

Pre-AP English Language Arts 8

Curriculum



Board Approved:

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Francis Howell School District

Mission Statement

The mission of the Francis Howell School District is to prepare students today for success tomorrow.

Vision Statement

Every student will graduate with college and career readiness skills.

Values

Francis Howell School District is committed to:

- Providing a consistent and comprehensive education that fosters high levels of academic achievement
- Operating safe and well-maintained facilities
- Providing a safe learning environment for all students
- Promoting parent, community, student, and business involvement in support of the school district
- Ensuring fiscal responsibility
- Developing responsible citizens
- Operating as a professional learning community
- Making appropriate use of technology

Francis Howell School District Graduate Goals

Upon completion of their academic study in the Francis Howell School District, students will be able to:

1. Gather, analyze, and apply information and ideas.
2. Communicate effectively within and beyond the classroom.
3. Recognize and solve problems.
4. Make decisions and act as responsible members of society.

Communication Arts Graduate Goals

Upon completion of their Communication Arts study in the Francis Howell School District, students will be able to:

1. Speak and write standard English with fluency and facility using proper grammar usage, punctuation, spelling and capitalization.
2. Read a variety of genre with facility, fluency, and comprehension, and be able to analyze and evaluate what they read.
3. Develop a comprehensive research plan while evaluating resources for their reliability and validity.
4. Compose well-developed pieces of writing, both formally and informally, with clarity and awareness of audience and form.
5. Orally make presentations on issues and ideas.
6. Identify and evaluate relationships between language and cultures.

Course Rationale

Pre-AP English Language Arts 8 builds on the literary analysis, reading comprehension, writing, and speaking and listening skills that students learned or were introduced to in previous grades ensuring that the students are prepared for high school Pre-AP and AP English and Composition curriculums. The units provided include a wide variety of informational and literary texts, as well as a number of electronic and video media pieces intended to give students compelling pieces to practice their skills, provide a wider world view, and inspire them to critically think in new ways. The students will improve their writing and speaking skills as they respond to these pieces and convey their thoughts to their teachers, peers, and audiences beyond the classroom. Over the course of the year, students will also develop technology literacy and consider the role of technology in their lives and its effect on communication and the written word.

Course Description

This course is designed for students to engage in advanced English language arts studies, drawing upon more rigorous texts, performing independent research, and developing sophisticated writing skills. Students are expected to be self-directed in learning activities and capable, independent readers outside of class. This course is vertically aligned with/to the Pre-AP and AP courses taught at the high school level. Students will explore – through specific literary and informational texts and various media – enduring understandings with an increased focus on analysis, synthesis, and evaluation. Students will deliberately and thoroughly read, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. Careful attention to textual detail will provide a foundation for interpretation. Students will demonstrate the ability to write formally and informally - including narrative, argumentative, and expository writing, with an emphasis on following a writing process to produce coherent and clear writing appropriate to the task, purpose, and audience. Students will continue to develop research skills and cite sources in MLA format. Students will also use and analyze media in oral and visual presentations. Summer reading may be assigned.

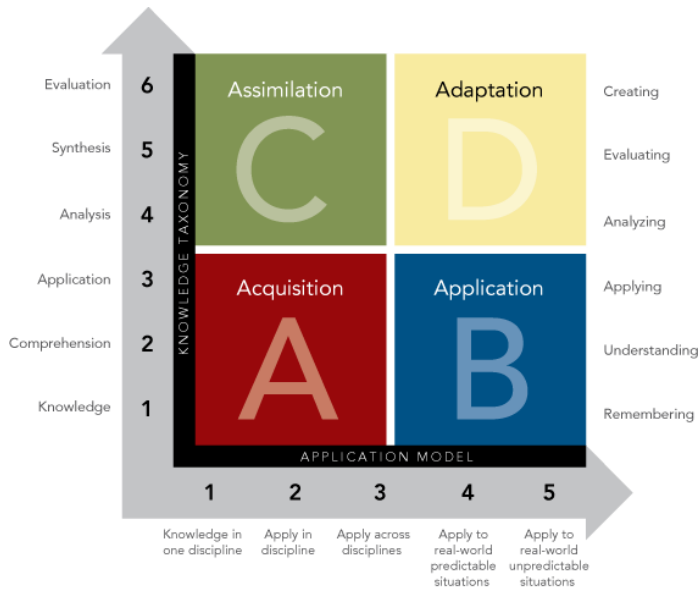
Students must meet a select criteria to be placed in this course. This course is not a prerequisite for high school Pre-AP or AP courses, nor does it automatically qualify a student for those courses.

Curriculum Notes

All FHSD performance tasks and sample learning activities are aligned not only to understandings and standards, but also the [Rigor and Relevance Framework](#) and [21st Century Skills](#). Information on these two things is provided below or by clicking on the hyperlinks.

Rigor and Relevance Framework

The Rigor/Relevance Framework is a tool developed by the International Center to examine curriculum, instruction, and assessment along the two dimensions of higher standards and student achievement.



The Rigor/Relevance Framework has four quadrants.

Quadrant A represents simple recall and basic understanding of knowledge for its own sake. Examples of Quadrant A knowledge are knowing that the world is round and that Shakespeare wrote Hamlet.

Quadrant C represents more complex thinking but still knowledge for its own sake. Quadrant C embraces higher levels of knowledge, such as knowing how the U.S. political system works and analyzing the benefits and challenges of the cultural diversity of this nation versus other nations.

Quadrants B and D represent action or high degrees of application. Quadrant B would include knowing how to use math skills to make purchases and count change. The ability to access information in wide-area network systems and the ability to gather knowledge from a variety of sources to solve a complex problem in the workplace are types of Quadrant D knowledge.

21st Century Skills

These skills have been pared down from 18 skills to what are now called the 4Cs. The components include critical thinking, communication, collaboration, and creativity. Critical thinking is focused, careful analysis of something to better understand and includes skills such as arguing, classifying, comparing, and problem solving. Communication is the process of transferring a thought from one mind to others and receiving thoughts back and includes skills such as choosing a medium (and/or technology tool), speaking, listening, reading, writing, evaluating messages. Collaboration is working together with others to achieve a common goal and includes skills such as delegating, goal setting, resolving conflicts, team building, decision-making, and managing time. Creativity is expansive, open-ended invention and discovery of possibilities and includes skills such as brainstorming, creating, designing, imagining, improvising, and problem-solving.

Standards

Standards aligned to this course can be found:

Missouri Learning Standards Expectations for English Language Arts
<https://dese.mo.gov/sites/default/files/curr-mls-standards-ela-6-12-sboe-2016.pdf>

National Educational Technology Standards
[National Educational Technology Standards](#)

Units & Standards Overview

Semester 1

Semester 2

Unit 1: (Literary Analysis)	Unit 2: (Argumentative)	Unit 3: (Narrative)	Unit 4: (Expository)
PE Standards: W2Ab RL1A, RL2D, W3A ITSE 1	PE Standards: W2Ac RI1A, RI1D, RI2D, RI3A, RI3B, W1A, W3A ITSE 1, ITSE 2, ITSE 3 ITSE 6	PE Standards: W2Aa	PE Standards: W2Ab RL1A RL1D RL2D RL3D W3A
Reading Literature RL1A, RL1B, RL1C, RL1D, RL2A, RL2B, RL2C, RL2D, RL3A, RL3D	Reading Literature RL1A, RL1B, RL1D, RL2A, RL2C, RL2D, RL3C, RL3D	Reading Literature RL1A, RL1B, RL1D, RL2B, RL2C, RL2D, RL3A, RL3D	Reading Literature RL1A, RL1B, RL1D, RL2A, RL2B, RL2C, RL2D, RL3B, RL3C, RL3D
Reading Informational Texts RI1A, RI1D	Reading Informational Texts RI1A, RI1B, RI1C, RI2A, RI2B, RI2C, RI2D, RI3A, RI3, B, RI3C, RI3D	Reading Informational Texts RI3A, RI3B	Reading Informational Texts RI1A, RI2D, RI3B, RI3C, RI3D
Writing W2A, W2Aa, W2Ab, W3A, W3Aa, W3Ab, W3Ac, W3Ad, W3Ae	Writing W1A, W2Ac, W3Aa, W3Ab, W3Ac, W3Ad, W3Ae	Writing W2A, W2Aa, W2Ab, W2Ac, W3A, W3Aa, W3Ab, W3Ac, W3Ad, W3Ae	Writing W2Ab, W2Ac, W3A, W3Aa, W3Ab, W3Ac, W3Ad, W3Ae
Speaking and Listening SL1B, SL2A, SL2B	Speaking and Listening SL1A, SL1B, SL1C, SL2A, SL2B, SL2C	Speaking and Listening SL1A	Speaking and Listening SL2A, SL2C

ISTE ITSE 1, ITSE 2, ITSE 3, ITSE 6	ISTE ITSE 1, ITSE 2, ITSE 3, ITSE 6	ISTE ITSE 1, ITSE 2, ITSE 3, ITSE 5	ISTE ITSE 1, ITSE 2, ITSE 3, ITSE 5
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Course Map

	Unit Description	Unit Timeline	PE Summary	PE Standards
Quarter 1	The purpose of this unit is to review previously taught devices and to introduce new literary devices through the reading of multiple short stories and an accompanied novel or novels. By the end of the unit, students will understand the elements of fiction, understand some of the Advanced Placement (AP) vocabulary, be able to apply reading strategies to various fiction and non-fiction texts, utilize technology to demonstrate thorough understanding of character, and compose a literary analysis essay when addressing a writing prompt.	<ul style="list-style-type: none"> ● 6-8 weeks ● Read 4-7 selected short stories ● Read grade-level (or higher) novels independently and complete an independent novel assignment ● Read whole-class novel ● Write constructed responses ● Reading process strategies ● Article of the week ● AP vocabulary ● AP literary devices ● Grammar ● AP-like literary analysis essay (unit assessment) 	Careful analysis of literary elements allows a reader to read at a deeper, more meaningful, level. Students will read the short story “Ashes” and determine the ultimate decision the protagonist makes after careful analysis of the literary devices employed, such as flashback, foreshadowing, figurative language, symbolism, setting, dialogue, and characterization. Students will craft a thesis-driven, MLA formatted, literary analysis explaining their conclusion.	W2Ab RL1A RL2D W3A ITSE 1
Quarter 2	During this unit, students will continue to build upon previously learned literary analysis skills,. In addition, students will explore	<ul style="list-style-type: none"> ● 6-8 weeks ● Read grade-level (or higher) novels independently and 	A concussion is a brain injury that disrupts normal brain function. Recently, parents have become	W2Ac RI1A RI1D

	<p>argumentative devices and logical fallacies. Students will craft micro arguments and learn to critically think through arguments, supported by credible, sound evidence. Students will work with literary nonfiction texts and will be introduced to the synthesis writing-process.</p>	<p>complete an independent novel assignment</p> <ul style="list-style-type: none"> ● Read whole-class novel ● Reading process strategies ● AP literary devices ● AP vocabulary ● Logical Fallacies ● Grammar ● On-demand and process argumentative writing 	<p>concerned that student athletes are at a greater risk for experiencing concussions in high school contact sports, such as football, soccer, and wrestling. Students will take on the role as hired advisor to FHSD to research and compose a powerful recommendation as to whether contact sports should continue. This report will be based on evidence, reasoning, and logic and will refute what critics may say. The final report will be written in MLA format including in-text citations.</p>	<p>RI2D RI3A RI3B W1A W3A</p> <p>ITSE 1 ITSE 2 ITSE 3 ITSE 6</p>
<p>Quarter 3</p>	<p>During this unit, the students will continue to build upon previously learned reading and writing skills. Students will practice the craft of narrative writing, with an emphasis on employing literary devices and dialogue.</p>	<ul style="list-style-type: none"> ● 6-8 weeks ● Read a whole class novel ● Read grade-level (or higher) novels independently and complete an independent novel assignment ● Read 3-5 short stories ● Reading process strategies ● Write constructed responses ● Process Narrative Writing ● Process Lit. 	<p>Students will read the short story “Rip Van Winkle” by Irving Washington. Students will rewrite a portion of the story from a different point-of-view, such as Dame Van Winkle, the dog, one of his children, or a neighbor, tapping into how this character would perceive people and situations. Each new version of this story will describe the setting and other characters from the perspective of the chosen character, while incorporating dialogue.</p>	<p>W2Aa ITSE 1 ITSE 2</p>

		Analysis writing		
Quarter 4	By the end of this unit, students will understand how to incorporate learned skills into a formal argumentative presentation for the appropriate audience using strong evidence.	<ul style="list-style-type: none"> ● 6-8 weeks ● Read independent novels ● Read 3-5 short stories ● Read a play ● Reading process strategies ● Write constructed responses ● Article of the week ● AP literary devices ● AP vocabulary ● Grammar ● Process argumentative writing ● Process expository writing ● Process literary analysis writing 	Students will watch a video of the FHSD ELA Curriculum Coordinator pleading for help in his quest for novels to add to or omit from the 8th grade curriculum. After reflecting on the given criteria and the novels they have read this year, students will make a formal recommendation to FHSD.	W2Ab RL1A RL1D RL2D RL3D W3A ITSE 2 ITSE 4

Content Area: ELA	Course: Pre-AP ELA 8	UNIT 1: What is my purpose? (Literary Analysis)
Unit 1: What Is My Purpose? (Literary Analysis) By the end of the unit, students will: <ul style="list-style-type: none"> ● Engage in readers'/writers' workshop on an ongoing basis. ● Effectively participate in collaborative discussions in order to extend their learning. ● Craft a well-written literary analysis paper in MLA format. ● Understand and analyze how and why authors employ literary devices in fiction and nonfiction (such as foreshadowing, flashback, setting, characterization, figurative language, symbolism, allusion, and dialogue). 		Unit Timeline: 8 to 9 Weeks

DESIRED RESULTS
Transfer Goal - Students will effectively read, write, and speak English to clearly communicate, comprehend, analyze, and problem solve as culturally literate, collaborative members of society.

Understandings – Students will understand that...

1. Reading and writing are deliberate processes, completed both independently and collaboratively.
2. Texts have both explicit and inferential meanings that allow readers to make valid inferences and draw accurate conclusions.
3. A text's theme is conveyed through literary devices.
4. Adapting a text for filmed or live production necessitates changes to fit the new media format.
5. Poetry is a distinct genre that often captures main ideas in vivid and meaningful way.
6. Constructed responses to literary questions use a reliable strategy that guides the citation and explanation of textual evidence.
7. Narratives can be based upon real or imagined events.
8. Editing and revision are necessary to produce a final product for publishing.
9. Writers use conventions to create meaning and clarify ideas.
10. Academic essays adhere to a specific format (MLA, APA, Chicago Style) and present a clear analysis of a thesis statement or claim, citing the most relevant evidence and giving credit to original text sources, while avoiding plagiarism.
11. Digital tools facilitate exploration, research, composition, creation, and publishing of texts and presentations, either individually or collaboratively.

Essential Questions: Students will keep considering... <ul style="list-style-type: none"> ● What is my purpose?

Students Will Know...	Standard	Students Will Be Able to ...
Reading Literature		Reading Literature
How to analyze literature and support a claim using the best possible evidence from the text.	RL1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Authors use diction to convey specific moods and create an intentional effect for the reader.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.
Visual elements add to meaning and are intentionally used by writers and/or publishers..	RL1C	Interpret visual elements of a text and draw conclusions from them (when applicable).
All literature has a theme.	RL1D	Using appropriate text, determine the theme(s) of a text and analyze its development over the course of a text; provide an objective summary of the text.
Author's are intentional about the form and structure of a text.	RL2A	Analyze how an author's choice concerning the text's form or overall structure contributes to its meaning.
Different perspectives will often lead to different understandings of situations.	RL2B	Analyze how differences in the points of view of the characters and the audience or reader create dramatic irony.
Authors use specific word choice and sentence structure to convey meaning and tone.	RL2C	Analyze how specific word choices and sentence structures contribute to meaning and tone.
Authors purposefully employ literary devices to propel their stories forward and convey the central idea or theme.	RL2D	Analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to meaning.
Producers often change a story or its elements to fit a new art form and its intended audience.	RL3A	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
How to independently comprehend literature regardless of form.	RL3D	Read and comprehend literature, including stories, dramas, and poems, independently and proficiently.

Reading Informational Texts		Reading Informational Texts
How to analyze informational text and support a claim using the best possible evidence from the text.	RI1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Informational texts have a central idea; the central idea should included in a summary of the text.	RI1D	Explain the central/main idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
Writing		Writing
How to clearly write for a variety of tasks, purposes, and audiences.	W2A	Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose, and audience; develop writing with narrative, expository, and argumentative techniques.
How real and imagined experiences can be relayed through the use of characterization, point of view, sequential events, and detailed descriptions.	W2Aa	Narrative: Develop narratives including poems about real or imagined experiences which establish and maintain a consistent point of view and include clearly identified characters, well-structured event sequences, narrative techniques, and relevant descriptive details
Expository writing examines a topic through relevant facts, examples and details.	W2Ab	Expository: Develop informative/explanatory writing to examine a topic with relevant facts, examples, and details; establish relationships between ideas and supporting evidence
The necessity of accuracy writing and how it impacts audiences.	W3A	Review, revise, and edit writing with consideration for the task, purpose, and audience.
Written pieces regardless if fiction or non-fiction must maintain the clear focus of the topic which may include deletion or inclusion of information.	W3Aa	Organization and content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows

		from the text. Add or delete content and change organization to achieve the writer's purpose.
Word choice and sentence structure are intentional and help to convey the central idea or theme.	W3Ab	Word choice, syntax, and style: Choose precise language and make syntactical choices appropriate for the style, task, and audience
Proper use of conventions will add clarity and meaning to their writing.	W3Ac	Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage, including spelling and punctuation
Transitions help a reader connect ideas and understand a sequence of events.	W3Ad	Use a variety of appropriate transitions to clarify relationships, connect ideas and claims, and signal time shifts
Use online resources, programs, and apps to create and publish written work individually and collaboratively.	W3Ae	Use technology, including the Internet, to produce and publish writing, present the relationships between information and ideas efficiently, and interact and collaborate with others
Speaking and Listening		Speaking and Listening
Evaluating and building verbal arguments involves assessing logic, reasoning, and evidence.	SL1B	Delineate a speaker's arguments and claims, evaluating reasoning and sufficiency of evidence in order to pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
Public speaking should be done with intention and awareness of the spoken language.	SL2A	Speak audibly and to the point, using conventions of language as appropriate to the task, purpose, and audience when presenting including volume, clear articulation, and accurate pronunciation at an understandable pace.
Physical actions and body language contribute to the message a speaker is giving.	SL2B	Make consistent eye contact with a range of listeners when speaking, effective gestures to communicate a clear viewpoint and engage listeners.

Technology Standards		Technology Standards
Technology gives students the opportunity to take a more active role in their education.	1	Students leverage technology to take an active role in choosing achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
Using technology in the digital word comes with certain rights and responsibilities.	2	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
Getting the most out of digital resources requires critically evaluating them.	3	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.
Technology affords students many tools to express themselves and they should choose the appropriate	6	Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

EVIDENCE of LEARNING				
<u>Understanding</u>	<u>Standards</u>	<u>Unit Performance Assessment:</u>	<u>R/R Quadrant</u>	
1	W2Ab	<p>Students will read the short story "Ashes" by Susan Beth Pfeffer and demonstrate their literary analysis skills by writing an essay predicting the main character's future actions based on the author's use of literary devices and techniques including foreshadowing, flashback, symbolism, setting, dialogue, and characterization. This writing prompt will result in a multi-paragraph, thesis-driven essay written in MLA format.</p> <p><u>Learning Objective:</u> Students will be able to analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to meaning and develop an expository essay to examine a topic with relevant facts, examples, and details; establishing relationships between ideas and supporting evidence.</p> <p><u>Scoring Guide:</u> Informational/Expository Rubric.</p>	C	
2				
3	RL1A			
7	RL2D			
8	W2Ab			<u>21C Skills</u>
9	W3A			Critical Thinking
10	ITSE 1			Communication

SAMPLE LEARNING PLAN

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant 21st Century Skills:</u>
7	W3A SL2A SL2B	<p>Note: This unit was written based upon the use of whole-class texts, <i>The Pearl</i> & “Flowers for Algernon”. Teachers may choose different shared texts or independently selected texts based on availability and/or student interest. In exercising this discretion, select texts that are rich in symbolism, foreshadowing, flashback, allusion, and archetype characters.</p> <p>Introduction <i>Objective: Students will craft an initial response to an essential question.</i></p> <p>Have students write this timeline in their spiral notebooks: K 1 2 3 4 5 6 7 8 9 10 11 12 <input type="checkbox"/></p> <p>Students should cross of the years of school completed and discuss what goes in the box, meaning what comes after high school. This is essentially what they daydream their life will be like in the future - their purpose. Have students jot down their daydream/purpose and share..</p> <p>Then, discuss the idea that what they do now can either propel them closer toward that purpose or take them further from it; the choice is theirs. One might say they are writing their own personal narrative daily. Have students add what they will do this year that will propel them close to their daydream/purpose. Again, have students share with their table partners.</p> <p>The following strategies can be used to facilitate more inclusive and productive discussions: <u>Think (or Write)/Pair/Share:</u> After students think or write about the discussion topic, they pair up with someone near them and discuss what each has come up with so far. Then all or some of the pairs can share what they have come up with together. <u>Snowball fight:</u> After students write a short response to the question,</p>	Think, Pair, Share	B Communication Critical Thinking

		<p>have everyone crumple up their papers into balls and throw them around the room. This can be repeated a couple of time so that no one has any idea whose paper they have. Make sure everyone picks up one at the end, then unfolds and reads it. Depending on time, either have everyone share or ask for volunteers.</p> <p><u>One Sentence:</u> Go around the room and have each student share one sentence from their response to the question. Depending on the question, you may be able to ask for one word or one phrase of 5 words or less. After everyone shares, you can go back and ask for elaboration.</p> <p><u>Pass Around:</u> Have each student respond to the question in one sentence on a piece of loose leaf. Then have them pass the paper to the person behind them and respond to the previous person’s response. This can be repeated as many times as seems productive. At the end, have them pass it to one last person. Instead of responding, the last person can summarize the discussion. Have some students share the summaries.</p> <p>Have students identify the single most important facet of their purpose/dream and write it either on a group poster or a post-it that will be displayed in the class for this unit. Example. Leave these posted about the room for this unit.</p>		
<p>1 2 3 5 8 9 10 11</p>	<p>RL1A RL1D RL2A RL2D RL3D W3A</p>	<p>Independent Novels for 1st Quarter <i>Objective: Students will read independent novels in 1st quarter and choose one to demonstrate their ability to analyze literature beyond what is completed as a whole group in-class.</i></p> <p>Note: This can be arranged as student-chosen, individual novels or as “book club” novels with pre-selected choices. In a book club model, students are encouraged to meet periodically to discuss their books. In an independent novel format, students should still be afforded in-class time to discuss various aspects of their novel with others in the class.</p> <p>Students will select one of four projects to complete on one independent novel by the end of the quarter. Each of these selections focuses on a deeper understanding of the purpose and meaning of literary elements.</p>	<p>Setting Objectives & Providing Feedback</p> <p>Providing Practice</p>	<p>C</p> <p>Critical Thinking Communication Creativity</p>

	ITSE 2, 5	As students read, encourage them to reach out to their authors via social media, such as Twitter, asking questions or commenting on their novel.		
11	W3Ae ISTE 1 ITSE 3	<p>Working Within Google Classroom <i>Objective: Students will know and be able to use the digital tools available to them this school year in Google Docs.</i></p> <p>Have students complete this Google Classroom Scavenger Hunt to familiarize themselves with the tools available to them throughout the school year.</p>	Providing Practice Cues & Questions	A Communication
11	RL1B ITSE 3	<p>Vocabulary <i>Objective: Students will know the meaning of content-specific vocabulary.</i></p> <p>Review/Introduce literary elements and figurative language vocabulary. Students should be given time to take notes and add their own examples that they pair and share out with a neighbor. If time permits, have students create electronic flashcards of these words using Quizlet or a similar app. Extend vocabulary learning by employing an extension activity, such as:</p> <ul style="list-style-type: none"> • vocab charades • have students create mini lessons to teach vocab to others • have students create non-linguistic posters for words to display • play apples to apples with vocab, having students create situations that align with the word 	Summarize and Notetaking Cooperative Learning Non-linguistic Representations	A Collaborate Communication
1 6	SL1B	<p>Applying Academic Vocabulary To Analyze Literature <i>Objective: Students will draw conclusions, infer, and analyze by citing textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</i></p> <p>Note: This unit was written based upon the use of whole-class texts, <i>The Pearl</i> & “Flowers for Algernon”. Teachers may choose different shared texts or independently selected texts based on availability and/or student interest. In exercising this discretion, select texts that</p>	Summarize and Notetaking	C Communication

<p>1 2 3 6 11</p>	<p>RL1A RL1B RL1C RL1D</p> <p>ITSE 1 ITSE 3</p>	<p>are rich in symbolism, foreshadowing, flashback, allusion, and parallel characters.</p> <p>As a prereading activity, have students watch Soren Palumbo's original R-Word speech and complete a reflection page.</p> <p>Read the short story version of “Flowers for Algernon” by Daniel Keyes on page 182 of the Silver Prentice Hall Literature Book. As students read, provide “turn and talk” opportunities for students to share and discuss what they are reading.</p> <p>Minilessons modeling the use of process of elimination on multiple choice questions and the RACER strategy on constructed response questions should be provided. During reading, students will practice using the RACER strategy and the process-of-elimination.. Allow students to share and check answers with table partners, cueing students to look for evidence and explanations, as well as evidence of the process of elimination. As students work independently, the teacher should be working with those students who still need additional instruction to build a strong foundation in constructed responses, using the RACER strategy.</p>	<p>Cooperative Learning</p> <p>Cues, Questions, & Advanced Organizers.</p> <p>Homework & Practice</p>	<p>Critical Thinking</p>
<p>4</p>	<p>RL3A</p> <p>ITSE 3</p>	<p>Compare and Contrast Different Mediums <i>Objective: Students will analyze the extent to which a filmed production of a story stays faithful to or departs from the text, evaluating the choices made by the director.</i></p> <p>Watch two 15 minute selections (one from the beginning, one from the end) from the movie <i>Flowers for Algernon</i>, starring Matthew Modine. Have students take notes during the movie, noting the similarities and difference between the book and the movie. Have students create their own advanced graphic organizer that illustrates these similarities and differences. This can include written and/or pictorial representations of each medium. Working with a pair and share partner, have each student select three differences and explain why the director may have made these changes. Together, brainstorm several</p>	<p>Identify Similarities and Differences</p> <p>Summarize and Note Taking</p> <p>Nonlinguistic Representations</p> <p>Cooperative Learning</p>	<p>C</p> <p>Collaboration Communication Critical Thinking</p>

		alternate reasons for the changes and rank-order the possible reasons from the most to least likely reasons.		
8 9 11	W3Ac	<p>Workshop Mini-Lessons Using Mentor Sentences <i>Objective: Students will demonstrate a command of the conventions of standard English grammar and usage.</i></p> <p>In order to give direct instruction in grammar that can then be practiced in writing, use mentor sentences as described by Jeff Anderson in <i>Mechanically Inclined</i>. Each day's activity as listed below should be treated as a mini-lesson at the beginning of class. Consider a focus on proper use of commas, semicolons, diverse sentence structure, and strong word choice, as students will soon be writing their own narrative. For additional ideas, review the CCSS Conventions Ladder.</p> <p>Day 1: Put a sentence or sentences demonstrating the concept you are trying to teach on the board and ask students what they notice. Acknowledge all answers but focus on drawing out the concept you are trying to teach. Show the basic pattern the sentence is following after the kids have identified it on their own.</p> <p>Day 2: If appropriate for the concept, show students the same sentence without internal punctuation (commas) and ask what they notice. Use this when it will be obvious to the student that the sentence is hard to understand without the punctuation.</p> <p>Day 3: Have students write their own sentence that mimics one of the mentor sentences and display them both together. Ask students what is the same, what is different, and why the similarities are important.</p> <p>Day 4: Show both the mentor sentence and your imitation of it. Have students write their own imitations. Have them share their sentences with a partner and discuss these questions: What did each change? What didn't change? Why did each keep the parts that he or she kept? Then have some or all of the pairs share out.</p>	<p>Identify Similarities and Differences</p> <p>Homework and Practice</p>	<p>A, B</p> <p>Communication Critical Thinking</p>

		<p>Sometime after Day 1 (It could be already during day 2, or it could be after the students have written their own sentences) Prepare a wall chart depicting the pattern of the sentence you are teaching. Encourage students to bring examples of sentences that fit the pattern from books they are reading.</p>		
5	<p>RL1A RL1B RL1D RL2A RL2C RL2D RL3D</p>	<p>Analyzing Poetry for Understanding & Writing Poetry <i>Objectives: Students will be able to analyze and comprehend poetry independently and proficiently. Students will be able to craft a poem with a coherent style, voice, and theme employing appropriate literary devices.</i></p> <p>Use this packet to review sound devices and figurative language vocabulary before you begin analyzing selected poems. Then, model completing a SIFTTS chart to analyze poetry. This 18-page packet of poems includes key vocabulary, links to content-specific videos, constructed response questions, and opportunities to practice analysis skills.</p> <p>After modeling, allow students to cooperatively work with a partner to highlight the next poem and complete the SIFTTS chart. Have students share out with the class what they highlighted and noted on the SIFTTS chart. Continue to allow students to work cooperatively through the packet, stopping at the writing prompts to produce individual constructed responses.</p> <p>Have students construct their own poem or use one of these strategies. Consider using their “purpose” or dream as discussed at the start of this unit as their topic. Once their poem is complete, students should complete a SIFFTS chart for their own poem. Teachers should publish student poems in school newsletter, school paper, student or class website, or other school-related media.</p>	<p>Cues, questions, & Advanced Organizers</p> <p>Homework & Practice</p> <p>Reinforce Effort & Provide Recognition</p>	<p>C, D</p> <p>Collaboration Communication</p> <p>Creativity</p>
1 11	<p>W2A W3BA ITSE 1 ITSE 6</p>			
		<p>Comprehend and Interpret Literature <i>Objectives: Students will be able to draw conclusions, infer, and analyze by</i></p>		

<p>1 2 3 6 8 9 11</p>	<p>RL1A RL1B RL1D RL2C RL2D</p>	<p><i>citing textual evidence that most strongly supports their claim. Students will be able to analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to the overall meaning.</i></p> <p>Note: This activity is written based upon the use of the whole-class novella <i>The Pearl</i>. Teachers may choose a different text or independently selected texts based on availability and/or student interest. In exercising this discretion, select texts that are rich in symbolism, foreshadowing, flashback, allusion, and archetype characters.</p> <p>Outside of class, students will read <i>The Pearl</i> and answer chapter MC and CR questions as they read. Alternatively, or in addition, have students engage in shoulder-partner discussions over various literary aspects of the novella. Class discussion should focus on the author’s use of literary devices to further the main idea; Particular attention should be given to allusions, motifs, symbolism, foreshadowing, flashback and characterization.</p> <p>Pull strategy groups, as needed, to review literary concepts or selection of best possible evidence as needed for students who need additional instruction.</p>	<p>Cues, questions, & Advanced Organizer</p> <p>Homework and Practice</p>	<p>Communication Collaboration Critical Thinking</p>
<p>1 2 7 8 9 11</p>	<p>RL2B</p>	<p>Writing From A Different, Single Point of View <i>Objectives: Students will be able write a narrative from a different point of view to demonstrate an understanding of how point of view alters a story.</i></p> <p>Have students write from different perspectives, asking students to stand in the shoes of various characters. Have students discuss a single scene from the text from the perspective of several different characters. From <i>The Pearl</i>, have students discuss how Juana, the Priest, the Doctor, and Juan Tomas would have individually reacted to Kino not selling the pearl to the local dealers. How would it affect each character and what would be their immediate concern(s)? After allowing students to discuss, have them write a narrative from one character’s perspective.</p>	<p>Identify Similarities & Differences</p> <p>Cooperative Learning</p>	<p>Communication Collaboration Critical Thinking</p>

<p>1 2 3 8 9 10 11</p>	<p>W2Ab W3Aa, b, c, d</p> <p>ITSE 1 ITSE 2</p>	<p>Literary Analysis Writing Assignment <i>Objective: Students will follow a writing process to produce an original literary analysis.</i></p> <p>As a mini-lesson, introduce/review the five-paragraph, thesis-driven essay in MLA format.</p> <p>Have students read the two possible writing prompts and select one for their essay. Have students use the attached graphic organizer to help outline their thoughts and the structure for their essay.</p> <p>Provide mini-lessons on common essay mistakes, allowing students time to self-check and create their own self-editing checklist they can refer to throughout the year.</p> <p>Provide a mini-lesson on plagiarism and help students create an account on TurnItIn.com. Teachers will need to establish classes and this assignment on TurnItIn.com beforehand. Model for students how to use online, free plagiarism checkers, such as QueText or NoPlag, before turning in their final paper to TurnItIn.com.</p> <p>Workshop conference with students, providing individual feedback for improving essays; In addition, consider using comments in Google docs to provide feedback outside of class time. After this feedback, students should revise and write a final draft. The final draft will be assessed using the Informational/Expository Writing Scoring Guide.</p>	<p>Advanced Organizer</p> <p>Practice</p> <p>Providing Feedback</p>	<p>Communication Critical Thinking</p>
<p>1 2 7 8 9 11</p>	<p>RI1A RI1D RI3C W2Aa W3Aa, b, c, d</p> <p>ITSE 1</p>	<p>Connecting Literature with Informational Text <i>Objective: Students will develop a narrative based upon real events.</i></p> <p>Students will read the article "Giant Pearl Hidden Under Bed for 10 Years" and write a narrative pretending to be the fisherman from the article, explaining what precautions he will take to prevent the pearl from ruining his family and life.</p> <p>Workshop conference with students, providing individual feedback for</p>	<p>Identify Similarities & Differences</p> <p>Practice</p>	<p>Communication Critical Thinking Creativity</p>

		improving narratives. Consider using comments in Google docs to provide feedback outside of class time. After feedback, students should revise and write a final draft.		
1 8 9 11	W3A	Concluding Activity: Return to “What is My Purpose?” Ask students to again reflect upon what their purpose in life is? What is their dream? Ask students to revise their original answer to the essential question from the beginning of the quarter. This time, students should construct a well-written, paragraph answer to this question that they will later include (at the end of the school year) in a letter to their future self.	Practice Cues & Questions	Communication Critical Thinking

UNIT RESOURCES

Teacher Resources:

- Books
 - *The Pearl* by John Steinbeck
 - *The Call of the Wild* by Jack London (an alternate novella or other of your choosing)
 - *Prentice Hall Literature Timeless Voices, Timeless Themes - Silver Edition*
 - *Mechanically Inclined* by Jeff Anderson
 - *The Glamour of Grammar* by Roy Peter Clark
- Short Stories
 - “Flowers for Algernon”
 - “Thank you, Ma’am” (an alternate short story or other of your choosing)
- Movies
 - *Flowers for Algernon* starring Matthew Modine
 - *Charly* (as an alternative to above, earlier adaptation of the story)
- Digital Resources
 - Google Classroom
 - TurnItIn.com
 - Remind
 - Quizlet

Student Resources:

- Books
 - *The Pearl* by John Steinbeck (or alternate novella)
 - An independent novel for 1st quarter (suggested lexile of 1000 or higher)

- o *Prentice Hall Literature Timeless Voices, Timeless Themes - Silver Edition*
- Short Stories
 - o “Flowers for Algernon” (or alternate short story)
- Student writing journals or digital journals
- Student or class website to publish writing
- Apps and Digital Resources
 - o Quizlet
 - o Google Classroom
 - o <https://www.quetext.com/>
 - o <https://noplag.com/free-plagiarism-checker>

Vocabulary:

active voice - writing in which the subject of the sentence performs the action of the verb - *My sister decorated the cake*
 vs. **passive voice** - when the subject receives the action – *The cake was decorated by my sister.*

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

alliteration - the repetition of an initial sound in a line of poetry or in a sentence in prose

allusion - a reference to a person, place, event or thing in history, myth, or another work of literature

analysis - separating a text or structure into its parts to explain how the parts work together to create a specific effect or achieve a purpose

central idea - a main idea in an informational text

cite - to identify the source(s) of information including quotes, facts, statistics, and ideas included in a text

conventions - generally accepted rules for capitalization, punctuation, spelling, grammar, and usage in English

delineate - describe or list with detail and precision

dialect - the written expression of spoken language by the people of a particular place, time, or social group

regional dialect: spoken in a specific geographic region

social dialect: spoken by members of a specific social group or class

dialogue - discussion between two or more people

diction - word choices made by a writer

draft - a step in the writing process in which the writer takes the seed planted during prewriting and begins to grow the text in the form the writer envisions. During the drafting process, the writer composes freely with a focus on developing the content of the writing.

dramatic license - altering a real or previously told story or event into a new rendition

editing/proofreading - a step in the writing process in which the writer polishes the piece of writing, taking into account the needs of the reading audience. The writer edits for the conventions of spelling, grammar, punctuation, capitalization, etc. The focus is on the final product.

elegy - a formal poem about death or another solemn subject-matter

ellipsis points ... - punctuation used to indicate an ellipsis

ellipsis - the omission of word(s) or phrase(s) that are unnecessary

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

figurative language - word or phrase not intended literally; it is used for comparison, emphasis, clarity, or freshness of thought which may include, but are not limited to: adage, euphemism, hyperbole, idiom, metaphor, oxymoron, paradox, personification, pun, and simile

figurative meaning - non-literal meaning of a word or phrase; usually involves figurative language

first person - a point-of-view in which the narrator participating in the action tells the story

flashback - literary technique in which the author presents information that happened before the current events, sometimes presented as a memory

flat character - a character who generally embodies a single quality or trait and who does not develop or grow through the course of the story

foreshadowing - literary technique in which the author provides hints about future events

formal style - a style of writing that is less personal and more objective

genre - categories used to classify text; which may include, but are not limited to: fiction, nonfiction, poetry, drama, informational, fable, folktale, graphic novel, literary nonfiction, memoir

hyperbole - literary technique in which exaggeration is used to convey meaning (e.g. I've told you a million times.)

idiom - term or phrase whose meaning cannot be deduced from the literal definition and the arrangement of its parts, but refers instead to a figurative meaning that is known only through common use (e.g., —I am pulling your leg. or —You're skating on thin ice.)

inference - combining what you read, with prior knowledge, to come to a conclusion

informational text - text designed to convey facts; may employ techniques such as lists, graphs, and charts

informative/explanatory - type of writing which conveys information accurately or which explains a concept or situation

irony - literary technique that contrasts reality with expectations

- situational irony involves an occurrence that contradicts expectations
- verbal irony occurs when a writer or speaker says one thing but means the opposite
- dramatic irony occurs when a character in a narrative or drama is unaware of something the reader or audience knows

jargon - the specialized language or vocabulary of a particular group or profession

juxtaposition - placing two elements side-by-side to present a comparison or contrast

literary techniques - techniques used in writing which are intended to create a special effect or feeling, which may include, but are not limited to: figurative language, flashback, foreshadowing, irony, jargon, dialect, imagery, oxymoron, paradox, personification, satire, slang, and symbolism

mentor text - text used as an example of quality writing; a published piece of writing a teacher uses during a lesson to teach a skill or motivate the students to imitate the skill or style of the author

metaphor - literary technique that makes a direct comparison between two things in different classes, such as love and a rose or happiness and a blue sky; a comparison that does not use the connective words like or as (e.g., The fog came on little cat feet)

meter - the pattern of stressed and unstressed syllables in a line of poetry

metonymy - referring to a larger concept or object by an object that is closely associated with it

(e.g. “all this land belongs to the crown” or “the power of the pen is mighty”)

mood

--in literature—a feeling created in the reader which is evoked through diction, syntax, and conventions in the text (e.g., joyful, melancholy)

--in grammar— verb forms used to indicate the speaker’s attitude toward a fact or likelihood of an expressed condition or action e.g., indicative, imperative, subjunctive

motif - a recurring element in literature

multimedia -the combined use of several media (e.g., internet, video, audio, textual, graphic)

narrative - writing that conveys a story

narrator - the person telling a story; narrative viewpoints include first person, third-person omniscient, third-person limited

nuance - subtle differences or shades of meaning

organization - an approach to organizing the ideas and specifics in a text; examples include definition, classification, compare/contrast, cause/effect,chronological

oxymoron - a figure of speech in which incompatible or contradictory terms appear side by side, (e.g. jumbo shrimp)

paradox - a statement or proposition that seems self-contradictory but expresses a truth

parallel structure - deliberate repetition of words or patterns of words to create an effect

personification - literary technique in which a non-human thing (e.g., animal, plant, object, natural force, emotion, idea) is endowed with human senses, characteristics, and qualities (e.g., the tree danced in the wind)

perspective - position from which something is considered or evaluated; standpoint

plagiarism - presenting someone else’s work or ideas as your own

plot - the main events of a play, novel, movie or similar work, devised and presented by the writer as an interrelated sequence of events; five basic elements: exposition, rising action, climax, falling action, and resolution/denouement

point-of-view - chiefly in literary texts, the narrative point of view (as in first or third person narration); more broadly, the position or perspective conveyed or represented by an author, narrator, speaker, or character

pre-writing/planning - a step in the writing process of gathering ideas; may be accomplished through sketching and/or jotting notes, utilizing a graphic organizer to organize thoughts, or getting impressions down in writing

primary source - original materials not filtered through interpretation or evaluation

production/publishing - a step in the writing process in which the writer composes the text and presents it to the intended audience.

prose - ordinary speech or writing without metrical structure

pun - a play on two words similar in sound but different in meaning

quote - to restate, word for word, a portion of a text; a written quote requires quotation marks and a cited source

reflection - to think about and write or speak one's views in response to a text, presentation, or experience

resolution (or denouement) - a conclusion that resolves the conflicts or issues presented in a text

revising - a part of writing and preparing presentations concerned chiefly with a strengthening and reworking of the content of a text relative to task, purpose, and audience; the author makes decisions regarding the quality of the text such as a strong beginning, middle, and end; word choice; sentence structure; voice; and the deletion of unnecessary words, phrases, or sections of the writing. Revising includes adding, deleting, or changing parts of the text.

rhyme - repetition of an identical or similarly accented sound found at the middle and end of words

rhythm - sound device characterized by the musical quality created by a pattern of stressed and unstressed syllables

round character - a character who demonstrates complexity, who typically grows or develops through the story

satire - literary technique that expresses a critical attitude with humor

scene - division of a drama or film, usually representing what passes between certain of the actors in one place or setting

script - written version of a drama or film used in preparing for a performance

sensory language - language that appeals to the five senses and evokes images of how something looks, sounds, feels, tastes or smells - imagery

setting - geographic location and time period of a story

simile - literary technique in which two unlike things in different classes are compared, using the words like or as (e.g., Ice is smooth as glass.)

soliloquy - a speech in which a character, alone on stage, reveals his or her thoughts

sonnet - a lyric poem consisting of 14 lines, usually written in iambic pentameter

stanza - division of a poem consisting of a series of lines arranged together

style - a speaker or writer's particular use of language; manner of expression. A formal style uses standard formal English.

summary - an objective restatement of the essential ideas or major points in a text

symbol - an object that is used to represent something else, usually a larger idea or concept

synecdoche - using one part of an object to refer to the entire object (e.g. wheels to refer to a car or

syntax - the structure and arrangement of words, phrases, clauses, or sentences to convey meaning or have effect

synthesize - integrate a number of ideas, pieces of information, or data into a coherent whole

text features - parts, other than the body of the text, that designate special features (e.g., front cover, back cover, title page, headings, tables of contents glossaries, electronic menus, icons, captions, bold print, subheadings, indexes, key words, sidebars, hyperlinks)

text structure - framework, organization or overall design of a work; examples include, but are not limited to: compare/contrast, cause/effect, chronological, problem/solution

text types/writing types

The Missouri Learning Standards identify three types of writing:

--**argument**- a reasoned, logical way of demonstrating that the writer's position, belief, or conclusion is valid.

--**expository** - conveys information accurately; includes, but is not limited to: literary analyses, scientific and historical reports, summaries, memos, reports, applications, and résumés.

--**narrative** - conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, describe, instruct, persuade, or entertain.

textual evidence - specific support found in a text; see evidence

theme - the central idea of a work

thesis - the major claim or position taken by a writer or speaker

tone - a writer or speaker's attitude toward the material or audience

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

understatement - presenting something as less important than it actually is

verse - single line of poetry

voice - distinctive tone or style of a particular writer; a reflection of the personality of the writer

Content Area: ELA	Course: Pre-AP ELA 8	UNIT 2: What defines truth? (Argumentative Writing)
Unit 2: What defines truth? (Argumentative Writing) By the end of the unit, students will: <ul style="list-style-type: none"> ● Engage in readers'/writers' workshop on an ongoing basis. ● Effectively participate in collaborative discussions in order to extend their learning. ● Craft a well-written argument, using credible evidence, logic, and reasoning, complete with rebuttals to counterarguments. ● Understand and analyze the arguments of others, questioning the validity of evidence and flaws in logic to craft counter-arguments. 		Unit Timeline: 9 Weeks

DESIRED RESULTS
Transfer Goal - Students will effectively read, write, and speak English to clearly communicate, comprehend, analyze, and problem solve as culturally literate, collaborative members of society.

Understandings – Students will understand that...

1. English Language Arts involves reading, writing, and oral communication, working both independently and collaboratively.
2. Texts have both explicit and inferential meanings.
3. A text's central idea is conveyed through claims, evidence, examples, logic, and/or reasoning.
4. An author's purpose and audience determines the choice of style and craft.
5. A text's structure and features can contribute to the development of theme, setting, and plot in fiction, and ideas in informational literature.
6. Words and phrases can have a figurative or connotative meaning that affect the meaning or tone of the writing based on context.
7. Researchers gather information from multiple, credible sources while avoiding plagiarism.
8. Writers use conventions to create meaning and clarify ideas.
9. Academic essays adhere to a specific format (MLA, APA, Chicago Style) and present a clear analysis of a thesis statement or claim, citing the most relevant evidence and giving credit to original text sources.
10. Digital tools facilitate exploration, research, composition, creation, and publishing of texts and presentations, either individually or collaboratively.
11. Writers use persuasive techniques and logical fallacies to build strong arguments and counter-arguments for their readers.

Essential Questions: *Students will keep considering...*

- What is truth? What defines truth? Can truth be altered?

Students Will Know...	Standard	Students Will Be Able to ...
Reading Literature		Reading Literature
How to analyze literature and support a claim using the best possible evidence from the text.	RL1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Authors use diction to convey specific moods and create an intentional effect for the reader.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.
All literature has a central idea or theme; the central idea or theme should included in a summary of the text.	RL1D	Using appropriate text, determine the theme(s) of a text and analyze its development over the course of a text; provide an objective summary of the text.
Author's are intentional about the form and structure of a text.	RL2A	Analyze how an author's choice concerning the text's form or overall structure contributes to its meaning.
Authors use specific word choice and sentence structure to convey meaning and tone.	RL2C	Analyze how specific word choices and sentence structures contribute to meaning and tone.
Authors purposefully employ literary devices to propel their stories forward and convey the central idea or theme.	RL2D	Analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to meaning.
Themes in literature often provide insight into history or modern society.	RL3C	Explain how themes reflect historical and/or cultural contexts.
How to independently comprehend literature regardless of form.	RL3D	Read and comprehend literature, including stories, dramas, and poems, independently and proficiently.
Reading Informational Texts		Reading Informational Texts

How to analyze informational text and support a claim using the best possible evidence from the text.	RI1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Word choice is intentional by the author, and strong readers are able to discern the meaning of unknown words, as well as their effect on the overall meaning of the text.	RI1B	Determine the meaning or words and phrases as they are used in a text, including figurative, connotative, and content-specific meanings using context, affixes, or reference materials.
Text features, such as charts, diagrams, pictures, video links, and sidebars, add meaning to a text.	RI1C	Interpret visual elements of a text including those from different media and draw conclusions from them (when applicable).
Informational texts have a central idea; the central idea should be included in a summary of the text.	RI1D	Explain the central/main idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
Authors are intentional about the form and structure of a text.	RI2A	Analyze how an author's choice concerning a text's organization or overall structure contributes to meaning.
Strong arguments have counter-arguments with rebuttals.	RI2B	Analyze how the author acknowledges and responds to conflicting evidence or points of view in a text.
Authors use specific word choice and sentence structure to convey meaning and tone.	RI2C	Analyze how word choice and sentence structure contributes to meaning and tone.
Strong readers will analyze arguments, while reading, questioning the validity of the claim, arguments, and evidence.	RI2D	Evaluate an author's argument, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
Different mediums create meaning in different ways.	RI3A	Compare and contrast information presented in different mediums and analyze how the techniques unique to each medium contribute to meaning.
Information should be judged carefully and compared with information from other sources because information	RI3B	Analyze two or more texts that provide conflicting information on the same topic, and identify where the texts disagree on matter of fact or interpretation.

appearing in a text does not mean it is accurate		
Central ideas of informational texts often provide insight and clarification into our history or modern society.	RI3C	Explain how the central idea of text reflects historical and/or cultural contexts.
How to independently read and analyze informational text regardless of form.	RI3D	Read and comprehend informational text independently and proficiently.
Writing		Writing
How to approach a writing task as a credible researcher and original, academic writer.	W1A	Conduct research to answer a question, gather relevant, credible sources, print and digital; integrate information using a standard citation system. Gather relevant information from multiple print and digital sources, using search terms effectively; assessing the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
A strong argument is crafted from a specific claim that is supported with relevant evidence and includes a rebuttal that answers counterclaims.	W2Ac	Develop argumentative writing by introducing and supporting a claim with clear reasons and relevant evidence, acknowledging counterclaims, and establishing relationships between claims and supporting evidence.
The necessity of accuracy writing and how it impacts audiences.	W3A	Review, revise, and edit writing with consideration for the task, purpose, and audience.
Written pieces regardless if fiction or non-fiction must maintain the clear focus of the topic which may include deletion or inclusion of information.	W3Aa	Organization and content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Add or delete content and change organization to achieve the writer's purpose.
Word choice and sentence structure are intentional and help to convey the central idea or theme.	W3Ab	Word choice, syntax, and style: Choose precise language and make syntactical choices appropriate for the style, task, and audience

Proper use of conventions will add clarity and meaning to their writing.	W3Ac	Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage, including spelling and punctuation
Transitions help a reader connect ideas and understand a sequence of events.	W3Ad	Use a variety of appropriate transitions to clarify relationships, connect ideas and claims, and signal time shifts
Use online resources, programs, and apps to create and publish written work individually and collaboratively.	W3Ae	Use technology, including the Internet, to produce and publish writing, present the relationships between information and ideas efficiently, and interact and collaborate with others
Speaking and Listening		Speaking and Listening
Clear and productive conversations are necessary to make decisions and complete tasks.	SL1A	Follow rules for collegial discussions and decision-making, track progress towards goals and deadlines, and define individual roles as needed.
Evaluating and building verbal arguments involves assessing logic, reasoning, and evidence.	SL1B	Delineate a speaker’s argument and claims, evaluating reasoning and sufficiency of evidence in order to pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.
Listen to new information presented and, when required, respond with their reaction and ideas.	SL1C	Acknowledge new information expressed by others including those presented in diverse media and, when warranted, qualify or justify their own views in light of this new evidence.
Public speaking should be done with intention and awareness of the spoken language.	SL2A	Speak audibly and to the point, using conventions of language as appropriate to the task, purpose, and audience when presenting including volume, clear articulation, and accurate pronunciation at an understandable pace.
Physical actions and body language contribute to the message a speaker is giving.	SL2B	Make consistent eye contact with a range of listeners when speaking, effective gestures to communicate a clear viewpoint and engage listeners.
Craft an engaging and credible presentation appropriate	SL2C	Plan and deliver appropriate presentations based on the task,

for the task, audience, and purpose.		audience, and purpose integrating multimedia into presentations to clarify information, strengthen claims and evidence, and add interest.
Technology Standards		Technology Standards
Technology gives students the opportunity to take a more active role in their education.	1	Students leverage technology to take an active role in choosing achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
Using technology in the digital word comes with certain rights and responsibilities.	2	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
Getting the most out of digital resources requires critically evaluating them.	3	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.
Technology affords students many tools to express themselves and they should choose the appropriate	6	Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, tyles, formats, and digital media appropriate to their goals.

EVIDENCE of LEARNING			
<u>Understandings</u>	<u>Standards</u>	<u>Unit 2 Performance Assessment:</u>	
1 7 8 9 10 11	W2Ac RI1A RI1D RI2D RI3A RI3B W1A	Performance Task: A concussion is a brain injury that disrupts normal brain function. Recently, parents have become concerned that student athletes are at a greater risk for experiencing concussions in high school contact sports, such as football, soccer, and wrestling. In this performance event , students will take on the role as hired advisor to FHSD to research and compose a powerful recommendation as to whether contact sports should continue. This report will be based on evidence, reasoning, and logic and will refute what critics may say. The final report will be written in MLA format including in-text citations, using this template . Students will choose to publish their final report by sharing it with a coach, teammate, PE teacher, parent, Athletic Director, or the school board for feedback.	D Critical Thinking Communication

	<p>W3A</p> <p>ITSE 1</p> <p>ITSE 2</p> <p>ITSE 3</p> <p>ITSE 6</p>	<p>Learning Objective: Students will be able to develop argumentative writing by introducing and supporting a claim with clear reasons and relevant evidence, acknowledging counterclaims, and establishing relationships between claims and supporting evidence.</p> <p>Scoring Guide: Argumentative Writing Rubric.</p>	
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SAMPLE LEARNING PLAN				
Understanding	Standards	Major Learning Activities:	Instructional Strategy:	R/R Quadrant/21C Skills
<p>1</p> <p>2</p> <p>3</p> <p>5</p> <p>8</p> <p>9</p> <p>10</p> <p>11</p>	<p>RL1A</p> <p>RL1D</p> <p>RL2A</p> <p>RL2D</p> <p>RL3D</p> <p>W3A</p> <p>ITSE 1</p> <p>ITSE 2</p> <p>ITSE 6</p>	<p>Independent Novels for 2nd Quarter</p> <p><i>Objective: Students will read independent novels for 2nd quarter and choose one to demonstrate their ability to craft an argument beyond what is completed as a whole group in-class.</i></p> <p>Note: This can be arranged as student-chosen, individual novels or as “book club” novels with pre-selected choices. In a book club model, students are encouraged to meet periodically to discuss their books. In an independent novel format, students should still be afforded in-class time to discuss various aspects of their novel with others in the class. Encourage students to reach out to their authors using social media, such as Twitter, to ask questions or comment on the novel they are reading.</p> <p>Students will select one of 4 projects to complete by the end of the quarter. Each of these selections focuses on a deeper understanding of argumentation..</p>	<p>Setting Objectives & Providing Feedback</p> <p>Providing Practice</p>	<p>C</p> <p>Critical Thinking</p> <p>Communication</p> <p>Creativity</p>
		<p>Note: This unit was written based upon the use of whole-class novel <i>Fahrenheit 451</i>. Teachers may choose a different novel or independently selected texts based on availability and/or student interest. In exercising this discretion, select texts that are rich in argumentation and logical fallacies.</p> <p>Introduction:</p>		

1 11	RI1D SL1A SL1B	<p><i>Objective: Students will begin to look for flaws in both logic and arguments.</i></p> <p>Have students complete a gallery walk of flawed arguments, noting what is wrong with each argument. Have them discuss their findings as a group.</p> <p>Consider using this same gallery walk activity later, having students identify the logical fallacy being employed and write their own mini-argument, using that same logical fallacy.</p>	Cooperative Learning	C Critical Thinking Communication
1 10 11	RI1B RI1C RI1D RI2D SL1A SL1B ITSE 2,3	<p><u>Vocabulary</u> <i>Objective: Students will determine the meaning of content-specific words and phrases.</i></p> <p>Use this presentation to introduce students to persuasive techniques and logical fallacies. Students should be encouraged to take notes and create vocabulary cards, using the Quizlet app on their phones or laptops. To reinforce these terms, here are several review activities:</p> <ul style="list-style-type: none"> Working in groups of 2, provide students magazine ads and ask them to complete a Persuasive Techniques in Ads Checklist page for each. Working in groups of 2 students, provide students copies of 3 letters. Have them identify the primary persuasive technique used in each. Discuss the idea of how powerful a letter would be if it drew upon all three persuasive techniques of ethos, pathos, and logos. Watch commercials and have students talk in small groups to determine the persuasive techniques used and the efficacy of each. 	Cues, Questions, and Advanced Organizers Summarizin g and Note Taking Cooperative Learning Homework and Practice	A, C Critical Thinking Communication Collaboration
		<p>Creating a Persuasive Commercial <i>Objective: Students will plan and deliver a presentation based on the task,</i></p>		

	<p>SL2A SL2B SL2C</p> <p>ITSE 1 ITSE 2 ITSE 6</p>	<p><i>audience, and purpose integrating multimedia into presentations to clarify information, strengthen claims and evidence, and add interest.</i></p> <p>Sell Your Stuff Using the persuasive techniques learned, students will create an original commercial to sell an item they bring from home; students will present their commercials to the class either “live” or via video.</p> <p>Confer with students during the writing process of their commercials to ensure the effective use of persuasive techniques.</p>	<p>Homework & Practice</p> <p>Advanced Organizer</p>	<p>B,D</p> <p>Creativity Communication Critical Thinking</p>
<p>1 3 10 11</p>	<p>RI1A RI1B RI1D RI2B RI2D RI3C RI3D</p> <p>ITSE 1 ITSE 2</p>	<p>Looking at Claims, Evidence, Reasoning, and Counter-Arguments <i>Objectives: Students will explain the central/main idea of a text and analyze its development over the course of a text; provide an objective summary of the text. Students will evaluate an author’s argument, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.</i></p> <p>Power of Print in a Digital World Students will independently read the article, having students annotate on paper or electronically with comments/notes. After discussing this article with their shoulder partner, students will complete this chart, delineating the claim, evidence, reasoning, and counterargument. Then, have students write an objective summary of the text. As a final step, students will reflect on this article and how it relates to their personal learning.</p>	<p>Think, Pair, & Share</p> <p>Collaborative Learning</p>	<p>A, C</p> <p>Critical Thinking Communication Collaboration</p>
<p>1</p>	<p>RI1A</p>	<p>Analyzing Written Arguments <i>Objectives: Students will explain the central/main idea of a text and analyze its development over the course of a text; provide an objective summary of the text. Students will evaluate an author’s argument, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.</i></p> <p>“I Am Very Real” by Kurt Vonnegut</p>		

<p>3 10 11</p>	<p>RI1D RI2A RI2B RI2C RI2D RI3D SL1A</p>	<p>Students will independently read Kurt Vonnegut’s letter and answer the assessment questions in Common Lit. (Note: Teachers can establish classes in Commit Lit online allowing student a digitally interactive experience or, alternatively, use this PDF version.) Have students discuss in small groups the answers to these questions, or have students journal on the questions and use one of the strategies below to facilitate more inclusive and productive discussions.</p> <p><u>Think (or Write)/Pair/Share</u>: After students think or write about the discussion topic, they pair up with someone near them and discuss what each has come up with so far. Then all or some of the pairs can share what they have come up with together.</p> <p><u>Snowball fight</u>: After students write a short response to the question, have everyone crumple up their papers into balls and throw them around the room. This can be repeated a couple of time so that no one has any idea whose paper they have. Make sure everyone picks up one at the end, then unfolds and reads it. Depending on time, either have everyone share or ask for volunteers.</p> <p><u>One Sentence</u>: Go around the room and have each student share one sentence from their response to the question. Depending on the question, you may be able to ask for one word or one phrase of 5 words or less. After everyone shares, you can go back and ask for elaboration.</p> <p><u>Pass Around</u>: Have each student respond to the question in one sentence on a piece of loose leaf. Then have them pass the paper to the person behind them and respond to the previous person’s response. This can be repeated as many times as seems productive. At the end, have them pass it to one last person. Instead of responding, the last person can summarize the discussion. Have some students share the summaries.</p>	<p>Think, Pair, & Share</p> <p>Cooperative Learning</p>	<p>A, C</p> <p>Critical Thinking Communication Collaboration</p>
<p>1 3 10 11</p>	<p>SL1B SL1C RI1C ITSE 1 ITSE 2 ITSE 3</p>	<p>Analyzing Oral Arguments <i>Objectives: Delineate a speaker’s argument and claims, evaluating reasoning and sufficiency of evidence.</i></p> <p>Watch Sherry Turkle “Connected, But Alone?” Ted Talk and complete a Big Ideas reflection page. Discuss the idea that technology can both bring people together and push them apart.</p>	<p>Summarizing & Note Taking</p>	<p>A, B</p> <p>Critical Thinking</p>

			Advanced Organizers	
		<p>Analyzing Arguments in Literature <i>Objectives: Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says. Evaluate an author's argument, assessing whether the reasoning is sound and the evidence is relevant and sufficient.</i></p>		
1 2 10	SL1B SL1C RI1C	<p>Fahrenheit 451 As a pre-reading activity, have students watch an interview with Ray Bradbury and complete a reflection page.</p>	Advanced Organizer	Communication Critical Thinking
1 2 3 4 5 6	<p>RL1A RL1B RL1D RL2C RL2D RL3C RL3D</p> <p>W2AC</p> <p>SL1A SL1C SL2A SL2B</p> <p>ITSE 1</p>	<p>As students independently read, consider using these resources/activities:</p> <ul style="list-style-type: none"> Have students create their own padlet canvas of the most interesting quotes from the novel for them (and what they mean). Encourage them to comment on each and connect the quotes/ideas in meaningful ways. Here is an example. Have students share their padlets with peers for comments and reactions. 90 multiple-choice, critical-thinking questions are available in the Applied Practice in <i>Fahrenheit 451</i> Resource Guide. Have students periodically complete in-class, timed argumentative essays. Here are examples to draw upon. Students should participate in a fish-bowl class discussion on the novel or Socratic seminar. Students can generate their own questions or use these. Here is a model to help students formulate open-ended, closed-ended, and author's craft questions. 	<p>Summarize and Note Taking</p> <p>Homework and Practice</p> <p>Cooperative Learning</p> <p>Cues, questions, & Advanced Organizers</p>	<p>A, C</p> <p>Communication Critical Thinking Collaboration</p>
1	RI1A	<p>Crafting a Written Argument <i>Objectives: Evaluate an author's argument, assessing whether the reasoning is</i></p>		

3 7 8 9 10 11	RI1C RI2B RI2D RI3B RI3D W1A W2Ac W3A ITSE 1 ITSE 2 ITSE 3	<p><i>sound and the evidence is relevant and sufficient. Read and comprehend informational texts independently. Follow a writing process to produce a clear and coherent argumentative essay with clear reasoning, relevant evidence, and a counterclaim with rebuttal.</i></p> <p>Once students have read Fahrenheit 451, they will craft their own argumentative essay on the role of technology in relationships. For students that require additional scaffolding with outlining their essay, use this advanced graphic organizer.</p> <p>Confer with students individually and in small groups to revise and refine argumentative essays. Provide daily mini-lessons on conventions, grammar, citations, transitions, introductions, conclusions, and works cited pages.</p>	Summarize and Note Taking Homework and Practice Advanced Organizers	A, B, C Communication Critical Thinking
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UNIT RESOURCES

Teacher Resources:

- *Novel*
 - *Fahrenheit 451* by Ray Bradbury (or alternate novel of your choosing that aligns with unit objectives)
- *Texts:*
 - *“Power of Print in a Digital World”* magazine article
 - *“I Am Very Real”* letter by Kurt Vonnegut
- *Videos*
 - Sherry Turkle TED Talk “Connected, But Alone?”
 - Big Read’s interview with Ray Bradbury
- *Journals*
- *Various Exemplar Magazine Ads and Commercials*
- *Resources*
 - *Applied Practice 2016 Resource Guide to Fahrenheit 451*

Student Resources:

- *Novel*
 - *Fahrenheit 451* by Ray Bradbury

- *Texts:*
 - *“Power of Print in a Digital World” magazine article*
 - *“I Am Very Real” letter by Kurt Vonnegut*
- *Videos*
 - Sherry Turkle TED Talk “Connected, But Alone?”
 - Big Read’s interview with Ray Bradbury
- *Journals*

Vocabulary:

Active voice – writing in which the subject of the sentence performs the action of the verb

Ad Hominem - “To the man”. An argument attacking an individual’s character rather than his or her position on an issue.

Allusion – a reference to a person, place, event or thing in history, myth, or another work of literature

Analogy - an expression showing similarities between two things. (analogies show relationships. For example, “explain how the relationship between thermometer and temperature is similar to the relationship between odometer and distance.” Analogies take the printed form a:b :: c:d and are read “a is to b as c is to d.”)

Argument- a claim supported by reasons, facts and details; arguments have various structures, but all are based in an initial claim developed through logic

Audience- the persons reached by a book, radio or television broadcast, etc.; public: some works of music have a wide and varied audience.

Bandwagon - using peer pressure or “join the crowd” to get others to agree with your ideas

Bias - an unfair preference for or against something based on personal views.

Central idea - a main idea in an informational text

Citation- a reference which documents the source of a quote, fact, or idea:
 - parenthetical citations are used internally in texts following the information
 -bibliographic citations are used at the end of texts in lists of works cited

Cite - to identify the source of information, including quotes, facts, statistics, and ideas included in a text

Claim- an assertion of the truth of something, typically considered as disputed or in doubt

Connotation - attitude and emotional feelings associated with a word or idea

Counter-Argument - a statement made against the argument

Credible Source - a source document that can be believed; a source the reader can trust.

Denotation - a word's literal or dictionary meaning

Ethos - an argument built on authority, such as statistics, facts, data, or an expert.

Evidence - facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

Exaggeration - to expand something beyond the truth

Fallacy - something that is believed to be true, but is not true

Figurative Language - word or phrase not intended literally; it is used for comparison, emphasis, clarity, or freshness of thought which may include, but are not limited to: • adage • euphemism • hyperbole • idiom • metaphor • oxymoron • paradox • personification • pun • simile • symbol

Glittering Generalities - using vague words to express a positive emotion without actually promising anything or addressing the problem.

Hyperbole - literary technique in which exaggeration is used to convey meaning (e.g., "i've told you a million times.")

Inference - a conclusion about the unknown, based on the known

Loaded Term - eliciting an emotional response beyond the literal meaning of words to persuade others to adopt a point of view

Logical Fallacies (or Rhetorical Fallacies) - used in a debate to mislead or distract people from the real argument

Logos - an argument built on logic, common sense, or reasoning.

Non Sequitur - "does not follow" - an inference that does not follow logically from the premises

Pathos - an argument built on an emotional appeal

Passive voice - writing in which the subject of the sentence receives the action of the verb

Perspective - position from which something is considered or evaluated; standpoint

Persuasion - speaking or writing to get an audience to agree with you.

Plagiarism - presenting someone else's work or ideas as your own

Plain Folks Appeal - suggesting that something is a good value or practical for ordinary people.

Propaganda - information, ideas, or rumors deliberately spread widely to help or harm a person, group, [movement](#), institution, nation, etc.

Purpose- the reason for which something is presented: to explain or inform, to entertain, to describe, or to argue

Rhetoric - the art of presenting ideas in a clear, effective, and persuasive manner

Repetition - Using a keyword or phrase over and over again so that it becomes embedded in the audience's mind.

Stereotype - an oversimplified prejudice, opinion, or judgment to categorize a group of people

Testimonial - using a famous person to endorse a product or idea.

Theme - the abstract concept explored in a literary work; underlying or implicit meaning, concept, or message in a text. In the ccss at lower grades, central message refers to main point or essence of the text.

Transfer - tries to make an audience associate feelings from one thing to another

Viewpoint -an attitude of mind, or the circumstances of an individual that conduce to such an attitude

Content Area: ELA	Course: Pre-AP ELA 8	UNIT 3: What defines reality? (Narrative)
Unit 3: What defines reality? (Narrative) By the end of the unit, students will: <ul style="list-style-type: none"> ● Engage in readers’/writers’ workshop on an ongoing basis. ● Effectively participate in collaborative discussions in order to extend their learning. ● Craft a well-written narrative of a specific story from a specific point-of-view. ● Understand and analyze how and why authors choose which point-of-view to tell a story in. 		Unit Timeline: 8 to 9 Weeks

DESIRED RESULTS

Transfer Goal - Students will effectively read, write, and speak English to clearly communicate, comprehend, analyze, and problem solve as culturally literate, collaborative members of society.

Understandings – Students will understand that... (Big Ideas)

1. English Language Arts involves reading, writing, and working both independently and collaboratively.
2. Texts have both explicit and inferential meanings.
3. A text's tone and mood is controlled by word choice, sentence structure and figurative language.
4. Adapting a text for film or live production necessitates changes to fit the new media.
5. An author's choice of point of view affects mood, tone, and theme.
6. Constructed responses to literary questions use a reliable strategy that guides the citation and explanation of textual evidence.
7. Author's choose which events of a narrative to include to create interest, suspense, curiosity and satisfaction in their readers.
8. Words and phrases can have a figurative or connotative meaning that affect the meaning or tone of the writing based on context.
9. Written formal papers use a citation style (such as MLA, APA, Chicago), while avoiding plagiarism.
10. Writers use conventions to create meaning and clarify ideas.
11. Digital tools facilitate exploration, research, composition, creation, and publishing of texts and presentations, either individually or collaboratively.

Essential Questions: Students will keep considering...

- What defines reality?

Students Will Know...	Standard	Students Will Be Able to ...
Reading Literature		Reading Literature
How to analyze literature and support a claim using the best possible evidence from the text.	RL1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Authors use diction to convey specific moods and create an intentional effect for the reader.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.
All literature has a central idea or theme; the central idea or theme should included in a summary of the	RL1D	Using appropriate text, determine the theme(s) of a text and analyze its development over the course of a text; provide an objective summary of the text.

text.		
Different perspectives will often lead to different understandings of situations.	RL2B	Analyze how differences in the points of view of the characters and the audience or reader create dramatic irony.
Authors use specific word choice and sentence structure to convey meaning and tone.	RL2C	Analyze how specific word choices and sentence structures contribute to meaning and tone.
Authors purposefully employ literary devices to propel their stories forward and convey the central idea or theme.	RL2D	Analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to meaning.
Producers often change a story or its elements to fit a new art form and its intended audience.	RL3A	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
How to independently comprehend literature regardless of form.	RL3D	Read and comprehend literature, including stories, dramas, and poems, independently and proficiently.
Reading Informational Texts		Reading Informational Texts
Different mediums create meaning in different ways.	RI3A	Compare and contrast information presented in different mediums and analyze how the techniques unique to each medium contribute to meaning.
Information should be judged carefully and compared with information from other sources because information appearing in a text does not mean it is accurate	RI3B	Analyze two or more texts that provide conflicting information on the same topic, and identify where the texts disagree on matter of fact or interpretation.
Writing		Writing
How to clearly write for a variety of tasks, purposes, and audiences.	W2A	Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose, and audience; develop writing with narrative, expository, and argumentative techniques.
How real and imagined experiences can be relayed through the use of characterization, point of view, sequential events, and detailed descriptions.	W2Aa	Narrative: Develop narratives including poems about real or imagined experiences which establish and maintain a consistent point of view and include clearly identified characters,

		well-structured event sequences, narrative techniques, and relevant descriptive details
Expository writing examines a topic through relevant facts, examples and details.	W2Ab	Expository: Develop informative/explanatory writing to examine a topic with relevant facts, examples, and details; establish relationships between ideas and supporting evidence
	W2Ac	Argumentative: Develop argumentative writing by introducing and supporting a claim with clear reasons and relevant evidence, acknowledging counterclaims, and establishing relationships between claims and supporting evidence
The necessity of accuracy writing and how it impacts audiences.	W3A	Review, revise, and edit writing with consideration for the task, purpose, and audience.
Written pieces regardless if fiction or non-fiction must maintain the clear focus of the topic which may include deletion or inclusion of information.	W3Aa	Organization and content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Add or delete content and change organization to achieve the writer's purpose.
Word choice and sentence structure are intentional and help to convey the central idea or theme.	W3Ab	Word choice, syntax, and style: Choose precise language and make syntactical choices appropriate for the style, task, and audience
Proper use of conventions will add clarity and meaning to their writing.	W3Ac	Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage, including spelling and punctuation
Transitions help a reader connect ideas and understand a sequence of events.	W3Ad	Use a variety of appropriate transitions to clarify relationships, connect ideas and claims, and signal time shifts
Use online resources, programs, and apps to create and publish written work individually and collaboratively.	W3Ae	Use technology, including the Internet, to produce and publish writing, present the relationships between information and ideas efficiently, and interact and collaborate with others
Speaking and Listening		Speaking and Listening

Following rules and formats is important to having productive discussions and group decisions.	SL1A	Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
Technology Standards		Technology Standards
Technology gives students the opportunity to take a more active role in their education.	1	Students leverage technology to take an active role in choosing achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

EVIDENCE of LEARNING			
<u>Understanding</u>	<u>Standards</u>	<u>Unit 3 Performance Assessment:</u>	<u>R/R Quadrant</u>
1 2 5 7 8	W2Aa	Performance Task: Students will read the short story " Rip Van Winkle " by Washington Irving. The prompt asks students to rewrite a portion of the story from a different point-of-view, such as Dame Van Winkle, the dog, one of his children, or a neighbor, tapping into how this character would perceive people and situations. Each new version of this story will describe the setting and other characters from the perspective of the chosen character, while incorporating dialogue.	C

<p>9 10 11</p>	<p>ITSE 1 ITSE 2</p>	<p>Authentic Audience Option: Students’ stories will be published through a shared folder on Google Drive. Each student will pick two stories from the same perspective and write a brief literary analysis paragraph arguing which of the two was closer to the author’s vision. These should pull evidence from all three sources. This could be assessed using the constructed response scoring guide. Note: This is to provide an authentic audience to the Performance Task. The Performance Task is still the narrative.</p> <p>Learning Objective: Students will be able to develop a narrative which maintains a consistent point of view, and includes clearly identifiable characters, well-structured event sequences, narrative techniques, and relevant descriptive detail. The narrative will demonstrate an understanding of the story</p> <p>Scoring Guide: This performance event will be assessed using the Narrative RAFT Scoring Guide. Use the Task section as the score to be recorded in Mastery Connect.</p>	<p>D</p>
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SAMPLE LEARNING PLAN

Understanding	Standards	Major Learning Activities:	Instructional Strategy:	R/R Quadrant/21C Skills
<p>1 2 5 7 8 9 10</p>	<p>RL1A RL1B RL2A RL2B RL2D RL3D W2Aa ITSE 2</p>	<p><u>Independent Novels for 3rd Quarter</u> <i>Objective: Students will read independent novels and demonstrate their ability to craft a narrative and analyze the effect of point of view on a story.</i></p> <p>Students will be afforded in-class time to discuss various aspects of their novel with others in the class. Students may be asked to write about their novels during journal time and share out with a write/pair/share structure, or have a silent discussion online through Google Classroom or another platform. Encourage students to reach out to authors using social media, such as Twitter, to ask questions or comment on the novel they are reading.</p> <p>Their independent novel project will focus on point of view.</p> <p>They may either rewrite a portion of the novel from the point of view of a different character from the book or rewrite a portion of the novel with the narrator reimagined as a different gender, age, or ethnicity. Either may be graded using this (use the Narrative/RAFT scoring guide to assess).</p>	<p>Setting Objectives & Providing Feedback</p> <p>Providing Practice</p>	<p>C</p> <p>Critical Thinking Communication Creativity</p>
<p>1 2 3 5 6 7</p>	<p>RL1A, RL2C</p> <p>RL2C, W2Aa</p> <p>ITSE 1 ITSE 2</p>	<p>“Heartburn” by Hortense Calisher <i>Objectives: Students will continue to develop lit analysis skills. Students will develop a deeper understanding of the effect point of view has on a story.</i></p> <p>Use mini-lesson(s) using examples/non-examples and practice using scoring guide to review lit analysis constructed response expectations.</p> <p>Before class, students should read and annotate “Heartburn.” and answer this CR. <i>What is the mood of the story? Support your answer with passages and by analyzing the word choice in those passages.</i> Grade using this scoring guide.</p> <p>As a quick write (10 minutes or so), have students rewrite the beginning of the story from the patient’s point of view. Have students electronically share their writing piece with at least three of their peers. After students share their new versions, discuss</p>	<p>Mini-lesson</p> <p>Note-taking Homework and Practice</p> <p>Identify Similarities & Differences.</p>	<p>C</p> <p>Critical Thinking</p> <p>D</p> <p>Creativity</p>

		what was changed. Did mood and tone change? What about characterization? (This may be used as prewriting for the Narrative Writing Assignment.)		
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<p>1 2 4 5 6 7 8 10</p>	<p>RL3D</p> <p>RL1A, RL1B, RL1D, RL2C, RL2D</p> <p>RL2B</p> <p>RL2B</p> <p>RL2B, W2Aa ITSE 1 ITSE 2</p>	<p>“The Tell-Tale Heart” by Edgar Allen Poe</p> <p>Reading story, answering questions and discussing: <i>Objectives: Students will continue developing lit analysis skills</i> <i>Students will develop an understanding of an unreliable narrator</i> <i>Students will be introduced to the concept of Dramatic Irony</i></p> <p>Depending on level of students, either have students read “The Tell-Tale Heart” (page 522 of Prentice Hall Literature Timeless Voices, Timeless Themes Silver) with sticky-note annotations OR read the story together as a group, stopping often to discuss and check for understanding.</p> <p>Either as a group, individually, or in small groups using the MC and CR collaborative learning protocol answer MC and CR questions.</p> <p>Discuss story and answers to MC. Use examples/non-examples to discuss CRs.</p> <p>During discussion, point out some of the impossible or unlikely statements of the narrator. (e.g. How he thrust his head slowly. How his behavior toward the old man would have been suspicious rather than sneaky as he claims—he bursts into the old man’s room every morning to ask how he slept.) And have students find others.</p> <p>Explain the concept of an unreliable narrator and ask students if it’s important to know what actually happened. Explain that, because the unreliable narrator believes he is fooling the audience, but he actually isn’t, this is an example of Dramatic Irony.</p> <p>As a quick write, have the students write a version of the story told from the perspective of either the old man or one of the policeman. Instruct that their new versions should reveal a different perspective while staying true to the objective events (the old man’s murder, the policemen’s arrival, the confession at the end.) (This will be prewriting for the Narrative Writing Assignment). Have students electronically share their writing with at least 2 of their peers. After students share their new versions, discuss what was changed. Did mood and tone change? What about characterization?</p>	<p>Note-taking Homework/ Practice</p> <p>Homework/ Practice or Cooperative Learning Examples/ non-examples</p> <p>Cues and questions</p> <p>Practice Collaborative Learning</p>	<p>C Critical Thinking</p> <p>C Collaboration Critical Thinking</p> <p>C Critical Thinking</p> <p>D Creativity Critical Thinking</p>
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	<p>RL3A ITSE 2 ITSE 5</p> <p>W3Aa, RL3A</p>	<p>Movie Adaptation Analysis: Show students a film version of the story. (One option is Columbia Pictures 1953 animated version narrated by James Mason. http://www.youtube.com/watch?v=W4s9V8aQu4c&safe=active) Have students list differences between the two. Then, using the graphic organizer, they should pick three of their changes and write down one reason the change may have been made. Then, in small groups of 3 or 4, they should share their changes and reasons. The other members of each group should help them come up with a second possible reason for the changes. Consider making this an online, collaborative discussion using Google Hangouts, Telegram Messenger, or other appropriate online, collaboration tool.</p> <p>Tell Tale Heart Movie Review: Show students a movie review in which the reviewer also discusses the book the story was based on. (Two examples: Divergent Movie Review and Die Hard Review) Have them annotate the review and grade it using the Movie Review scoring guide (attached to to the assignment sheet). Through cues and questions, lead the students in pulling out examples from the review of the different requirements of the rubric. Using their group brainstorming as a beginning, students will write a review of the short animated film which also addresses its faithfulness to not only the plot, but to the mood and tone as well. A scoring guide tailored to the review is attached to the assignment sheet.</p>	<p>Identifying Similarities and differences</p> <p>Collaborative Learning</p> <p>Note-taking Cues and Questions</p> <p>Setting Objectives</p> <p>Homework and practice</p>	<p>C Critical Thinking Collaboration</p> <p>C Critical Thinking Communication</p>
<p>1 2 3 5 7</p>	<p>RL3D</p>	<p><u>“Annabel Lee” by Edgar Allen Poe</u></p> <p><i>Objectives: Students will be able to make inferences and cite evidence to support them while reading poetry. Students will improve their understanding of unreliable narrators.</i></p> <p>Remind students of Poe’s penchant for unreliable narrators, then assign for homework that students should read “Annabel Lee,” write a short summary of the poem and fill out the SIFTS boxes for the poem.(Summary prompt and SIFTS boxes are included with the poem on the link above.)</p> <p>The next day, have a student share his or her summary. Have other students</p>	<p>Note-taking Advance Organizer</p>	<p>C Critical Thinking</p>

<p>8 10</p>	<p>SL1A</p> <p>RL1A, RL1D ITSE 2</p> <p>W2Aa ITSE 1 ITSE 2</p>	<p>volunteer important events that the first student may have missed. Hopefully this will elicit discussion about what actually happens in the poem. (Students tend to be in denial about the ending.)</p> <p>Either as a written constructed response, in discussion groups, or as an online chat have students answer: Is “Annabel Lee” a story of undying love or creepy obsession?” Support your answer with quotations from the poem. This can be graded using the constructed response rubric.</p> <p>Lead students in a discussion of their answers.</p> <p>As a quick write, have the students write a prose version of the poem told from the perspective of either the highborn kinsman or Annabel Lee herself. (This will be prewriting for the Narrative Writing Assignment). Instruct that their new versions should reveal a different perspective while staying true to the objective events (Annabel’s death, the kinsmen’s retrieval of the body, the narrator’s nightly visits.) Have students electronically share their writing with at least 2 of their peers. In small groups, have students share and discuss. Did tone and mood change? How? What effect does having a more reliable narrator have on the story.</p>	<p>Collaborative Learning</p> <p>Collaborative Learning or Homework Practice</p> <p>Practice Collaborative Learning</p>	<p>Collaboration</p> <p>C Critical Thinking</p> <p>D Creativity</p>
<p>1 7 8 10</p>	<p>RI2D</p> <p>W2Aa ITSE 1 ITSE 3</p>	<p>The Mysterious Death of Poe</p> <p>This could be used as either an additional choice for the From a Certain Point of View Writing Assignment or as a separate assignment.</p> <p>Have students read and annotate the article. After they finish, have them journal for about 5 minutes on which theory they believe. In their small groups, they should share what they believe and why. They may then share out as a whole group.</p> <p>Students will write their own narrative that reveals how Poe actually died. It should be in the first person and can be from anyone’s perspective that they choose. Encourage students to conduct additional, online, independent research on their theory to incorporate as many factual details possible.</p> <p>There is a graphic organizer following the article to assist with prewriting. If it is used a separate assignment, have the students revise their rough drafts using</p>	<p>Note-taking Think, pair, share.</p> <p>Practice</p> <p>Cooperative Learning</p>	<p>C Critical Thinking</p>

		feedback from their classmates. The final draft may be graded using the Narrative/RAFT scoring guide .		
1 2 3 5 7 8 10	W2Aa W3A W2Ab W3A ITSE 2	<p>From a Certain Point of View Narrative Writing Assignment: <i>Objectives: Students will be able to show deep understanding of a story by rewriting it from a different point of view. Students will continue to develop an understanding of the difference between subjective and objective statements and truths.</i></p> <p>Have students choose one of their quick writes from a different point of view to polish. They can begin by self-assessing using the TASK section of the Narrative/RAFT scoring guide.</p> <p>Use mini-lessons to address narrative writing techniques such as dialogue and figurative language.</p> <p>Lit Analysis Extension- Share first draft of rewritten scenes through Google Drive. Have students pick two written from the same point of view and write a short lit analysis paragraph arguing which of the two was closer to the author’s vision. These should pull evidence from all three sources. This could be assessed using the constructed response scoring guide.</p> <p>Authors will see feedback and be able to use it to revise.</p> <p>Assess the rewritten scenes using the Narrative/Raft scoring guide</p> <p>Confer with individual students and use strategy groups to address interventions or extensions related to topics such as use of dialogue, quality figurative language, and conventions.</p>	Rubric Homework Practice Minilessons Similarities & Differences Homework & Practice Collaborative	D Creativity C Critically Thinking
1 2 3 4 5 6 7		<p><i>And Then There Were None by Agatha Christie</i></p> <p><u>Reading of novel, answering questions, and discussing.</u> <i>Objectives: Students will continue developing lit analysis skills Students will develop an understanding of the importance of point of view of the telling of a story</i></p>		

<p>8 9 10 11</p>	<p>RL3D RL1A RL1B RL2B RL2D W2B SL1A ITSE 2</p>	<p>Note: This unit was written based upon the use of whole-class texts <i>And Then There Were None</i>. Teachers may choose different shared texts or independently selected texts based on availability and/or student interest. In exercising this discretion, select texts that are rich in symbolism, foreshadowing, flashback, and are told from multiple points of view.</p> <p>Assign students novels. Pace novel appropriate for your students. Pre-AP students should be doing the reading outside of class, but depending on how you space activities and discussions, having a new section read each day may not give you as much class time for discussion and activities as you would like. In addition, providing some reading time at the beginning of class will provide conferring time.</p> <p>Encourage the use of sticky notes to annotate as they read.</p> <p>This packet contains a reading schedule, background information, vocabulary and short answer and constructed response questions/activities. The 10-point Constructed Response questions can be assessed using this scoring guide.</p> <p>In addition to or instead of the constructed response question in the packet, an online virtual chat could be facilitated, either as a question in Google Classroom or using another platform that all students have access to. Students could follow the same pattern of question writing and answering that they practiced with the fishbowl/socratic seminar with <i>Fahrenheit 451</i> in quarter 2. (Close ended, open ended and author’s craft questions.)</p> <p>During reading time, or other independent work time, either confer with individuals or strategy groups for interventions or extensions related to writing quality constructed responses.</p> <p>Topics for Journaling and Discussion:</p> <p>The following may be used as journal prompts or conversation starters. Giving students time to think and write before discussing is an important step. These should be considered starting points. It is also important to discuss the students’ answers to the reading questions as well as showing and discussing examples and non-examples of good constructed responses.</p>	<p>Note-taking Homework and Practice</p> <p>Questions and cues Collaborative Learning Generating and testing hypotheses</p> <p>conferencing/ strategy group</p>	<p>C Communication Critical Thinking</p> <p>C Creativity Critical Thinking Communication Collaboration</p>
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	<p><u>After chapters 1 and 2</u> What did you notice about the characters interactions that seemed strange to you? Why do you believe they acted in these ways? (Hopefully, students will respond with examples that demonstrate the stratified, classist society of England in the 1930's.) Explain how these attitudes, while odd to us, are probably fairly accurate representations of how people of that time would act. This is something that may need to be addressed again occasionally; for example when they expect Rogers to serve meals even though his wife just died.</p> <p><u>After chapters 3 and 4</u> Do you enjoy meeting new people? How would you feel going on vacation somewhere with people you had never met? What would you like about it? (Assuming, of course, that you weren't invited there to be accused of murder and that your fellow guests were not unconvicted killers.) What would you dislike about it?</p> <p><u>After chapters 5 and 6</u> Have students write about one of the first two pictures in this SMARTnotebook file. (They can describe it, write a story about it, use it as a springboard to write whatever it makes them think of.) After they write, explain that it is a painting of the Coast of Devon. Discuss why the idea of swimming to shore or even a makeshift boat is never discussed. (The SMARTnotebook file also contains pictures of British Judges that might be useful after Chapter 13.)</p> <p><u>After chapters 7 and 8</u> Is the death penalty ever justified? If so, when? Which characters would qualify for the death penalty if they were if they convicted in court.</p> <p><u>After chapter 9</u> If you were going to make a modern movie version of this novel, set in the US in present day, what would you have to change so that the basic plot could remain unchanged? Could this story be updated and still feel as plausible as the original? What challenges would need to be overcome?</p>		
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	<p><u>After chapters 10 and 11</u> Who do you believe U. N. Owen is? Why? (In the course of the discussion, play devil's advocate if the other students do not. Point out that some of lines of the story might mislead us because they can be interpreted more than one way, but Christie will not lie to us. For example, because of their thoughts about how they were invited at the beginning of the book, both Lombard and Vera almost have to be innocent, unless there is some way to interpret those thoughts that would still allow for them to be U. N. Owen.)</p> <p><u>After chapters 12 and 13</u> Which characters do you believe are being honest? Which do you believe are lying? Why do you believe this? Are the characters who are honest "better" people than those you believe are lying?</p> <p><u>After chapters 14 through 16</u> Have your feeling changed about any of the characters? Why? Who do you believe didn't deserve his or her fate? Why?</p> <p><u>After the Epilogue and the Manuscript Document</u> Are you glad you read the novel? Why or Why not? If you could change anything about the novel what would it be?</p> <p><u>AND/OR continue with discussion after chapter 12 and 13:</u></p> <p>Look at your journal/recall the discussion after chapters 12 and 13. Have you changed your mind about who was being truthful or dishonest? Look back over the killer's statements throughout the book. Can you find any lies? Can you find truthful statements that mislead? Were these lies?</p> <p>The following strategies can be used to facilitate more inclusive and productive discussions: <u>Think (or Write)/Pair/Share:</u> After students think or write about the discussion topic, they pair up with someone near them and discuss what each has come up with so far. Then all or some of the pairs can share what they have come up with together. <u>Snowball fight:</u> After students write a short response to the question, have everyone crumple up their papers into balls and throw them around the room. This can be</p>		
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	<p>RL1A RL2D RI3A W2Ac</p> <p>RI3B W2Ac</p> <p>RL3A W2Ab</p>	<p>repeated a couple of time so that no one has any idea whose paper they have. Make sure everyone picks up one at the end, then unfolds and reads it. Depending on time, either have everyone share or ask for volunteers.</p> <p><u>One Sentence:</u> Go around the room and have each student share one sentence from their response to the question. Depending on the question, you may be able to ask for one word or one phrase of 5 words or less. After everyone shares, you can go back and ask for elaboration.</p> <p><u>Pass Around:</u> Have each student respond to the question in one sentence on a piece of loose leaf. Then have them pass the paper to the person behind them and respond to the previous person’s response. This can be repeated as many times as seems productive. At the end, have them pass it to one last person. Instead of responding, the last person can summarize the discussion. Have some students share the summaries.</p> <p>Online And Then There Were None Court Arguments <i>Objectives: Students will analyze the characterizations in the novel by putting the characters on trial. Students will continue to develop an understanding of the difference between subjective and objective statements and truths.</i></p> <p>Each student will be assigned a character. For this character, they will write up the prosecution’s case and share it through Google Docs with another (assigned) student.</p> <p>The students’ roles switch then and they will be writing a defense case for the new character that has been shared with them. The defense case should just be added below the prosecution case.</p> <p>Students will then be assigned three cases to read and act as judges. They should include their decisions and brief explanation of their reasoning at the end of the paper.</p> <p>The prosecution and defense writings will be graded using this Argumentative Writing RAFT Rubric.</p> <p>Movie adaptation analysis: Show students a film version of the story. (Rene Claire’s 1942 version is available</p>		
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		<p>online through YouTube.) They should take notes on the similarities and differences between the book and the movie.</p> <p>If you have not already done so with “The Tell-Tale Heart” show students a movie review in which the reviewer also discusses the book the story was based on. (Two examples: Divergent and Die Hard. Discuss the parts of a good review.) Using their notes from watching the movie as a beginning, students will write a review of the film which addresses its faithfulness to the book as well as how the differences affect the quality of the story.</p> <p>A scoring guide is attached to the assignment sheet.</p>		
	<p>RL1A, RL1D, RL2B, SL1A</p> <p>RL2D SL1A ITSE 2</p> <p>RL1A, RL1D, RL2B, SL1A</p>	<p>“The Moonlit Road” by Ambrose Bierce <i>Objectives: Students will continue developing lit analysis skills. Students will develop an understanding of the importance of point of view to the telling of a story. Students will be able to link point of view to dramatic irony.</i></p> <p>For homework, have students read and annotate “The Moonlit Road” and answer these questions.</p> <p>After discussing the homework, let students work on the theme worksheet in pairs. After each pair finishes, have the pairs pair up and compare. Each group should try to come to a consensus. Share and discuss as a whole group.</p> <p>Then pose the question “Which of the three narrators is the most reliable? Support your answer with details from the text.” Students should work on this at home and be ready to discuss this the next day. If there is a wide difference of opinion, have students divide into the three sides and each group should come up with its three best reasons to share with the class. See if the class can come to a consensus. Consider making this an online discussion, using Google Hangouts or similar tool.</p> <p>Have the students consider if the story could have been told entirely from one point of view. How would this affect the theme? How would it affect the mood?</p> <p>As an alternative to the work and teacher-led discussions, have the students fill out this Socratic Seminar preparation sheet after reading and annotating instead. Then have the students participate in either a Socratic Seminar or a Fishbowl to discuss the story.</p>	<p>Note Taking</p> <p>Homework & Practice</p> <p>Collaborative Learning</p> <p>Collaborative learning</p>	<p>C Critical Thinking Communication Collaboration</p>

UNIT RESOURCES

Teacher Resources:

- **Books**
 - *And Then There Were None* by Agatha Christie (Possible alternatives include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Alice's Adventures in Wonderland*)
 - *Prentice Hall Literature Timeless Voices, Timeless Themes - Silver Edition*
- **Short Stories**
 - "[Moonlit Road](#)," "[The Tell-Tale Heart](#)," "[Heartburn](#)," "[Annabel Lee](#)," "Charles," "My Furthest-Back Person" the inspiration for *Roots*, "Thank You, M'am," "The Ballad of Birmingham," "I Know Why the Caged Bird Sings,"
- **Videos**
 - *And Then There Were None* directed by Rene Clair

Student Resources:

- **Books**
 - *And Then There Were None* by Agatha Christie (Possible alternatives include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Alice's Adventures in Wonderland*)
 - *Prentice Hall Literature Timeless Voices, Timeless Themes - Silver Edition*
- **Short Stories**
 - "[Moonlit Road](#)," "[The Tell-Tale Heart](#)," "[Heartburn](#)," "[Annabel Lee](#)," "Charles," "My Furthest-Back Person" the inspiration for *Roots*, "Thank You, M'am," "The Ballad of Birmingham," "I Know Why the Caged Bird Sings,"

Vocabulary:

annotate- active reading strategy which promotes critical thinking; marking the text and recording information (e.g., literary devices and elements, questions, key words)

author's purpose- what an author wishes to accomplish in communicating with the audience (e.g., to entertain, persuade, inform)

character traits vs. personality traits-- not synonymous; personality is one of many possible character traits (e.g., personality, physical appearance, speech, behavior/actions, thoughts/feelings, interactions with other characters)

characterization- either direct (writer states character's personality) or indirect (writer develops character's personality through the

character's actions, words, thoughts, interactions with other characters)

citation- a reference which documents the source of a quote, fact, or idea (e.g., parenthetical citations are used internally in texts following the information, bibliographic citations are used at the end of texts in lists of works cited or consulted)

citing textual evidence/cite evidence- to quote, paraphrase, summarize, and/or make brief reference to information from texts/source materials in support of thinking, ideas, or answers; when forming answers, students should provide attribution or make reference to the text/source from which the supporting evidence was found (does not refer to formal parenthetical documentation)

cohesive devices- elements that bind writing together; include transitional words and phrases as well as repetition of key words and "reference words" that "point back" to ideas in the text

conflict- a struggle between opposing forces in a story or play, usually resolved by the end of the work

conventions- rules or practices based on general consensus; apply to capitalization, punctuation, spelling, grammar, and usage

drafting- a step in the writing process in which the writer takes an idea during prewriting and begins to develop the text in the form the writer envisions; during the drafting process, the writer composes freely with a focus on developing the content of the writing

dramatic irony- form of irony in which the reader or audience has a greater awareness of the situation than the characters in the work of literature/performance

editing/proofreading- a step in the writing process in which the writer polishes the piece of writing, taking into account the needs of the reading audience; the writer edits for the conventions of spelling, grammar, punctuation, capitalization; the focus is on the final product elements of plot and setting- features of plot and setting (e.g., plot—exposition, rising action, climax, falling action, resolution; setting—place, time, culture)

evaluate- to make a judgment of quality based on evidence

evidence- facts, figures, details, quotations, or other sources of data and information that provide support for claims or analyses and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science

fiction- imaginative works of prose, primarily the novel and the short story; although fiction draws on actual events and real people, it springs mainly from the imagination of the writer

figurative meaning/figurative language- non-literal meaning of a word or phrase; used for comparison, emphasis, clarity, or freshness of thought (e.g., adage, euphemism, hyperbole, idiom, metaphor, oxymoron, paradox, personification, pun, simile, symbol)

film techniques- ways that meaning is created in film (e.g., camera shots, camera angles, camera movement, lighting, cinematography,

frame composition)

formal style- avoids colloquial and conversational elements of informal writing; used for academic and business writing

genre- categories used to classify text (e.g., fiction, nonfiction, poetry, drama, informational, fable, folktale, graphic novel, literary nonfiction, memoir)

imagery- language that appeals to the five senses: touch, taste, smell, sound, and sight; mental pictures evoked through use of either literal or figurative language

inference vs. conclusion- inference - assumption based on available information; conclusion - assumption developed as the next logical step for given

informal style- times at which a speaker or writer may incorporate a more relaxed tone and may, for effect, ignore some standard grammar and usage rules

key elements/story elements of literary texts- may include characters, setting, problem or conflict, plot or text structure, solution or resolution, point of view, theme

literary techniques/literary devices- techniques used in writing which are intended to create a special effect or feeling (e.g., alliteration, euphemism, flashback, foreshadowing, hyperbole, idiom, imagery, irony, jargon, metaphor, onomatopoeia, oxymoron, paradox, personification, satire, simile, slang, symbolism)

mood- (in Literature) feeling created in the reader which is evoked through the language of the text (e.g., reflective, melancholy)

narrative writing/narrative techniques- See writing genres/modes.

narrator- the person telling a story; narrative viewpoints include

first person—narrator participating in the action tells the story;

third-person omniscient—narrator knows the thoughts and feelings of all characters in the story;

third-person limited—adheres closely to one character’s perspective;

paraphrase- using one’s own words to express the main ideas in what has been read, seen, or heard

personality traits vs. character traits (see character traits vs. personality traits)

plot- literary term used to describe the events that make up a story or the main part of a story; events relate to each other in a pattern or a sequence; structure of a novel depends on the organization of events in the plot of the story

point of view/POV/perspective/viewpoint- perspective from which something is viewed; in literary text, narrator’s perception of what is happening in the story; in informational text, angle from which a speaker or writer presents information, the stance a writer takes on a topic (See narrator above for explanation of narrative points of view: first-, second-, and third person.) (Note: Missouri testing precedent shows that the term point of view is used synonymously with the term perspective.)

prewriting strategies/planning- a step in the writing process of gathering ideas; may be accomplished through sketching and/or jotting notes, utilizing a graphic organizer to organize thoughts, or getting impressions down in writing procedural texts a sequence of actions or steps needed to make or do something (e.g., recipes, science experiments, assembly manuals, instructions for playing games)

purpose- the reason for which something is presented: to explain or inform, to entertain, to describe, or to argue

resolution- a conclusion that resolves the conflicts or issues presented in a text

revising- part of writing and preparing quality presentations concerned with strengthening and reworking the content of a text relative to task, purpose, and audience (e.g., strong beginning, middle, and end; word choice; sentence structure; voice; deletion of unnecessary words, phrases, or sections)

sensory language/details- language that appeals to the five senses and evokes images of how something looks, sounds, feels, tastes, or smells

story elements- basic parts of a story: setting, characters, plot, conflict, point of view, and theme

syntax- arrangement of phrases and clauses to convey meaning

text structure/form framework- literary elements (e.g., characters, setting, problem/solution, plot) organized to allow the series of events to unfold; events may unfold in sequence or may be presented out of order via the use of flashbacks or visionary experiences

textual evidence- specific support found in a text; see evidence

theme- the abstract concept explored in literary work; underlying or implicit meaning, concept, or message in a text; message may be about life, society, or human nature; often explores timeless and universal ideas and almost always implied rather than stated explicitly

vocabulary- words one can understand and use correctly; developed by providing learners with life experiences that expand their knowledge of the world and the content they are exploring, providing opportunities for wide reading, and providing direct instruction of vocabulary critical to understanding content-area concepts

writing genres/modes-

expository—imparts information, shares ideas and provides explanations and evidence; informational/explanatory—falls under the umbrella of expository writing; conveys information accurately (e.g., literary analyses, scientific and historical reports, summaries, memos, reports, applications, résumés, expository writing); increases reader’s knowledge of a subject, perhaps to help better understand a procedure or process; provides readers with enhanced comprehension of a concept

narrative—conveys experience, either real or imaginary, and uses time as its deep structure; relates a story or a personal essay (e.g., anecdote, autobiography, memoir); can be used for many purposes, such as to inform, describe, instruct, persuade, or entertain

writing process- non-linear, recursive steps used by writers in producing text, generally include prewriting, drafting, revising, proofreading/editing, publishing

Content Area: ELA	Course: Pre-AP ELA 8	UNIT 4: What is my impact on the world? (Expository Writing)
Unit 4: How can fiction reflect reality? (Expository Writing) By the end of the unit, students will: <ul style="list-style-type: none"> ● Engage in readers'/writers' workshop on an ongoing basis. ● Effectively participate in collaborative discussions in order to extend their learning. ● Craft a well-written literary analysis essay as well as an argumentative essay in MLA format. ● Understand and analyze how and why authors employ literary devices in fiction and nonfiction (such as foreshadowing, flashback, setting, characterization, figurative language, symbolism, allusion, and dialogue). 	Unit Timeline: 8 to 9 Weeks	

DESIRED RESULTS
Transfer Goal - Students will effectively read, write, and speak English to clearly communicate, comprehend, analyze, and problem solve as culturally literate, collaborative members of society.

Understandings – Students will understand that... (Big Ideas)

1. English Language Arts involves reading, writing, and working both independently and collaboratively.
2. Texts have both explicit and inferential meanings.
3. A text's theme or central idea is conveyed through literary devices.
4. A text's structure and features can contribute to the development of theme, setting, and plot in fiction.
5. Words and phrases can have a figurative or connotative meaning that affect the meaning or tone of the writing based on context.
6. Written formal papers use a citation style (such as MLA, APA, Chicago) while avoiding plagiarism.
7. Writers use conventions to create meaning and clarify ideas.

Essential Questions: Students will keep considering... <ul style="list-style-type: none"> ● What is my impact on the world?

Students Will Know...	Standard	Students Will Be Able to ...
Reading Literature		Reading Literature
How to analyze literature and support a claim using the best possible evidence from the text.	RL1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Authors use diction to convey specific moods and create an intentional effect for the reader.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.
All literature has a central idea or theme; the central idea or theme should be included in a summary of the text.	RL1D	Using appropriate text, determine the theme(s) of a text and analyze its development over the course of a text; provide an objective summary of the text.
Author's are intentional about the form and structure of a text.	RL2A	Analyze how an author's choice concerning a text's form or overall structure contributes to meaning.
Different perspectives will often lead to different understandings of situations.	RL2B	Analyze how differences in the points of view of the characters and the audience or reader create dramatic irony.
Authors use specific word choice and sentence structure to convey meaning and tone.	RL2C	Analyze how specific word choices and sentence structures contribute to meaning and tone.
Authors purposefully employ literary devices to propel their stories forward and convey the central idea or theme.	RL2D	Analyze how literary devices are used to develop setting, reveal character, advance the plot, and contribute to meaning.
Modern literature draws upon past literary works for character development as well as themes.	RL3B	Explain how contemporary texts make use of archetypal characters or universal themes from older or traditional texts.
Themes in literature often provide insight into history or modern society.	RL3C	Explain how themes reflect historical and/or cultural contexts.
How to independently comprehend literature regardless of form.	RL3D	Read and comprehend literature, including stories, dramas, and poems, independently and proficiently.

Reading Informational Texts		Reading Informational Texts
How to analyze informational text and support a claim using the best possible evidence from the text.	RI1A	Draw conclusions, infer, and analyze by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
Strong readers will analyze arguments, while reading, questioning the validity of the claim, arguments, and evidence.	RI2D	Evaluate an author's argument, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
Information should be judged carefully and compared with information from other sources because information appearing in a text does not mean it is accurate.	RI3B	Analyze two or more texts that provide conflicting information on the same topic, and identify where the texts disagree on matter of fact or interpretation.
Central ideas of informational texts often provide insight and clarification into our history or modern society.	RI3C	Explain how the central ideas of text reflect historical and/or cultural contexts.
Readers use a multitude of strategies to comprehend nonfiction texts.	RI3D	Read and comprehend informational text independently and proficiently.
Writing		Writing
Expository writing examines a topic through relevant facts, examples and details.	W2Ab	Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose, and audience; develop writing with narrative, expository, and argumentative techniques. Expository: Develop informative/explanatory writing to examine a topic with relevant facts, examples, and details; establish relationships between ideas and supporting evidence.
How an argumentative essay must include a strong claim with relevant evidence as well as acknowledge a counterclaim.	W2Ac	Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose, and audience; develop writing with narrative, expository, and argumentative techniques. Argumentative: Develop argumentative writing by

		introducing and supporting a claim with clear reasons and relevant evidence; acknowledging counterclaims; and establishing relationships among claims, counterclaims, and supporting evidence.
The necessity of accuracy writing and how it impacts audiences.	W3A	Review, revise, and edit writing with consideration for the task, purpose, and audience.
Written pieces regardless if fiction or non-fiction must maintain the clear focus of the topic which may include deletion or inclusion of information.	W3Aa	a. Organization and content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Add or delete content and change organization to achieve the writer's purpose.
Word choice and sentence structure are intentional and help to convey the central idea or theme.	W3Ab	b. Word choice, syntax, and style: Choose precise language and make syntactical choices appropriate for the style, task, and audience.
Proper use of conventions will add clarity and meaning to their writing.	W3Ac	c. Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage, including spelling and punctuation.
Transitions help a reader connect ideas and understand a sequence of events.	W3Ad	d. Use a variety of appropriate transitions to clarify relationships, connect ideas and claims, and signal time shifts.
Use online resources, programs, and apps to create and publish written work individually and collaboratively.	W3Ae	e. Use technology, including the Internet, to produce and publish writing, present the relationships between information and ideas efficiently, and interact and collaborate with others.
Speaking and Listening		Speaking and Listening
Public speaking should be done with intention and awareness of the spoken language.	SL2A	Speak audibly and to the point, using conventions of language as appropriate to task, purpose, and audience when presenting including appropriate volume, clear articulation, and accurate pronunciation at an understandable pace.

How task, audience, and purpose are taken into consideration when relaying information through strong claims and relevant evidence while keeping audience's interest.	SL2C	Plan and deliver appropriate presentations based on the task, audience, and purpose integrating multimedia into presentations to clarify information, strengthen claims and evidence, and add interest.
Technology Standards		Technology Standards
Technology gives students the opportunity to take a more active role in their education.	1	Students leverage technology to take an active role in choosing achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
Using technology in the digital word comes with certain rights and responsibilities.	2	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
Getting the most out of digital resources requires critically evaluating them.	3	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.

EVIDENCE of LEARNING			
<u>Understanding</u> 1.6,7	<u>Standards</u> W2Ab RL1A RL1D RL2D RL3D W3A ITSE 2 ITSE 4	<p>Unit 4 Performance Assessment: Watch three-minute video of Content Lead requesting assistance from students to aid in the incorporation or elimination of a specific novel from the curriculum. Video describes how district looks at incorporating novels and the amount of options available.</p> <p>In this assessment, students will write a five-paragraph (or more) report for the school board to incorporate or omit a specific novel from the curriculum based on the provided criteria: universal theme, literary elements, and enjoyment/engagement/connection to reality. Report will be expository in nature, but must have elements of literary analysis and argumentative essays.</p> <p>Collaboration: Students will be able to collaboratively brainstorm possible criteria prior to writing.</p> <p>Authentic Audience Extension: Student will meet with a classmate presenting a different</p>	<p>R/R Quadrant/21 C Skills</p> <p>D</p>

	<p>viewpoint so that each student will address the opposing side. In addition, students will electronically share their evidence to either an adult in the building, parent/guardian, and/or another 8th grade student.</p> <p>Learning Objective: Students will know how to follow the writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose, and audience; develop writing with expository techniques.</p> <p>Scoring Guide: Expository Scoring Guide.</p>	
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SAMPLE LEARNING PLAN

Pre-assessment:				
<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant/21C Skills</u>
1,2,3,4,5,6,7	<p>RI1A</p> <p>ITSE 1 ITSE 2 ITSE 3</p>	<p>Workshop Activities:</p> <p><i>Objective: Students will be able to utilize choice in demonstrating their accrued ELA knowledge.</i></p> <ol style="list-style-type: none"> 1. Silent reading at beginning of class. 2. Students will choose a news article weekly, research the topic, and write a constructed response connecting research to article. 3. Students, possibly with a partner, will create a short lesson using slides or video on a specific event connecting with either the Civil War, the Holocaust, or a Shakespearean era event that influenced Shakespeare. These lessons will be shared with the class. 4. Students will choose a short story/poem to record (or locate audio recording) for other students to use for short S&L quiz; students will create the quiz for the class. 5. Students will confer with teacher regarding assignments, past and present, to ensure assistance with interventions and extensions. 	<p>Reinforce Effort</p> <p>Cooperative Learning</p> <p>Identify Similarities</p> <p>Cues, questions, & Adv. GO</p>	<p>B</p> <p>Communication</p>
1,2,3,4,5	<p>RL2B RL2C</p>	<p>Independent Reading Journals:</p> <p><i>Objective: Students will analyze the author's choice of form, point of view, word choice, and literary devices</i></p>	<p>Summarizing</p>	<p>B</p> <p>Communication</p>

	RL2D ITSE1 ITSE3	<ol style="list-style-type: none"> 1. Students will utilize chromebooks to keep an updated reading journal on their independent novel. <ol style="list-style-type: none"> a. Activities for reading journals: topics will include, but not be limited to, literary elements, connections to real life situations. b. Writing will also be used in conjunction with mentor sentences. c. Teacher will meet with students to discuss writing strengths and any areas of weakness. d. Students will update their reading journal once a week. 	& Note-Taking Homework & Practice	Critical Thinking
1,2,3,4,5,7	RL1A RL1B RL1D RL2A RL3C RL3D ITSE3	<p>Independent Novels for Fourth Quarter:</p> <p><i>Objective: Students will be able to independently comprehend events and literary device use in student-chosen novel.</i></p> <ol style="list-style-type: none"> 1. Students will be required to read independent novels with a strong emphasis on novels with a complex plot and/or a 1100+ lexile. 2. Students will use independent novels for reading journal entries. 3. Students will choose an independent novel project to submit prior to end of quarter. Culminating Project Ideas. Teachers can provide examples of the different genres: Letter exchange, Chat Room, Point of View Column, Current Events 4. Students will track weekly reading utilizing a Weekly Reading Tracker to ensure students are consistently reading outside of school. Sample Reading Tracker 	Homework & Practice Cooperative Learning Setting Objective and Providing Feedback	B Communication Collaboration Creativity Critical Thinking
1,2,3,4,5,7	RI1A RI2D RI3B RI3C RI3D	<p>Independent Informative Text:</p> <p><i>Objective: Students will understand the necessity of reliable sources for world events.</i></p> <ol style="list-style-type: none"> 1. Students will read informational text weekly based on ELA topics as well as integrating US History topics while focusing on the person's impact on the world. <ol style="list-style-type: none"> a. Suggested NEWSELA articles: "Elie Wiesel, Nobel-winning author of Holocaust memoir 'Night,' dies at 87," "German artist 	Identify Similarities & Differences Homework & Practice	B Communication Critical Thinking

	ITSE 3	<p>saved hundreds of Jews during WWII,” “Life at the Manzanar Camp for Japanese-Americans in WWII,” “Primary Sources: Harold Ickes’ Letter to Roosevelt on Japanese Internment”</p> <p>2. Students will locate an additional reliable source using the Internet to verify article’s information.</p> <p>a. Teacher will meet with students to confirm whether or not source is acceptable; i.e. not biased source.</p>	Setting Objectives & Providing Feedback	
1,2,3,4,5	RL1A RL1D RL3C RL3D RI1A RI2D RI3C RI3D	<p>Whole Class Reading:</p> <p><i>Objective: Students will draw conclusions, infer, and analyze while reading literature and informational texts.</i></p> <p>1. Students, as a class, will read the following suggested selections</p> <p>a. Suggested Short Stories: “A Backwards Boy,” “The People Could Fly,” “Letter to President Roosevelt,” “Camp Harmony from Nisel Daughter”</p> <p>i. Student will meet with shoulder partner to discuss the author’s purpose</p> <p>b. Students will read “An Episode of War” annotating as they read.</p> <p>i. When discussing the story, ask students to share some of what they wrote on their sticky notes. Reinforce annotating and point out where what they wrote helped them understand the story or answer some of the question.</p> <p>c. Suggested play: “A Midsummer’s Night Dream”</p> <p>i. Teacher will show a partial presentation of a reenactment of the play before having students read the play in order to provide a visual representation for the students’ reference.</p> <p>ii. Students will be assessing the degree to which the play accurately reflects the reality of love and relationships using an opinionnaire.</p> <p>iii. Students will be expected to translate Shakespearean plays as well as other world literature writings throughout their academic careers, so they will be required to stop,</p>	Cooperative Learning Note-taking and summarizing	C Communication Critical Thinking Collaboration

digest, process, analyze, and understand the aforementioned play or one of similar caliber. Be certain to model and teach comprehension strategies, such as:

- reading the play aloud
- putting lines into own words (translating to modern English)
- know who is speaking
- draw a character map
- know who the character is talking to
- look up unfamiliar words
- pay close attention to punctuation while reading
- discuss and summarize each scene with a shoulder partner
- explain to students that some of the vocabulary will be difficult as several of these words are no longer used in modern English. For example, amity means friendship and beshrew means to wish evil upon someone
- Model translating several lines of early modern English into today's modern English. For example:

Shakespeare's Words Act II, Scene II	My Words
Lysander: Fair love, you faint with wandering in the wood	My love, you look really tired from walking in the woods
Lysander: And to speak truth, I have forgot our way	And honestly, I'm totally lost.

- iv. Upon finishing translation, students will reevaluate their answers on the opinionnaire. Next, they will write a micro-argumentative piece supporting their reasoning why the statement they chose last, the most important,

		<p>makes a stronger connection with them.</p> <p>The following strategies can be used to facilitate more inclusive and productive discussions:</p> <p><u>Think (or Write)/Pair/Share:</u> After students think or write about the discussion topic, they pair up with someone near them and discuss what each has come up with so far. Then all or some of the pairs can share what they have come up with together.</p> <p><u>Snowball fight:</u> After students write a short response to the question, have everyone crumple up their papers into balls and throw them around the room. This can be repeated a couple of time so that no one has any idea whose paper they have. Make sure everyone picks up one at the end, then unfolds and reads it. Depending on time, either have everyone share or ask for volunteers.</p> <p><u>One Sentence:</u> Go around the room and have each student share one sentence from their response to the question. Depending on the question, you may be able to ask for one word or one phrase of 5 words or less. After everyone shares, you can go back and ask for elaboration.</p> <p><u>Pass Around:</u> Have each student respond to the question in one sentence on a piece of loose leaf. Then have them pass the paper to the person behind them and respond to the previous person's response. This can be repeated as many times as seems productive. At the end, have them pass it to one last person. Instead of responding, the last person can summarize the discussion. Have some students share the summaries.</p>		
	<p>RL1A RL2D R11A RI3B RI3C RI3D W2Ac W3A ITSE 1 ITSE2 ITSE 5</p>	<p>Argumentative Writing:</p> <p><i>Objective: Students will follow the argumentative writing process by introducing and supporting a claim with clear reasons and relevant evidence, acknowledging counterclaims, and establishing relationship between claims and supporting evidence.</i></p> <p>1. Students will read a chapter from <i>Frederick Douglass: Narrative of An American Slave</i> and a chapter from <i>Uncle Tom's Cabin</i>; student will determine if Harriet Beecher Stowe could reflect the reality of slavery as experienced by Frederick Douglass as well as determine her impact on</p>	<p>Similarities and Differences</p>	<p>C</p> <p>Critical Thinking</p>

		the world in a well-written argumentative essay. As a pre-writing activity, have students participate in an online or virtual discussion using Google Hangouts or other similar tool. Have students electronically share their writing with peers for feedback, as part of the editing process.		
1,2,3,4,5,6,7	RL1A RL1B RL2C RL2D RL3C RL3D W2Ab W3A ITSE 1 ITSE 2 ITSE 5	Expository Writing: <i>Objective: Students will follow the expository writing process by introducing and supporting a thesis with clear, relevant details.</i> 1. Students will read the first two chapters of <i>The Last of the Mohicans</i> and learn the four basic requirements of a classic literature novel (see assignment sheet). Then students will choose a second classic novel to read from Pre-AP Choice Reading List . Students will choose one of the novels to read and then write an expository essay demonstrating student’s knowledge of literary elements. Suggested scoring guide . Students will receive a handout, Close Reading the Classics . Have students electronically share their writing with peers for feedback, as part of the editing process.	Identify Similarities and Differences Setting Objective and Provide Feedback	C Critical Thinking Communication

UNIT RESOURCES

<p>Teacher Resources: This may include:</p> <ul style="list-style-type: none"> ● Books <ul style="list-style-type: none"> ○ <i>Frederick Douglass: A Narrative of An American Slave</i> ○ <i>Uncle Tom’s Cabin</i> ○ <i>A Midsummer’s Night Dream</i> ○ Prentice Hall Literature textbook <i>The Diary of Anne Frank</i> ○ <i>The Last of the Mohicans</i> ● Articles (Newsela) <ul style="list-style-type: none"> ○ “Elie Wiesel, Nobel-winning author of Holocaust memoir ‘Night,’ dies at 87” ○ “German artist saved hundreds of Jews during WWII” ○ “ Authors: Anne Frank” ○ “Life at the Manzanar Camp for Japanese-Americans in WWII”
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- o “Primary Sources: Harold Ickes’ Letter to Roosevelt on Japanese Internment”
- Websites
 - o <https://www.gutenberg.org/catalog/>
- Appendix Documents

Student Resources:

This may include:

- Articles (Newsela)
 - o “Elie Wiesel, Nobel-winning author of Holocaust memoir ‘Night,’ dies at 87”
 - o “German artist saved hundreds of Jews during WWII”
 - o “Authors: Anne Frank”
 - o “Life at the Manzanar Camp for Japanese-Americans in WWII”
 - o “Primary Sources: Harold Ickes’ Letter to Roosevelt on Japanese Internment”
- Websites
 - o <https://www.gutenberg.org/catalog/>

Vocabulary:

affixes- a word element (e.g., prefix or suffix) that can only be used when attached to a root or base word

alliteration - the repetition of an initial sound in a line of poetry or in a sentence in prose

allusion - a reference to a person, place, event or thing in history, myth, or another work of literature

analogy - an expression showing similarities between two things. (Analogies show relationships. For example, —Explain how the relationship between thermometer and temperature is similar to the relationship between odometer and distance. || Analogies take the printed form A:B :: C:D and are read —A is to B as C is to D.”)

analysis - separating a text or structure into its parts to explain how the parts work together to create a specific effect or achieve a purpose

anecdote - a short narrative of events or incidents, often included in a longer text to support a point or pattern in the text

annotate - an active reading strategy which promotes critical thinking; marking the text and recording such things as literary devices and elements, questions,

key words, etc.

argument - a claim supported by reasons, facts and details; arguments have various structures, but all are based in an initial claim developed through logic

bias - the slant that is presented in a text: the slant is revealed through the text structure, selected details, and word choices

character traits - aspects of the character: physical appearance, personality, speech, behavior/actions, thoughts and/or feelings, interactions with other characters, etc.

cite - to identify the source of information, including quotes, facts, statistics, and ideas included in a text

claim - an assertion of the truth of something, typically considered as disputed or in doubt

compare - to tell how things are alike; to examine both points of similarity and difference, but generally with the greater emphasis on similarities

connotation - attitude and emotional feelings associated with a word or idea

contrast - to explain how things are different

conventions - a rule or practice based on general consensus; rules apply to capitalization, punctuation, spelling, grammar and usage

counter-claim - a claim that negates or disagrees with the thesis/claim

credible - believable, worthy of confidence; reliable

delineate - describe or list with detail and precision

denotation - a word's literal or dictionary meaning

dialect - the language spoken by the people of a particular place, time or social group

regional dialect: spoken in a specific geographic region **social dialect**: spoken by members of a specific social group or class

dialogue - discussion between two or more people

elements of drama - features of a drama or play, which may include, but are not limited to: cast, dialogue, scene, stage directions

essential question - an overarching question which does not have a specific answer; stimulates thought and provokes additional questions

etymology - the study of the origin of words and the way in which their meanings have changed over time

euphemism - mild or indirect word or expression substituted for one considered to be too harsh or blunt

evaluate - to make a judgment of quality based on evidence

evidence - facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

exposition - a comprehensive description and explanation to inform a reader about a specific topic

figurative language - word or phrase not intended literally; it is used for comparison, emphasis, clarity, or freshness of thought which may include, but are not limited to: adage, euphemism, hyperbole, idiom, metaphor, oxymoron, paradox, personification, pun, simile, symbol

figurative meaning - non-literal meaning of a word or phrase; usually involves figurative language

film techniques - features of a film, which may include, but are not limited to: lighting, sound, color, camera focus/angles

first person - a point of view in which the narrator participating in the action tells the story

flashback - literary technique in which the author presents information that happened before the events currently taking place

foreshadow - literary technique in which the author provides clues to coming events in a narrative

formal style - a style of writing that is less personal and more objective

illustrate - provide examples or specific details

inference - a conclusion about the unknown, based on the known

informational text - text designed to convey facts; may employ techniques such as lists, graphs, and charts

informative/explanatory - type of writing which conveys information accurately or which explains a concept or situation

interactive read aloud - Teacher reads appropriate, pre-selected texts aloud to students while modeling fluent, expressive reading. Students are invited to interact with the teacher and/or other students.

interactive writing - composing a message in which the teacher and students always share the "thinking" and sometimes share the pen (e.g., shared writing, modeled writing, interactive writing)

interpretation - explanation for the meaning of something; a stylistic representation of a creative work or dramatic role

irony - literary technique that contrasts expectations with reality dramatic irony exists contrast or discrepancy when information is known to the reader or audience but unknown to the characters

- situational irony involves an occurrence that contradicts the expectations of the reader or audience

- verbal irony occurs when a writer or speaker says one thing but means the opposite

dramatic irony occurs when a character in a narrative or drama is unaware of something the reader or audience knows

meter - the pattern of stressed and unstressed syllables in a line of poetry

mood -

--in literature—a feeling created in the reader which is evoked through the language of the text e.g., reflective, melancholy

--in grammar— verb forms used to indicate the speaker's attitude toward a fact or likelihood of an expressed condition or action e.g., indicative, imperative, subjunctive

moral - message or lesson to be learned from a story or event

nuance - subtle differences or shades of meaning

opinion - a statement of personal belief, attitude, or preference. In the CCSS, opinion is a precursor to argumentation.

paradox - a statement or proposition that seems self-contradictory but expresses a truth

parallel plots - plots with related story lines that merge in the end

parallel structure - deliberate repetition of similar or identical words and phrases in successive lines, sentences or paragraphs; the deliberate balance of two
or more similar words, phrases or clauses in succession

passive voice - writing in which the subject of the sentence receives the action of the verb

perspective - position from which something is considered or evaluated; standpoint

plagiarism - presenting someone else's work or ideas as your own

plot - the main events of a play, novel, movie or similar work, devised and presented by the writer as an interrelated sequence of events; five basic elements:
exposition, rising action, climax, falling action, and resolution

point of view - chiefly in literary texts, the narrative point of view (as in first or third person narration); more broadly, the position or perspective conveyed or
represented by an author, narrator, speaker, or character

primary source - original materials that have not been filtered through interpretation or evaluation

rose - ordinary speech or writing without metrical structure

purpose - the reason for which something is presented: to explain or inform, to entertain, to describe, or to argue

reading strategies - approaches teachers use to help students process, comprehend, and respond to texts: examples include anticipation guides, book
talk-book walk, questioning, during-paired reading, read aloud, charting a text

regular beats - a consistent rhythmic pattern or meter; usually found in poetry

resolution - a conclusion that resolves the conflicts or issues presented in a text

retell - a comprehension strategy in which a student recounts story details more specifically than a summary.

rhyme - repetition of an identical or similarly accented sound found at the middle and end of words

rhythm - sound device characterized by the musical quality created by a pattern of stressed and unstressed syllables

root - a unit of meaning from which words can be made by the addition of prefixes, suffixes or other modifications

satire - literary technique that expresses a critical attitude with humor

scene - division of a drama or film, usually representing what passes between certain of the actors in one place or setting

script - written version of a drama or film used in preparing for a performance

soliloquy - a speech in which a character, alone on stage, reveals his or her thoughts

summary - an objective restatement of the essential ideas or major points in a text

syntax - the arrangement of phrases and clauses to convey meaning

synthesize - integrate a number of ideas, pieces of information or data into a coherent whole

textual evidence - specific support found in a text; see evidence

theme - the abstract concept explored in a literary work; underlying or implicit meaning, concept, or message in a text. In the CCSS at lower grades, central message refers to main point or essence of the text.

thesis - the major claim made and supported in a text

think aloud - an instructional strategy that models thought processes and problem solving in all content areas. In a think aloud the teacher and/or students verbalize what they are thinking when they encounter difficult or confusing material as they read, write, or speak.

tone - a writer or speaker's attitude toward the material or audience

understatement - presenting something as less important than it actually is

validity - message that is relevant, accurate, justifiable, and logically correct