Grade 11

The ELA course for eleventh grade is devoted to a study of American literature from the colonial period to the late twentieth century. Because much of the early literature is nonfiction (diaries, letters, sermons, almanacs, speeches, and foundational documents), there are many opportunities to analyze historical and informational texts. Students come to see the fluid relationship between fiction and nonfiction: for instance, the literary tropes in Jonathan Edwards' "Sinners in the Hands of an Angry God," or the dual historical contexts of Arthur Miller's *The Crucible*. In seminars, students discuss questions such as "Does Anne Bradstreet's work typify or differ from the other Puritan literature that you have read?" and "How do Willy Loman and Tommy Wilhelm content with being 'nobody'?" Throughout the year, students have opportunities to make connections with history, art, and other subjects. Essays range from the analytical to the creative: students might write a narrative essay in the style of Thoreau's *Walden* or compare the treatment of a given theme in works from different genres. Students build on their writing skills from previous years, integrating multiple sources and perspectives into their work, reading literary criticism, and writing longer and more complex essays. To build appreciation of the sounds and rhythms of American literature, students continue to recite poems and speeches and refine their expressive delivery. By the end of the year, students have a foundation in American literature and are ready to branch out into European literature, which they study in twelfth grade.

Grade 11 Units

- **UNIT 1** The New World
- **UNIT 2** A New Nation
- **UNIT 3** American Romanticism
- **UNIT 4** A Troubled Young Nation
- **UNIT 5** Emerging Modernism
- **UNIT 6** Challenges and Successes of the Twentieth Century

Grade 11 Unit 1

The New World

This four-week unit, the first of six, allows students to experience the earliest American literature.

Overview:

It focuses primarily on the nonfiction prose—including sermons and diaries—and some poetry in the seventeenth and early eighteenth centuries. Students examine the works of some of the earliest settlers in various parts of the "new world." They consider the significance of the intersection of Native American, European, and African cultures. They explore whether conflicts were inevitable and how language and religion served as barriers and as bridges. Students look for emerging themes in American literature, such as the "new Eden" and the "American dream." Finally, art works from the period are examined for their treatment of similar themes.

Essential Question: *Why do people explore new worlds?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.)
- **RL.11–12.9:** Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- **RI.11–12.6:** Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- **W.11–12.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **SL.11–12.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **L.11–12.3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Student Objectives:

- Identify emerging themes in early American literature.
- Explain the First Great Awakening and how it affected religious belief in Colonial America.
- Identify and explain elements of Puritan literature.
- Compare and contrast the experiences of America's earliest settlers, as revealed through the reading material .
- Explain the role of religion in early American life.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Poems

- "An Hymn to the Evening" (Phillis Wheatley) (EA)
- "To His Excellency General Washington" (Phillis Wheatley) (EA)
- "On Being Brought from Africa to America" (Phillis Wheatley) (E)
- "To My Dear and Loving Husband" (Anne Bradstreet)
- "Upon the Burning of Our House" (Anne Bradstreet)
- "Upon a Spider Catching a Fly" (Edward Taylor)
- *An Almanack for the Year of Our Lord 1648* (Samuel Danforth) (selections)
- "The Day of Doom" (Michael Wigglesworth)
- "The Sot-Weed Factor" (Ebenezer Cook)

Plays

- *The Crucible* (Arthur Miller) (EA)

INFORMATIONAL TEXTS

- *Of Plymouth Plantation* (William Bradford) (selections)
- "Sinners in the Hands of an Angry God" (Jonathan Edwards)
- *The Bloody Tenent of Persecution, for Cause of Conscience* (Roger Williams) (selections)
- *A Key into the Language of America* (Roger Williams) (selections)
- *The Secret Diary of William Byrd of Westover, 1709-1712* (William Byrd) (selections)
- *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (Mary Rowlandson)
- *The Selling of Joseph: A Memorial* (Samuel Sewall)

Sample Activities and Assessments:

Teachers Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page

and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, RL.11-12.10, SL.11-12.1)

Seminar and Essay

"Does Anne Bradstreet's work typify or differ from the other Puritan literature that you have read?" Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.9, W.11-12.9, SL.11-12.1)

Seminar and Essay

Select one passage from one of the poems and one from one of the informational texts that treat a similar theme. How are the themes revealed in the different genres? What different techniques/literary devices do the authors use to convey theme? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.2, W.11-12.2, W.11-12.9, L.11-12.5)

Seminar and Essay

How could contemporary Americans approaches to religion be traced to Puritan origins? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RI.11-12.4, RI.11-12.9, W.11-12.2)

Classroom Activity, Essay or Seminar Question

View a staged or film version of The Crucible. Discuss the question "Is John Proctor a tragic figure? Why or why not?" Compare him to other tragic figures studied in grade 9, such as Oedipus Rex. Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.3, RL.11-12.7)

Speech

Select a one to two minute passage from one of the texts and recite it from memory. Include an introduction that states:
What the excerpt is from
Who wrote it
Why it exemplifies Puritan literature. (RL.11-12.9, SL.11-12.6)

Rubric is at the end of the unit

Terminology:

- allegory
- apostrophe
- conceit
- covenant of grace
- didactic poetry
- idealism
- lyric poetry
- oxymoron
- parallelism
- pragmatism
- sermon

- The Great Awakening

Grade 11 Unit 2

A New Nation

This six-week unit, the second of six, examines the writers and documents associated with the founding of the new American nation, as well as some of the poetry and other prose of the time.

Overview:

Building on the themes explored in unit one, students trace the movement towards revolution and the colonists' desire to establish a new government, noting the differences in opinions between federalists and anti-federalists and how the arguments were made. Students compare the radical purpose and tone of the *Declaration of Independence* to the measured and logical tone of the Preamble to the Constitution. They will analyze the expression of conflict between colonists and the British government, between colonists and Native Americans, and between colonists and slaves. They will begin to recognize the emerging theme in American literature of "American exceptionalism." Art works from the period will be examined for their treatment of similar themes.

Essential Question: *What is unique about the founding of America?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.)
- **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 makes points clear, convincing, and engaging.
- **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).
- **RI.11-12.9:** Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
- **W.11-12.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

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

Student Objectives:

- Identify defining themes in American literature, such as American exceptionalism.
- Identify and explain the historic and literary significance of America's founding documents.
- Analyze how tone is established in persuasive writing.
- Analyze the use of literary elements in persuasive writing.
- Compare and contrast points of view on related issues.
- Analyze the qualities of an effective argument (i.e., examine the truthfulness and validity of the argument, as well as its rhetorical devices).
- Apply knowledge of effective arguments when writing one of your own.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Poems

- "The Star-Spangled Banner" (Francis Scott Key)
- "The Wild Honeysuckle" (Philip Freneau)
- "The Indian Burying Ground" (Philip Freneau)

Prose

- The Autobiography of Benjamin Franklin (Benjamin Franklin)
- Equiano's Travels: The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African (Olaudah Equiano)

INFORMATIONAL TEXTS

Informational Text

- "Declaration of Independence" (Thomas Jefferson) (E)
- "Virginia Statute of Religious Freedom" (Thomas Jefferson) (EA)
- Letter to John Adams (1 August 1816) (Thomas Jefferson) (EA)
- Benjamin Banneker's Letter to Thomas Jefferson (August 19, 1791)
- Thomas Jefferson's Letter to Benjamin Banneker (August 30, 1791)
- Preamble to the Constitution (E)
- "The Way to Wealth," *Poor Richard's Almanack* (Benjamin Franklin) (selections)
- Speech to the Virginia Convention (Patrick Henry) (E)
- *Common Sense* or *The Crisis* (Thomas Paine) (E)
- *Federalist* No. 1 (Alexander Hamilton) (E)
- *Federalist* No. 10 (James Madison)
- *The Complete Anti-Federalist* (Herbert J. Storing) (selections)
- *Letters from an American Farmer* (J. Hector St. John de Crèvecoeur) (selections)

ART, MUSIC, AND MEDIA

Prompt: How did artists portray historical figures and events from the founding of America?

Art

- Emanuel Leutze, Washington Crossing The Delaware (1851)
- John Trumbull, Declaration of Independence (1819)
- John Copley, Paul Revere (ca. 1768)
- Thomas Pritchard Rossiter, Washington and Lafayette at Mount Vernon (1859)
- Gilbert Stuart, James Monroe (ca. 1820-1822)
- Gustavus Hesselius, Lapowinsa (1735)
- Auguste Couder, Siège de Yorktown (ca. 1836)

Sample Activities and Assessments:

Teachers Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Essay

Imagine that you are an early American colonist. Write a letter to a family member or friend persuading him or her to join your fight for American independence. Use at least three pieces of textual evidence to support an original thesis statement. (W.11-12.1, W.11-12.9b)

Essay

Write essay in which you explain Madison's use of the term "faction" in Federalist No. 10. Use at least three pieces of textual evidence to support an original thesis statement. (RI.11-12.4, W.11-12.2, W.11-12.9b)

Seminar and Essay

Do The Declaration of Independence and The Constitution share similar tones? Why or why not? Use at least three pieces of textual evidence to support an original thesis statement. (RI.11-12.9, W.11-12.9b, SL.11-12.1)

Research Paper

Select one of the texts studied and write a research paper in which you trace the enduring significance of the work through contemporary American history. Cite at least three secondary sources to support an original thesis statement. (W.11-12.7, W.11-12.8, W.11-12.9).

Oral Presentation

Students will prepare and give a formal oral presentation of the research paper, fielding questions from peers. (SL.11-12.3, 4)

Rubric is at the end of the unit

Terminology:

- aphorism
- Deism
- federalism
- anti-federalism
- heroic couplet
- maxim
- natural law
- salvation
- separation of church and state

Grade 11 Unit 3

American Romanticism

This six-week unit, the third of six, focuses on the emerging movement of American Romanticism in the early nineteenth century and the period leading up to the Civil War.

Overview:

Students explore this period as America's first prolific one of literature, by examining works from Cooper and Irving to Hawthorne, Melville, Poe, Whitman, Emerson, and Thoreau. The prominent theme during this period in American literature of "manifest destiny" may be introduced by reading John O'Sullivan's essay "Annexation." Students will wrestle with how the romantics perceive individualism and how this focus on individualism relates to other themes in American literature. Transcendentalism is explored as an aspect of American romanticism and students should compare the "romantics" with the "transcendentalists." Teachers are encouraged to select one novel and a variety of the other poetry and prose in order to give students maximum exposure to the various works of the period.

Essential Question: *What is American individualism?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **RL.11-12.9:** Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- **RI.11-12.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- **W.11-12.3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.
- **L.11-12.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

Student Objectives:

- Define the major characteristics of American romanticism (e.g., use of symbols, myth, and the "fantastic"; veneration of nature, celebration of the "self," isolationism).
- Define transcendentalism as an aspect of American romanticism and explain how it differs from it.
- Trace characterization techniques in American romantic novels.
- Analyze the structure and effectiveness of arguments in transcendentalist essays studied.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Poems

- "The Old Oaken Bucket" (Samuel Woodworth)
- "The Raven" (Edgar Allan Poe) (E 9 -10)
- "Annabel Lee" (Edgar Allan Poe) (EA)
- "Song of Myself" (Walt Whitman) (E)
- "I Hear America Singing" (Walt Whitman) (EA)
- "When Lilacs Last in the Dooryard Bloom'd" (Walt Whitman) (EA)
- "A Bird came down the Walk" (Emily Dickinson) (EA)
- "This is my letter to the World" (Emily Dickinson) (EA)
- "Because I could not stop for Death" (Emily Dickinson) (E)

Short Stories

- "The Fall of the House of Usher" (Edgar Allan Poe) (EA)
- "The Legend of Sleepy Hollow" (Washington Irving)
- "Rip Van Winkle" (Washington Irving)
- "Rappaccini's Daughter" (Nathaniel Hawthorne) (EA)
- "The Minister's Black Veil" (Nathaniel Hawthorne) (EA)
- "Young Goodman Brown" (Nathaniel Hawthorne) (EA)
- "Billy Budd" (Herman Melville) (E)
- "The Piazza" (Herman Melville) (EA)

Novels

- *The Scarlet Letter* (Nathaniel Hawthorne) (E)
- *The Pioneers* (James Fenimore Cooper)
- *Moby-Dick* (Herman Melville) (EA)
- *Uncle Tom's Cabin* (Harriet Beecher Stowe)

INFORMATIONAL TEXTS

Essays

- "Self-Reliance" (Ralph Waldo Emerson) (EA)
- "Society and Solitude" (Ralph Waldo Emerson) (E)
- *Walden*; *or, Life in the Woods* (Henry David Thoreau) (E)
- "Civil Disobedience" (Henry David Thoreau) (EA)
- "Annexation" United States Magazine and Democratic Review 17, No. 1 (1845) (John O'Sullivan)

Speeches

- "Address to William Henry Harrison" (Shawnee Chief Tecumseh, 1810)

ART, MUSIC, AND MEDIA

Art

- *Paintings*
- Frederic Church, *Niagara* (1857)
- George Inness, *The Lackannawa Valley* (1855)
- Asher Durand, *Kindred Spirits* (1849)
- Albert Bierstadt, *Looking Down Yosemite Valley* (1865)
- John Trumbull

Sample Activities and Assessments:

Teachers Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Essay

Write a narrative essay in the style of Walden. (W.11-12.3, W.11-12.9)

Seminar and Essay

Agree or disagree with this Emerson quote: "What is popularly called Transcendentalism among us, is Idealism; Idealism as it appears in 1842." Use at least three pieces of textual evidence to support an original thesis statement. (RI.11-12.2, SL.11-12.6, W.11-12.9)

Seminar and Essay

Select one of the short stories and explain why you think it is a good example of American romanticism. Use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.1, RL.11-12.9, W.11-12.2, SL.11-12.1)

Oral Commentary

Students will be given an unseen passage from one of the other works by Hawthorne or Melville (teacher's choice) and asked to provide a ten-minute commentary on two of the following questions:
What is the primary significance of this passage?
Identify the poetic techniques used in this poem (or extract from a poem). Relate them to the content.
Which poetic techniques in this poem or extract from a poem are typical of the writer?
What are the effects of the dominant images used in this extract?
What do you think the important themes in this extract are? (RL.11-12.1, SL.11-12.4, 6)

Terminology:

- alliteration
- anaphora
- assonance
- consonance
- individualism
- lyric poetry
- manifest destiny
- metonymy
- noble savage
- paradox
- romanticism
- synecdoche
- transcendentalism
- verbal irony

Grade 11 Unit 4

A Troubled Young Nation

This eight-week unit, the fourth of six, examines the literature of the late nineteenth century in America, exploring in particular the themes related to the evolving young nation, such as the challenges of westward expansion, slavery, the changing role of women, regionalism, the displacement of Native Americans, the growth of cities, and immigration.

Overview:

The range and depth of potential topics covered in this hefty unit might be tailored to suit various classroom populations. Building on the previous unit in which individualism figures as a prominent theme in American romanticism and transcendentalism, this unit explores the expanding idea of the American individual and the related idea of the pursuit of liberty in various forms. Teachers are encouraged to have students read *The Adventures of Huckleberry Finn*, a classic American novel that deals with issues of racism and slavery, and raises important questions about what America promises and to whom. Beyond *The Adventures of Huckleberry Finn*, teachers could select from among the other novels listed or ask different students to read different novels, such that the variety of their compelling themes may be shared and discussed as a class via oral presentations and seminars. Teachers are encouraged to sample heavily from the informational texts, as many are critical especially to understanding the era of the Civil War and the struggle to fulfill America's promise.

Essential Question: *What is an American?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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 ordered, how the characters are introduced and developed).
- **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.
- **W.11-12.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)
- **SL.11-12.2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems,

evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- **L.11-12.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Student Objectives:

- Determine and analyze the development of the theme or themes in American literature of the nineteenth century (e.g., freedom, the American dream, racism, regionalism, survival, "individual vs. society," and "civilized society" vs. the wilderness).
- Compare the treatment of related themes in different genres (e.g., *The Adventures of Huckleberry Finn* and *Narrative of the Life of Frederick Douglass, an American Slave*).
- Explain how characters in fictional in late nineteenth century America express the challenges facing America at the time, citing both textual evidence from both fiction and nonfiction to make the case.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Folk Tales

- "Promises of Freedom"
- "Plantation Proverbs" (*Uncle Remus*)
- "All God's Children Had Wings"
- "The Signifying Monkey"

Short Stories

- "Roman Fever" (Edith Wharton)
- "The Celebrated Jumping Frog of Calaveras County" (Mark Twain) (EA)
- "What Stumped the Bluejays" (Mark Twain) (EA)

Novels

- The Adventures of Huckleberry Finn (Mark Twain) (EA)
- The Awakening (Kate Chopin)
- Ethan Frome (Edith Wharton)
- Daisy Miller (Henry James)
- The Call of the Wild (Jack London)
- Sister Carrie (Theodore Dreiser)
- My Ántonia (Willa Cather)

INFORMATIONAL TEXTS

Historical Nonfiction

- Letter to Albert G. Hodges (Abraham Lincoln) (EA)
- *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (Frederick Douglass) (EA) (selections)
- *Up From Slavery: An Autobiography* (Booker T. Washington)
- *The Narrative of Sojourner Truth* (Sojourner Truth and Olive Gilbert)
- Declaration of Sentiments, Seneca Falls Convention (1848)

- "The Higher Education of Women" *A Voice from the South* (Anna Julia Cooper)
- *The Autobiography of an Ex-Coloured Man* (James Weldon Johnson)
- *Twenty Years at Hull House* (Jane Addams) (selections)

Speeches

- "A House Divided" (Abraham Lincoln) (EA)
- "The Gettysburg Address" (Abraham Lincoln) (E)
- "Ain't I a woman?" (Sojourner Truth) (May 29, 1851)
- "I will fight no more forever" (Chief Joseph the Younger of the Nez Perce Nation) (October 5, 1877)

ART, MUSIC, AND MEDIA

Music

Spirituals

- "Go Down, Moses" (Traditional)
- "Swing Low, Sweet Chariot" (Traditional)
- "I Thank God I'm Free at Las" (Traditional)
- "Lift Every Voice and Sing" (James Weldon Johnson) (E)

Art

Painters

- Thomas Eakins
- Winslow Homer

Film

"Unchained Memories" (HBO Documentary, in conjunction with the Library of Congress, 2003) (Readings From the Slave Narratives)

Sample Activities and Assessments:

Teachers Note: *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click here to see a sample seminar scoring rubric.) Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.*

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Essay and Seminar

Write an essay in which you agree or disagree with the following statement, offering at least three pieces of evidence from the texts to support an original thesis statement: "Women in nineteenth century America could not really be free." (RL.11-12.1, W.11-12.1)

Essay and Seminar

Choose two women from among the works studied and compare and contrast their life experiences, noting the ways in which they either exemplified or were an exception to the times in which they lived. Use at least three pieces of evidence from the texts to support an original thesis statement. (RL.11-12.1, RI.11-12.10, W.11-12.1, W.11-12.9)

Essay and Seminar

"Does Huckleberry Finn embody the values inherent in the American Dream?" Write an essay in which you use at least three pieces of evidence to support an original thesis statement. (RL.11-12.9, SL.11-12.1, W.11-12.9)

Essay and Seminar

How does Twain address the issue of slavery in *The Adventures of Huckleberry Finn*. Use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.6, W.11-12.2, W.11-12.9)

Speech

Recite "The Gettysburg Address" from memory. Include an introduction that discusses why the excerpt exemplifies America's core conflicts and its finest values. (RI.11-12.9, SL.11-12.3)

Oral Presentation

Create a multimedia presentation that summarizes one of the novels you've read and present questions that you think the novel raises about its uniquely American themes. (RL.11-12.1, W.11-12.6, SL.11-12.5)

Rubric is at the end of the unit.

Terminology:

- Abolition
- American Dream
- assimilation
- autobiography
- biography
- determinism
- the "melting pot"
- mood
- naturalism
- realism
- regionalism
- satire

Grade 11 Unit 5

Emerging Modernism

This six-week unit, the fifth of six, addresses early twentieth century American literature, including the Harlem Renaissance and "The Lost Generation."

Overview:

It traces the emergence of American modernism, including some literature from World War I, and tracks the literature of "disillusionment" that followed the war. Students explore Robert Frost's vision of nature as modernist rather than transcendental in its perspective. They identify the alienation of the modern man and the tensions that are embedded in the modernist works of F. Scott Fitzgerald and Ernest Hemingway. The works of Countee Cullen, Langston Hughes, and Zora Neale Hurston illustrate the breadth of the Harlem Renaissance literary movement. Informational and critical texts enrich the students' analysis of the texts.

Essential Question:

How did modernization result in isolation and disillusionment in the early American twentieth century?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.
- **RL.11-12.6:** Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- **RI.11-12.1:** 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.
- **W.11-12.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- **SL.11-12.5:** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

- **L.11-12.6:** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Student Objectives:

- Define and explain the origins of the Harlem Renaissance.
- Explore the relationship between historical events and literature as they emerge in the works of Harlem Renaissance poets and authors.
- Define and explain "The Lost Generation," noting experimental aspects of some works.
- Note the relationship between themes in early twentieth century American literature and nineteenth century American thought.
- Identify modernist ideas (using the informational text).
- Analyze the relationship between modernist style and content.
- Examine evidence of the alienation of "modern man."

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Poems

- "Tableau" (Countee Cullen) (EA)
- "Yet Do I Marvel" (Countee Cullen) (E)
- "Richard Cory" (E.A. Robinson)
- "The House on the Hill" (E.A. Robinson)
- "The Negro Speaks of Rivers" (Langston Hughes) (EA)
- "Mother to Son" (Langston Hughes) (EA)
- "Harlem" (Langston Hughes) (EA)
- "The Death of the Hired Man" (Robert Frost) (EA)
- "Birches" (Robert Frost) (EA)
- "The Road Not Taken" (Robert Frost) (E)
- "The Love Song of J. Alfred Prufrock" (T.S. Eliot) (E)
- "Poetry" (Marianne Moore)
- *The Pisan Cantos* (Ezra Pound) (selections)
- "Domination of Black" (Wallace Stevens)
- "A High-Toned Old Christian Woman" (Wallace Stevens)
- "Conscientious Objector" (Edna St Vincent Millay) (EA)
- "In the Dordogne" (John Peale Bishop)
- "Grass" (Carl Sandburg) (EA)
- "The Silent Slain" (Archibald MacLeish)

Short Stories

- "A Rose for Emily" (William Faulkner) (EA)
- "Hills Like White Elephants" (Ernest Hemingway) (EA)

- "The Snows of Kilimanjaro" (Ernest Hemingway) (EA)
- "A Clean, Well-Lighted Place" (Ernest Hemingway) (EA)

Novels

- Their Eyes Were Watching God (Zora Neale Hurston) (E)
- The Great Gatsby (F. Scott Fitzgerald) (E)
- As I Lay Dying (William Faulkner) (E)
- A Farewell to Arms (Ernest Hemingway) (E)
- The Pearl (John Steinbeck) (EA)
- Of Mice and Men (John Steinbeck) (EA)
- Winesburg, Ohio (Sherwood Anderson) (selections)

Plays

- *The Piano Lesson* (August Wilson)

INFORMATIONAL TEXTS

Speeches

- *Black Elk Speaks* (Black Elk, as told through John G. Neihardt) (selections)
- "The Solitude of Self" (Elizabeth Cady Stanton) (February 20, 1892)
- "Freedom" (White)
- "The Spirit of Liberty" speech at "I Am an American Day" (1944) (Learned Hand) (EA)

Essays

- "If Black English Isn't a Language, Then Tell Me, What Is?" (James Baldwin)

ART, MUSIC, AND MEDIA

Art

- Marsden Hartley, *Mount Katahdin, Maine* (1942)
- Georgia O'Keefe, *Ram's Head, Blue Morning Glory* (1938)
- Alfred Stieglitz, *From the Back Window, 291* (1915)
- Jacob Lawrence, *War Series: The Letter* (1946)
- Charles Sheeler, *Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company* (1927)
- Stuart Davis, *Owh! In San Pao* (1951)
- Charles Demuth, *My Egypt* (1927)
- Arthur Dove, *Goat* (1934)
- Imogen Cunningham, *Calla* (1929)

Sample Activities and Assessments:

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual

Teachers Note: *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments may include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.*

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

What are the effects of the shifting point of view on the reader's understanding of events in *As I Lay Dying*. Why do you think Faulkner chose to tell the story from different points of view? Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.3, RL.11-12.5, W.11-12.2, W.11-12.9a, L.11-12.5)

Seminar and Essay

Agree or disagree with the following statement: "Prufrock and Gatsby have similar characters." Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.1, RL.11-12.5, SL.11-12.4, W.11-12.9a)

Seminar and Essay

After reading James Baldwin's essay, "If Black English Isn't a Language, Then Tell Me, What Is?" and Zora Neale Hurston's *Their Eyes Were Watching God*, discuss the pivotal role that dialect plays in *Their Eyes Were Watching God.* Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.1, RL.11-12.4, RL.11-12.6, RL.11-12.9, SL.11-12.4, W.11-12.9a)

Multimedia Presentation

Make a formal multimedia presentation in which you define and discuss "The Lost Generation" in American literary history. Cite at least three sources. (RL.11-12.9, W.11-12.6, SL.11-12.5)

Oral Presentation

Discuss what you think Learned Hand meant when he said of Americans, "For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land." Cite examples from works read in this unit and describe how the characters exhibit this quality. (RL.11-12.9, SL.11-2.4, L.11-12.5)

Rubric is at the end of the unit.

Terminology:

- alienation
- American modernism
- dialect
- disillusionment
- flashback
- foreshadowing
- "Great Migration"
- Harlem Renaissance
- industrialization
- interior monologue
- The Lost Generation
- motif
- stream of consciousness
- villanelle

Grade 11 Unit 6

Challenges and Successes of the Twentieth Century

This six-week unit, the sixth of six, concludes the exploration of the American experience by addressing literary and nonfiction texts that reflect the challenges and successes of America in the latter half of the twentieth century.

Overview:

It includes a few titles from the twenty-first century as well. The unit traces the flourishing of the American short story and the development of the novel and dramas since World War II. Students will read masters of the southern short story—writers like Eudora Welty and Flannery O'Connor. The unit also explores works by Richard Wright and Ralph Ellison, whose texts expose tensions within the emerging African American literary tradition. The 1960s are rich with both informational and literary works mirroring profound cultural shifts in the American landscape. This unit also emphasizes how the changing political landscape, including the words of leaders like John Fitzgerald Kennedy and Ronald Reagan, shaped the world in which we live.

Essential Question:

Does twentieth-century American literature represent a fulfillment of America's promise, as discussed in unit four?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.
- **RL.11-12.7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- **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 on one another to provide a complex analysis; provide an objective summary of the text.
- **W.11-12.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- **SL.11-12.3:** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- **L.11-12.6:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- Analyze nuances in the meaning of words with similar denotations.

Student Objectives:

- Analyze the development of the short story in post-World War II America.
- Trace the development of the "southern gothic" tradition in American literature.
- Distinguish between the two distinct views within the African-American literary tradition as represented by Richard Wright and Ralph Ellison.
- Explore the nature of African-American literature during the civil rights movement following World War II.
- Recognize the emergence of dynamic views represented in literary texts by first- and second-generation Americans.
- Explain how the "Beat Generation" challenges traditional forms and subjects in literature.
- Identify multiple postmodernist approaches to critical analysis of literature.
- Note the influence that postmodernism has had on the "common reader."

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Short Stories

- "Petrified Man" (Eudora Welty)
- "A Good Man is Hard to Find" (Flannery O'Connor)
- "The Swimmer" (John Cheever)
- "A Small, Good Thing" (Raymond Carver)
- "Flying Home" (Ralph Ellison)
- "The Man Who Was Almost a Man" (Richard Wright)
- "A & P" (John Updike)
- "Where Are You Going, Where Have You Been?" (Joyce Carol Oates)

Plays

- Death of a Salesman (Arthur Miller)
- A Streetcar Named Desire (Tennessee Williams)

Novels

- *Invisible Man* (Ralph Ellison)
- *Native Son* (Richard Wright)

- *Seize the Day* (Saul Bellow)
- *The Catcher in the Rye* (J.D. Salinger)
- *Cat's Cradle* (Kurt Vonnegut)
- *The Joy Luck Club* (Amy Tan)
- *Love Medicine* (Louise Erdrich)
- *Song of Solomon* (Toni Morrison)
- *All the Pretty Horses* or *The Road* (Cormac McCarthy)

Poems

- "Sestina" (Elizabeth Bishop) (E)
- "The Fish" (Elizabeth Bishop) (EA)
- "One Art" (Elizabeth Bishop) (EA)
- "America" (Allen Ginsberg)
- "Love Calls us to the Things of This World" (Richard Wilbur)
- "Skunk Hour" (Robert Lowell)
- "Memories of West Street and Lepke" (Robert Lowell)
- "July in Washington" (Robert Lowell)
- "The Black Swan" (James Merrill)
- "The Octopus" (James Merrill)
- "Days of 1964" (James Merrill)

INFORMATIONAL TEXTS

Speeches

- "Address to the Broadcasting Industry" (Newton Minow)
- Inaugural Address (John F. Kennedy) (January 20, 1961)
- "Brandenburg Gate Address" (Ronald Reagan) (June 12, 1987)

Essays

- "On Being an American" (H.L. Mencken)
- "Seeing" or other essays from *Pilgrim at Tinker Creek* (Annie Dillard)
- "Letter from a Birmingham Jail" (Martin Luther King, Jr.)

Biography and Autobiography

- *Patton: A Biography* (Alan Axelrod) (selections)
- *The Autobiography of Malcolm X: as Told to Alex Haley* (Malcolm X) (selections)

Historical Nonfiction

- The Feminine Mystique (Betty Friedan)

ART, MUSIC, AND MEDIA

Music

- "This Land is Your Land" (Woody Guthrie)
- "Where Have All the Flowers Gone?" (Pete Seeger)
- "Blowin' in the Wind" (Bob Dylan)

Media

- A Streetcar Named Desire (1951)
- A Streetcar Named Desire (1955)

Sample Activities and Assessments:

Teachers Note: *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.*

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

Discuss the characterization techniques authors use to create Huckleberry Finn, Jay Gatsby, and John Grady Cole. How are they the same? How are they different? Are some more effective than others? Why? Use at least three pieces of evidence to support your original thesis statement. (RL.11-12.3, W.11-12.2, SL.11-12.1, L.11-12.5)

Seminar and Essay

Compare a scene from the 1951 film of *A Streetcar Named Desire* with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author's intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. (RL.11-12.7, W.11-12.2, SL.12.1)

Seminar and Essay

"How do Willy Loman and Tommy Wilhelm contend with being 'nobody'?" Cite at least three pieces of evidence to support an original thesis statement. (RL.11-12.9, W.11-12.2, SL.11-12.1, W.11-12.9a)

Oral Presentation

Play recordings of two of the poets reading their work. Make a presentation to the class about how their reading influences one's interpretation of the poem (e.g., tone, inflection, pitch, emphasis, pauses, etc.). (RL.11-12.4, W. 11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

Research Paper

Write a research paper in which you trace the influence of World War II on American literature. Cite at least three pieces of textual evidence and three secondary sources to support your original thesis statement. (RL.11-12.1, W.11-12.7, W.11-12.8, W.11-12.9)

Oral Commentary

Students will be given an unseen passage from a contemporary novel, poem, or short story and asked to provide a ten minute commentary on two of the following questions:

- What are the effects of the dominant images uses in this extract?
- Identify the poetic techniques used in this poem (or extract from a poem). Relate them to the content.

- What do you think the important themes in this extract are? (RL.11-12.1, 4, SL.11-12.4)

Rubric is at the end of the unit.

Terminology:

- Beatniks/the beat generation
- minimalism
- non-linear narratives
- parody
- pastiche
- postmodernism