Two Persian Poems from Afghanistan," Elyas Alavi
TED Talks:	TED Talks:	TED Talks:	TED Talks:
Depression and Other Magic Tricks, Sabrina Bernain - TED TALK • Good Woman, Lucille Clifton - TED TALK • Judith Heumann - Our fight for disability rights and why we're not done yet. • <i>What Happens When The Majority Becomes A Minority?</i>, Shelby Dzwilski TEDxCollegePark Documentaries/Media: • ABC's What Would You Do, available on YouTube • Crip Camp: A Disability Revolution (Netflix) • Homecoming King - Hasan Minhaj (Netflix) • Kymatica, (Philosopher Ben Stewart) available on YouTube	Barat Ali Batoor: My desperate journey with a human smuggler • Judith Heumann - Our fight for disability rights and why we're not done yet Documentaries/Media: • BBC's The Migrant Experiment, available on YouTube • Crip Camp: A Disability Revolution (Netflix) • Girl Who Silenced the UN for Five Minutes: Severn Suzuki, YouTube video • Homecoming King, Hasan Minhaj (Netflix) • Inside the Teenage Brain, PBS Frontline, available on YouTube • Is Seeing Believing, BBC available on YouTube	Barat Ali Batoor: My desperate journey with a human smuggler • Judith Heumann - Our fight for disability rights and why we're not done yet. • <i>What Happens When The Majority Becomes A Minority?</i>, Shelby Dzwilski TEDxCollegePark Documentaries/Media: • Crip Camp: A Disability Revolution (Netflix) • Castaway, Robert Zemeckis • Homecoming King, Hasan Minhaj (Netflix)	From Refugee to CEO: The world of Connectivity & Digital Citizenship Documentaries/Media: • Crip Camp: A Disability Revolution (Netflix) • Castaway, Robert Zemeckis • Homecoming King, Hasan Minhaj (Netflix) • Steve Jobs' Commencement Speech at Stanford University YouTube video • Radically Normal: How Gay Rights Activists changed the minds of their Opponents - POCCAST • Patriot Act with Hasan Minhaj Netflix series (20min episodes) • S1E2: Affirmative Action

- Miss Representation, Jennifer Siebel Newsom, (Sundance Film Festival; Oprah Winfrey Network) - S'mores of Self-Control YouTube video - The Corporation, Mark Achbar, available on YouTube - The Power of Myth, Joseph Campbell interviewed, Bill Moyers - Tough Guise: Violence, Media & The Crisis in Masculinity, Jackson Katz 13th, Ava DuVernay - Racing Extinction, Louie Psihoyos - Hidden Brain (NPR) - interview - Patriot Act with Hasan Minhaj Netflix series (20min episodes) - S1E2: Affirmative Action - S2E3 Student Loans - S5E1 Mental Health - S5E4 Why Billionaires Won't Save Us - S5E7 How America is Causing Global Obesity - S6E6 Is College Still Worth It?	Koyaanisqatsi, Francis Ford Coppola, available on YouTube Lecture on the Nature of Consciousness, Deepak Chopra, YouTube video Miss Representation, Jennifer Siebel Newsom, (Sundance Film Festival; Oprah Winfrey Network) NOVA: Secret of the Wild Child Genie Wiley, available on YouTube Selective Attention Test, Simons and Chabris, available on YouTube Tough Guise: Violence, Media & The Crisis in Masculinity, Jackson Katz Radically Normal: How Gay Rights Activists changed the minds of their Opponents - PODCAST Patriot Act with Hasan Minhaj Netflix series (20min episodes) - S1E2: Affirmative Action - S2E3 Student Loans - S5E1 Mental Health - S5E4 Why Billionaires Won't Save Us - S5E7 How America is Causing Global Obesity - S6E6 Is College Still Worth It?	Patriot Act with Hasan Minhaj Netflix series (20min episodes) - S1E2: Affirmative Action - S2E3 Student Loans - S5E1 Mental Health - S5E4 Why Billionaires Won't Save Us - S5E7 How America is Causing Global Obesity - S6E6 Is College Still Worth It?	- S2E3 Student Loans - S5E1 Mental Health - S5E4 Why Billionaires Won't Save Us - S5E7 How America is Causing Global Obesity - S6E6 Is College Still Worth It?
Collections			
Grade 12 Book (Levels 1 & H): - Collection 1: Chasing Success - Collection 2: Gender Roles - Collection 3: Voices of Protest	Grade 12 Book (Levels 1 & H): - Collection 1: Chasing Success - Collection 2: Gender Roles - Collection 3: Voices of Protest	Grade 12 Book (Levels 1 & H): - Collection 1: Chasing Success - Collection 2: Gender Roles - Collection 3: Voices of Protest	Grade 12 Book (Levels 1 & H): - Collection 1: Chasing Success - Collection 2: Gender Roles - Collection 3: Voices of Protest

Grade 12 Skill-Based Framework

Reading Complex Texts RL. 12.1-12.4; RI. 12.1-12.5	Text Conventions L. 12.1-12.4	Vocabulary Skills L. 12.3-L. 12.6	Process Writing W. 12.1-12.5; L. 12.1-12.4	Improving Presentation W. 12.1-12.6; L. 12.1-12.4	Research Writing W. 12.7-12.9	Speaking and Listening S & L. 12.1-12.6
Reading and Writing to Learn / On Demand Writing	Literary Elements, Structural Elements and 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 for the year)
Close Reading Workshop: Written formative assessments of reading skills (i.e. journal writing, open-ended responses, summarizing, note-taking) focus on getting students to decode and understand the text(s) on multiple levels: • <i>Work independently and with others to apply and refine previously studied skills:</i> • Analyze author's diction including connotation, denotation, and nuance • Substitute alternative words for those used by the author to discover impact • Use close reading strategies to verify reading comprehension • Analyze structural decisions • Substitute alternative structural choices for those used by the author to discover impact • Analyze language and the role of sentence structure through close reading and grammar structures looking for patterns, breaks, and their meanings/purpose • Isolate and decode passages which are personally resonant, contain ambiguous meaning or multiple meanings • Engage in a meaningful and deep conversation with the text • Isolate and decode passages which contain ambiguous meaning or multiple meanings • Analyze the use of navigational	Literary Elements: Depending upon the text(s) 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. *Apply elements learned in previous years with more focus and specificity to the following: • Allusion • Antithesis • Appeals (kairos, logos, ethos, pathos) • Characterization • Dialect • Dialogue • Diction • Hero's Journey • Imagery / image patterns • Internal monologue • Irony • Literal vs figurative language • Metaphor (versus analogy) • Paradox • Persuasive	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 and use words in	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 and develop ideas	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— <i>focusing on expanding skills on:</i> • Recognize and correct ambiguous modifiers/pro nouns • Use punctuation (commas, parentheses and dashes) to set off parenthetical elements • Vary	Getting Students to Converse with Text: <i>Work independently and with others to apply and refine previously studied (grades 9-11) speaking and listening skills:</i> • 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 • Speaker deliberately attends to audience and purpose • Speaking style is expressive, clear, audible, and well-paced. • Vocal tone, facial expressions, clothing, and other nonverbal expressions are consistent with the message • Speaker is aware of using filler words ("um," "like," "you know") and hedging. Also is aware of, and limits,	Preparing Students for Career & Academic Presentations: <i>Work independently and with others to apply and refine previously studied (grades 9-11) speaking and listening skills:</i> • 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 • Speaker deliberately attends to audience and purpose • Speaking style is expressive, clear, audible, and well-paced. • Vocal tone, facial expressions, clothing, and other nonverbal expressions are consistent with the message • Speaker is aware of using filler words ("um," "like," "you know") and hedging. Also is aware of, and limits,

features of a text such as subtitles, footnotes, epigraphs, or table of content - Analyze literary devices for impact, purpose, meaning, and pattern - Analyze themes both explicitly and implicitly evoked - Analyze the links among several texts written by the same author - Analyze the links among several related texts written by different authors (i.e. style, theme, purpose, critical lens) - 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: - Diagram / illustrate complex discussions - Diagram/ illustrate organizational structure - 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 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.	techniques - Plot structure/ text organization - Point of view / Reliability of Narrator - Propaganda - Pun and Double Entendre - Repetition (anaphora/ epistrophe) - Rhetorical devices: ~ Parallel Structure ~ Call to Action ~ Logical Fallacy - Rhyme - Rhythm - Satire - Setting - Symbolism - Syntax (loose/periodic sentence) - Theme - Tone /Mood Genre: - Describe the similarities and differences among drama, poetry, media, narrative and non-fiction texts. - Identify the major devices and features of each type of text/media - Describe the similarities and differences among persuasive and expository text. - Be able to identify the kind of writing requested by writing prompts	various parts of speech for effect (include, inclusive, inclusively) - Differentiate meaning of word in different contexts - Effectively incorporate new words into writing and speech.	through an 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. - Adapt a tone and style that is appropriate to the intended audience - 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 and the difference (content) and editing (presentation errors) - Develop <u>personal style/voice</u> - Writing to learn/on-demand writing: Prose-Constructed (Open Ended) Responses: - CSA: Claim, Support Analysis	sentence patterns for meaning and style - Utilizing diverse and complex punctuation (semi-colons, colons, ellipses) - Utilizing diverse and complex sentence types (Simple, Compound, Complex, Compound-Complex) - Recognize the link between writing and audience perception of topic - Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers. - Recognize and correct inappropriate shifts in verb voice and mood The following conventions	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 an original and structurally complex thesis statement that demonstrates student engagement in the topic that goes beyond the research and depicts a conversation between texts? - Correctly and succinctly integrate short quotations to support a complex thesis. - Correctly and succinctly integrate block quotations to support a complex thesis. - Correctly and succinctly integrate partial paraphrased material to support a	proclivity to fidget / sway while speaking and has developed a way to reduce their use. - Delivery is natural, confident, and enhances the message; posture, eye contact, smooth gestures, facial expressions, volume, and pace, indicate confidence and a willingness to communicate - Presenter gains audience attention immediately and is able to maintain 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. - Integrate and incorporate feedback: - Set goals for learning and provide evidence of progress
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Blogging: Respond to prompts, conversations, media, and questions through blogging technologies, and to support peer/individual discussion of texts	Identify the relevant historical references, genre structures, cultural allusions to further comprehend text and authorial intent	- CEW: <u>C</u>laim, <u>E</u>vidence, <u>W</u>arrant - RSS: <u>R</u>estate, <u>S</u>upport, <u>S</u>upport, <u>E</u>xtend - RSSE: <u>R</u>estate, <u>S</u>upport, <u>S</u>upport, <u>E</u>xtend Process Pieces Options: - Expository/Synthesis - Argument - Research - Speech Writing - Rhetorical Analysis - Literary Analysis - Narrative Teachers must make frequent use of formative assessments as a means of scaffolding instruction which can include, but are not limited to: - 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	should be avoided or reinforced - Active/Passive voice - Comma rules - Parallel structure - Sentence errors - Comma splice, fragment, run-on - Tense consistency	complex thesis - Integrate multiple properly cited sources into each paragraph - Use reference guides and automated tools to correctly format and publish a Works Cited page	- Work with peers to develop a rubric 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 understanding - Note one's own reaction to messages - Recognize links between discussion/presentation and reading/media notes
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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 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

	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.				
W11-12.2 a-f	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. WALT select appropriate narrative techniques (ie. dialogue, pacing, description, reflection, and multiple plotlines) to develop the story and intended theme c. WALT develop a plotline relevant to a particular narrative mode d. WALT utilize effective words to maintain reader interest e. WALT 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.	WALT 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

	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).			
Range of Writing W11-12.10	10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	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

Language Vocab Acquisition / Use L.11-12.4	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.			
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	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?" Allison Gopnick • "Our Sprawling Superize 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	• <i>Fifth Child</i> (2) Doris Lessing • <i>Frankenstein</i> (1 H) Mary Shelley • <i>Lord of the Flies</i> (2, 1 H) William Golding • <i>Brave New World</i> (H SR) Aldous Huxley • 1984 (H SR) George Orwell	• 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> – o "Dr. Daedalus" – Proleant concept and what are we? o Harriet and Rosen's defeated dreams. o "Utopia" – American dream/fantasy to reality in "Suburbia": American dream founded on fantasy; What happens when it is lost? o "Rocking Horse" – The costs of keeping a family together o "Voting" – Expectation of a family; competition for the "perfect" life and who defines that perfection/ideology; What is it? • <i>Frankenstein</i> – o "Dr. Daedalus" – Rosen and his questions about humanity and creation o "Utopia" – When is paradise dream good? When does it go bad? • <i>Brave New World</i> – o "Alone" – Reality and humanity o "Utopia" – When does the dream become bad? • <i>Lord of the Flies</i> – o "He Hormone" – How are male dominate hormones acting here; why put only boys on the island; could this be a metaphor for puberty? o "Pretend" – Children imagining the beast; what purpose does pretend have in the novel? Argument/Analysis	• Persuasive speech on HSPA material

Grade 11	Reading Complex Texts	Writing About Texts/Na...dva Writing	Research Project	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	Writing to Learn/On Demand Writing (4-6 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	Literature: 1-2 "Rocking Horse Winner" ** D. H. Lawrence "Shooting an Elephant" - George Orwell Informational Text: 2-3 "Possible Worlds: Why Do Children Pretend?"** - Allison Gopnick "Don't! The Secret of Self Control!"** - Jonah Lehrer "S'mores of Self Control" "Our Sprawling Superstze 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 - Macbeth – "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 - Hamlet – "Shooting" – Self loathing - Othello – "Shooting" – Manipulation Analysis/Expository	Research Project - Quote Incorporations with appropriate tag and inbedded 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 - Incorporate analytical information from close reading in writing assignments Speaking and Listening 3-5 Short Texts (per MP) - 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-a, 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 • <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	• 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	• Debate • Speeches for different audiences • Socratic seminar • Use of media in presentations

Grade 11	Reading Complex Texts	Writing About Texts/Narrative Writing	Speaking and Listening
	3-5 Short Texts (per MP)	1 Extended Text (per MP)	3-5 Short Texts (per MP)
MP4	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" Allison Gopnick • "Our Sprawling Super-size 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	• Socratic seminar • Use of media in presentations (creative narrative piece if not accomplished in previous MP)
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			