

Rumson-Fair Haven Regional High School

Course: *English IV*

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Board Approval: August 2024

Section I: Course Description

English IV integrates the study of language and texts to enhance/reinforce the literacy capacities and higher-order critical thinking skills needed for the 21st Century. Emphasis is placed on the acquisition and development of the literacy capacities needed for college and career readiness. Students enrolled in *English IV* will read and respond to a variety of cultural works and complementing nonfiction texts, developing the praxes needed for a successful transition into the reading and writing demands of a first-year, undergraduate course in expository writing.

Section II: NJSLs: New Jersey Student Learning Standards/Learning Objectives:

1. **2023 New Jersey Student Learning Standards English Language Arts:**

A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. ...Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace.

2. **2020 New Jersey Student Learning Standards: Social Studies:**

- All students receive social studies instruction from Kindergarten through grade 12. Today's challenges are complex, have global implications, and are connected to people, places, and events of the past. The study of social studies focuses on deep understanding of concepts that enable students to think critically and systematically about local, regional, national, and global issues. Authentic learning experiences that enable students to apply content knowledge, develop social studies skills, and collaborate with students from around the world prepare New Jersey students for college, careers, and civic life. The natural integration of technology in social studies education allows students to overcome geographic borders, apply scientific and mathematical analysis to historical questions and contemporary issues, appreciate cultural diversity, and experience events through the examination of primary sources. The 2020 New Jersey Student Learning Standards – Social Studies (NJSLs-2020) are informed by national and state standards and other documents such as the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, as well as those published by the National Center for History Education, National Council for Social Studies, National Council for Geographic Education, Center for Civic Education, National Council on Economic Education, National Assessment of Educational Progress, and the Partnership for 21st Century Skills. Social studies instruction occurs throughout the K-12 spectrum, building in sophistication of learning about history, economics, geography, and civics at all ages.)

3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**

- “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”

4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**

- “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”

***Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”

5. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
 - The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
6. ***Holocaust Law: N.J.S.A. 18A 35-28:**
 - The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
7. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
8. ***Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:**
 - The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”

Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

The *English IV* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students, and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (I&RS) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for English Courses](#) chart.

Section IV: Preparation for Standardized Testing

Instruction in *English IV* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT*, and the *SAT*.

Section V: Curriculum Pacing Guide

Course Title: <i>English IV</i>	Grade Level: 12th
Unit I: Truth in Science Fiction	Weeks 1-3
Unit II: Truth in Biography	Weeks 4-9
Unit III: History and Fiction	Weeks 10-14
Unit IV: Literary Analysis and Universal Truth	Weeks 15-22
Unit V: The Act of Reading	Weeks 23-33
Unit VI: Cultural Truths in Fairy Tales	Weeks 34-37
Unit VII: Stories of Place	Weeks 38-40

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed for all students in English IV:

- *Common Sense Education* (www.commonsense.org)
- *Turnitin.com.* (www.turnitin.com)
- Google Classroom
- *Into the Wild* by Jon Krakauer
- *Grizzly Man* by Werner Herzog
- *Death and the Maiden* by Ariel Dorfman
- *Hamlet* by William Shakespeare
- *The Wonderful Wizard of Oz* by L. Frank Baum
- * *Beasts of the Southern Wild* by Ben Zeitlin
- *Jesmyn Ward *Sing, Unburied, Sing*
- *Tommy Orange, *There There*
- *Heidi W. Durrow, *The Girl Who Fell From the Sky*
- *Gabriel Bump, *Everywhere You Don't Belong*
- *Mosid Hamin, *Exit West*
- *Alison Bechdel, *Fun Home*
- *Mira T. Lee, *Everything Here is Beautiful*
- *Harriet McBryde Johnson, *Accidents of Nature*
- *Kacen Callender, *Felix Ever After*
- *Chimamanda Ngozi Adichie, “The Danger of a Single Story”
- * Kate Chopin’s “The Story of an Hour”
- *Flannery O’Connor’s “A Good Man is Hard to Find”

- *William Faulkner’s “A Rose for Emily,”
- Carson McCullers’ “A Tree, a Rock, a Cloud”
- Edgar Allan Poe’s “The Masque of the Red Death”
- *Alice Walker’s “Flowers”

Section VII: Grading Formula and Assessment Modes

Marking period grades in *English IV* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *English IV* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the English IV instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

The following unit templates have been established for the *English IV* curriculum by the *English IV* instructional team:

Unit I: Truth in Science Fiction	
Unit Summary	
In this unit, students will establish the need for attentive, productive, and reflective engagement with texts. Students will apply close reading strategies to a personal choice science fiction text and complementing nonfiction texts to craft an argument about the extrapolative power of science fiction. Students will develop essential literacy capacities and higher-order critical thinking skills, utilize active, attentive, productive, and reflective engagement with a text, and familiarize themselves with the characteristics of the science fiction genre and the elements of speculative fiction.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>English IV</i> :	
<ul style="list-style-type: none"> • 2023 New Jersey Student Learning Standards: English Language Arts 11-12 <ul style="list-style-type: none"> ○ Reading: <ul style="list-style-type: none"> ■ RL.CR.11–12.1, RI.CR.11–12.1, RL.CI.11–12.2, RI.CI.11–12.2, RL.IT.11–12.3, RI.IT.11–12.3, RL.TS.11–12.4, RI.TS.11–12.4, RL.MF.11–12.6, RI.MF.11–12.6 ○ Writing: <ul style="list-style-type: none"> ■ W.AW.11–12.1A, W.AW.11–12.1B, W.AW.11–12.1C, W.AW.11–12.1D, W.AW.11–12.1E, W.NW.11–12.3, W.AW.11–12.4 ○ Speaking and Listening: <ul style="list-style-type: none"> ■ SL.PE.11–12.1 ○ Language: <ul style="list-style-type: none"> ■ L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4 • 2023 New Jersey Student Learning Standards: Social Studies <ul style="list-style-type: none"> ○ 6.1.12.CivicsPD.16a, 6.1.12.EconNE.16.b, • 2023 New Jersey Student Learning Standards: Computer Science and Design Thinking <ul style="list-style-type: none"> ○ 8.1.12.IC.1, 8.2.12.ITH.3 • 2023 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills <ul style="list-style-type: none"> ○ 9.4.12.DC.4, 9.4.12.DC.7 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> • What does it mean to critically read a text? • How do science fiction texts convey the realities of modern society? • What is the difference between science fiction and speculative fiction? • *How does science fiction reveal the complexities of identity 	<ul style="list-style-type: none"> • Critical reading is close, attentive, and reflective engagement with a text. It supports the development of analytical thinking and writing skills. • Using the medium of a fictional future, science fiction holds a mirror up to the issues of modern society; writers can convey reality through fiction. • Speculative fiction builds on science fiction in that it takes today’s reality and expands it out into a possible future world based on current science. • *Science fiction enables readers to explore identity by reading about characters with a variety of identities. Although these identities may be fictional (i.e. cyborg, android, alien, etc.) their characteristics can be universal and can shed light on the varied human experiences and realities

<p>through interaction?</p> <ul style="list-style-type: none"> • How is science fiction extrapolative? • How do writers convey truth through fiction? 	<p>of such.</p> <ul style="list-style-type: none"> • Science fiction takes what is true in modern society and extrapolates that truth to build a world that is both familiar and foreign. • Science fiction writers base their texts on truth and use fiction as a way to convey that truth. 	
Evidence of Learning		
<p>Formative & Alternative Assessments:</p> <ul style="list-style-type: none"> • Annotating supplemental texts • Personal reflexive writing (journal) • Synthesis graphic organizer • Compare/ contrast science fiction film excerpts • Jigsaw seminar • Quizzes • Individual conferences with teacher 	<p>Benchmark & Summative Assessments:</p> <ul style="list-style-type: none"> • On-Demand Synthesis essay (Benchmark) • Narrative Writing: “World Building in Science Fiction”: creative task (Benchmark) 	<p>Resources Needed:</p> <ul style="list-style-type: none"> • Summer Reading Choice Text • *Ursula K. LeGuin’s Introduction to <i>The Left Hand of Darkness</i> • MasterClass Definitions of Speculative Fiction • Chris Beckett’s <i>Atlantic</i> Article: “The Underrated Universal Appeal of Science Fiction” • <i>The New Yorker</i>: “The Allure of Science Fiction” • EdPuzzle: Analyzing science fiction film excerpts

Unit II: Truth in Biography	
Unit Summary	
<p>In this unit, students will deepen their understanding of the complex nature of truth and representation in texts, complementing this process with a thoughtful consideration of the relationship between the biographer and the subject in biographical texts. Students will continue to apply the strategies of close reading that were introduced and developed in previous units, utilizing them to facilitate their transition away from the traditional model of the thesis and the restricted application of evidence. They will also use the skills that were established in previous units to identify how claims and evidence are used to advance arguments. Students will develop essential literacy capacities and higher-order critical thinking skills through a focus on the form and function of biographical texts as an argument, understand how a claim can be advanced and supported in such works, assess the relationship between the biographer and the subject and the ethics involved in writing about a person’s life, and consider the manipulation of truth as is necessary to protect the subjects of a biography.</p>	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>English IV</i>:</p> <ul style="list-style-type: none"> • <i>2023 New Jersey Student Learning Standards: English Language Arts 11-12</i> <ul style="list-style-type: none"> ○ Reading: <ul style="list-style-type: none"> ■ RL.CR.11–12.1, RI.CR.11–12.1, RL.CI.11–12.2, RI.CI.11–12.2, RL.IT.11–12.3, RI.IT.11–12.3, RL.TS.11–12.4, RI.TS.11–12.4, RL.MF.11–12.6, RI.MF.11–12.6 ○ Writing: <ul style="list-style-type: none"> ■ W.AW.11–12.1A, W.AW.11–12.1B, W.AW.11–12.1C, W.AW.11–12.1D, W.AW.11–12.1E, W.AW.11–12.4 ○ Speaking and Listening: <ul style="list-style-type: none"> ■ SL.PE.11–12.1, SL.II.11–12.2, SL.ES.11–12.3 ○ Language: <ul style="list-style-type: none"> ■ L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4 • <i>2023 New Jersey Student Learning Standards: Social Studies</i> <ul style="list-style-type: none"> ○ 6.1.12.HistoryCA.2.a • <i>2023 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> ○ 8.2.12.EC.3 • <i>2023 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.12.IML.5, 9.4.12.IML.8 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> • Is the critical reading stance applicable to a biographical text? • What is the nature of truth in 	<ul style="list-style-type: none"> • The critical reading stance is necessary to understand authorial intent, the complex workings of a biographical text, and genre-specific conventions of biography. • The nature of truth in a biographical text is complex: it necessitates a

<p>a biographical text?</p> <ul style="list-style-type: none"> • What are the limitations of represented truth, regardless of textual form? • What is a biographer’s responsibility when representing truth? To what extent was Jon Krakauer a responsible biographer? • What is the relationship between author and subject in a biographical text? • What different forms can a biographical text take? What are the most effective biographical elements in <i>Into the Wild</i> and <i>Grizzly Man</i>? • *How can I appreciate nature and the environment? 	<p>multifaceted understanding of the relationship between the biographer and the subject.</p> <ul style="list-style-type: none"> • Life events that are translated into words necessitate a certain “bending” of truth. Words suggest and signify rather than convey absolute truth. • A biographer’s responsibility to his or her subject is dependent upon the subject’s status. A biographer is required to represent the truth of the subject as accurately as possible. Jon Krakauer is forthright in admitting the difficulties he faced in impartially recounting McCandless’s story. Carine McCandless urges her readers to consider the difficulty of Krakauer’s complicated task. His responsibility can be judged based on whether readers felt that Krakauer’s obligations lay with Chris’s legacy or his privacy. • The relationship between author and subject can take myriad forms. The type of biography which is produced is dependent upon this relationship. • The forms of a biographical text include detachment, analysis, and participation. Each form has distinct characteristics. <i>Into the Wild</i> and <i>Grizzly Man</i> both follow the “footsteps” style of biography. Both Krakauer and Herzog follow the stories of their subjects to the places where their subjects spent important moments. Additionally, through film footage and journal entries, both biographers include primary source documentation of their subjects’ lives. • *Spending time watching, listening, and existing in nature can help enhance mindfulness and appreciation of one’s environment.
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Evidence of Learning

<p>Formative & Alternative Assessments:</p> <ul style="list-style-type: none"> • Annotating supplemental texts • Personal reflexive writing (journal) • Synthesis chart • Performance activities • Reading quizzes • Individual conferences with teacher • Nature journaling activity 	<p>Benchmark & Summative Assessments:</p> <ul style="list-style-type: none"> • Text-Based Seminar (Benchmark) • Process Synthesis Essay (Benchmark) 	<p>Resources Needed:</p> <ul style="list-style-type: none"> • Jon Krakauer’s <i>Into the Wild</i> • Carine McCandless TEDTalk, “Your DNA Does Not Define You” • Werner Herzog’s <i>Grizzly Man</i> • PBS Documentary: <i>Return to the Wild</i> • PBS Documentary: <i>The Wild Truth</i> • Excerpts from Carine McCandless’ <i>The Wild Truth</i>
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Unit III: History and Fiction

Unit Summary

In this unit, students will deepen their understanding of the complex nature of truth and representation in texts by considering the ways that important historical events are conveyed in art. Students will continue to apply the strategies of close reading that were introduced and developed in previous units, shifting a focus away from traditional literature and broadening the range of texts to which those skills can be applied. They will also adapt the skills that were established in previous long-term writing activities to more on-demand writing prompts. Students will develop essential literacy capacities and higher-order critical thinking skills through a focus on the form and function of historical texts as argument, develop flexibility and time management skills through on-demand, document-based writing tasks, understand how a claim can be advanced and supported in such works, assess the relationship between a historical event and its fictionalized representation, and consider the manipulation of truth as is necessary to convey the essence of historical events.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *English IV*:

- 2023 New Jersey Student Learning Standards: *English Language Arts 11-12*
 - Reading:
 - RL.CR.11–12.1, RI.CR.11–12.1, RL.CI.11–12.2, RI.CI.11–12.2, RL.IT.11–12.3, RI.IT.11–12.3, RL.TS.11–12.4, RI.TS.11–12.4, RL.MF.11–12.6, RI.MF.11–12.6
 - Writing:
 - W.AW.11–12.1A, W.AW.11–12.1B, W.AW.11–12.1C, W.AW.11–12.1D, W.AW.11–12.1E, W.AW.11–12.4

<ul style="list-style-type: none"> ○ Speaking and Listening: <ul style="list-style-type: none"> ■ SL.PE.11–12.1, SL.II.11–12.2, SL.ES.11–12.3, SL.PI.11–12.4 ○ Language: <ul style="list-style-type: none"> ■ L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4 ● 2023 New Jersey Student Learning Standards: Social Studies <ul style="list-style-type: none"> ○ 6.2.12.HistoryCC.5.d ● 2023 New Jersey Student Learning Standards: Visual and Performing Arts-Media Arts <ul style="list-style-type: none"> ○ 1.5.12prof.Cn11a ● 2023 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills <ul style="list-style-type: none"> ○ 9.4.12.IML.2, 9.4.12.IML.2 		
Unit Essential Questions		Unit Enduring Understandings
<ul style="list-style-type: none"> ● What is the power of fiction? ● *How does the power of fiction influence one’s understanding of important historical moments? ● What is an artist’s responsibility in representing the truth of important historical moments? ● What tools does an author use to fictionalize real events? ● *To what extent is Ariel Dorfman successful in representing the experience of genocide and militarization during and after Pinochet’s rule? ● *How does a play representing a historical event convey issues of identity? 		<ul style="list-style-type: none"> ● The power of fiction is to create empathy. A novel, play, movie or other fictionalized work can often display more truth than a news account by creating a shared sense of humanity between character and audience. ● *The power of fiction opens the audience up to multiple points of view. Non-fiction accounts of important historical moments may be clouded by the POV of the “victor.” The power of fiction is to show multiple perspectives and to give the audience a more complete picture of the event. ● An artist’s responsibility includes presenting lesser-heard voices, finding a balance between fictional elements and factual details, and creating a resonant work that is both didactic and entertaining. ● An artist manipulates point of view, detail, chronology, setting, and pacing to fictionalize real events. ● *Ariel Dorfman relies on ambiguity to convey the confusion and conflict that existed in Chile during and after Pinochet’s rule. For some, this results in deeper empathy and understanding. For others, this seems to blur the truth and add confusion. ● *A play can portray characters who may be geographically, physically, and historically different from the reader, but through the power of fiction, readers can connect to and learn from the characters.
Evidence of Learning		
Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> ● Personal reflexive writing (journal) ● Text annotation and synthesis ● Reading quizzes ● Historical research ● Individual Conferences with Teacher 	<ul style="list-style-type: none"> ● Oral presentation (Benchmark) ● On-demand writing (Summative) ● Seminar (Summative) 	<ul style="list-style-type: none"> ● *Ariel Dorfman, <i>Death and the Maiden</i> ● *Barbara Kingsolver “Jabberwocky” ● <i>The Judge and the General</i>, directed by Patricio Lanfranco, Elizabeth Farnsworth
Unit IV: Literary Analysis and Universal Truth		
Unit Summary		
<p>In this unit, students will focus their close reading on specific literary devices and motifs that Shakespeare uses to craft character and conflict. They will also compare these devices to those employed by various adaptations of <i>Hamlet</i> to consider how structure contributes to meaning. Through more specific, smaller writing tasks, students will analyze the power of symbols and devices to represent more universal truths. Students will develop essential literacy capacities and higher-order critical thinking skills through a focus on literary devices and motifs, practice shorter, more specific, and more focused writing tasks, assess the relationship between a text’s structure and its meaning, and compare structural choices among adaptations of Shakespeare’s work.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>English IV</i>:</p> <ul style="list-style-type: none"> ● 2023 New Jersey Student Learning Standards: English Language Arts 11-12 <ul style="list-style-type: none"> ○ Reading: 		

- RL.CR.11–12.1, RL.CI.11–12.2, RL.CI.11–12.3, RL.CI.11–12.4, RL.CI.11–12.5, RL.CI.11–12.6
 - Writing:
 - W.AW.11–12.1, W.WP.11–12.4, W.SE.11–12.6, W.RW.11–12.7
 - Speaking and Listening:
 - SL.PE.11–12.1, SL.PI.11–12.4
 - Language:
 - L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4
- 2020 New Jersey Student Learning Standards: Visual and Performing Arts-Media Arts
 - 1.2.12prof.Re7b, 1.2.12prof.Re8a, 1.2.12prof.Cn11a
- 2020 New Jersey Student Learning Standards: Computer Science and Design Thinking
 - 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1
- 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 7-9

Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How can students extrapolate the meaning of a text by analyzing literary devices and elements? ● How can an author convey truth through literary devices and elements? ● Why is it important to read Shakespeare? ● How does the viewing and evaluating of cinematic and artistic adaptations of a text increase the viewer/reader's understanding of the original text? ● How does the critical reading of William Shakespeare's <i>Hamlet</i> support engagement with the various cinematic and artistic adaptations made of the original text? 	<ul style="list-style-type: none"> ● Literary elements such as motifs, symbols, metaphors, etc. add a figurative meaning to a text. Students can analyze the figurative meaning present in these elements to determine the meaning of a text. ● Authors use literary devices to create meaning (or a theme) and convey a universal message to readers. ● Reading Shakespeare enables students to analyze difficult language and universal themes. Shakespeare's plays provide an opportunity to read literature through a microscope, focusing on the smallest units of meaning. ● Viewing and evaluating cinematic and artistic adaptations of a text helps the viewer/reader identify changes in the devices that are used to convey meaning. ● Reading <i>Hamlet</i> in conjunction with viewing cinematic and artistic adaptations and variations of the play deepens students' understanding of the underlying issues of adaptation and representation and enables students to view visual representations of literary devices.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> ● Motif and symbol tracing ● Mapping character change ● Soliloquy Annotation ● Personal reflexive writing (Do Now / journal) ● Skits ● Reading Quizzes ● Study Guides ● Individual Conferences with Teacher 	<ul style="list-style-type: none"> ● <i>Hamlet</i> Seminar ● <i>Hamlet</i> Film Analysis Essay (Summative) 	<ul style="list-style-type: none"> ● William Shakespeare's <i>Hamlet</i> ● Tom Stoppard's <i>Rosencrantz and Guildenstern are Dead</i> ● Disney's <i>The Lion King</i> ● Select scenes from different versions of <i>Hamlet</i>, including Gregory Doran, RSC <i>Hamlet</i>; Kenneth Branagh, <i>Hamlet</i>, Franco Zeffirelli <i>Hamlet</i> ● Various related artistic representations

Unit V: The Act of Reading

Unit Summary

In this unit, students will participate in a student-directed, communal reading experience. Students will select from a short list of possible texts and participate in a book club-style reading experience, scaffolded by teacher-designed prompts. This unit will encourage students to think critically not only about important social causes, but also about the act of reading itself, and how a shared reading experience can deepen cultural competencies. Students will be encouraged to invite members of their community to join them, and will frequently reflect on the process via journaling. Finally, students will consider how the act of reading can inspire social action and civic engagement. Students will develop essential literacy capacities and higher-order critical thinking skills through a communal reading experience, deepen awareness through

metacognitive, reflexive writing tasks, reflect on the personal and communal qualities of reading, analyze relevant social issues, and become civically engaged, and consider the importance of reading and how it can influence society.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *English IV*:

- *2023 New Jersey Student Learning Standards: English Language Arts 11-12*
 - Reading:
 - RL.CR.11–12.1, RL.CI.11–12.2, RL.IT.11–12.3, RL.TS.11–12.4,
 - Writing:
 - W.AW.11–12.1, W.NW.11–12.3, W.RW.11–12.7
 - Speaking and Listening:
 - SL.PE.11–12.1
 - Language:
 - L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1.12.CivicsDP.13.a, 6.1.12.HistoryCC.13.d, 6.1.12.CivicsPI.14.d, 6.1.12.HistoryCA.14.b-c, 6.1.12.HistorySE.14.a-b, 6.1.12.HistoryCC.14.e, 6.2.12.GeoPP.5.a
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
 - 8.1.12.IC.1, 8.2.12.ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 7-9, 9.4.12.DC.6

Unit Essential Questions

- How can reading be a springboard to action?
- How is reading a shared act, what might be the benefit of discussing a text?
- What is the purpose of a community read?
- *How can we use the connection between literature and the real world to implement change?
- How can writing be used to inform discussion?
- *How can reading about identity in a community foster a better understanding of that identity?
- How can students use the internet and online platforms more productively and responsibly to foster social action?

Unit Enduring Understandings

- Reading can be a call to action for civic engagement, especially when the texts portray current events. Readers may create a plan of action based on the issues described in a text.
- Reading as a community can expand the collective experience of the text. Readers with different backgrounds and life experiences can shed light on their interpretation of the text’s meaning.
- The purpose of a community read is to build community and increase interpersonal connection through a shared analysis of a text. The community read fosters discussion, understanding, and learning through the act of reading collectively.
- *Authors include truth in fiction. This truth can be a catalyst for change. Readers may implement personal or societal change based on their understanding of a text. Fiction can have the power to galvanize readers into action.
- Writing is an important step in understanding a text and planning ideas. Writing can be used to develop talking points. Writing can also be used to reflect upon a discussion and debrief on the development of thought.
- *The ethnic, racial, gender, sexual, physical, and socio-economic diversity of a community can better inform the various iterations of identity. Through a community, an individual can understand the nuance and intersections inherent in identity.
- When students are aware of their “digital footprint” and the permanence of their social interactions online, they can begin to use these resources more intentionally to match their passions and goals to their digital presence.

Evidence of Learning

Formative & Alternative Assessments:

- Guided reading journals & exit tickets
- Artistic activities
- Analysis of narration, setting, conflict, structure, characterization, theme, and symbolism

Benchmark & Summative Assessments:

- Choice Reading Creative Project Menu (summative)

Resources Needed:

- *Jesmyn Ward *Sing, Unburied, Sing*
- *Tommy Orange, *There There*
- *Heidi W. Durrow, *The Girl Who Fell From the Sky*
- *Gabriel Bump, *Everywhere You Don’t Belong*
- *Mosid Hamin, *Exit West*
- *Alison Bechdel, *Fun Home*
- *Mira T. Lee, *Everything Here is Beautiful*

<ul style="list-style-type: none"> ● Storyboarding conflict ● Analysis of a published book review, and writing a book review ● Book club group discussions ● Individual Conferences with Teacher 		<ul style="list-style-type: none"> ● *Harriet McBryde Johnson, <i>Accidents of Nature</i> ● *Kacen Callender, <i>Felix Ever After</i> ● *Chimamanda Ngozi Adichie “The Danger of a Single Story” ● *<i>Common Sense Media</i>, “The Change You Want to See”
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Unit VI: Cultural Truth in Fairy Tales

Unit Summary

In this unit, students will apply habits of analysis and synthesis that were developed in previous units by considering the cultural value of the fairy tale genre in both historical and contemporary contexts. Students will use the notion of “cultural debris” to consider how fairy tales represent important cultural truths connected to their places of origin. Students will also practice research skills to discover the history of both the tale and the place and people it represents. Students will develop essential literacy capacities and higher-order critical thinking skills through a focus on genre-specific characteristics, practice creative writing by modeling the fairy tale style, strengthen research skills, and compare cultural myths to better understand shared and distinct features of global communities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *English IV*:

- *2023 New Jersey Student Learning Standards: English Language Arts 11-12*
 - Reading:
 - RL.CR.11–12.1, RI.CR.11–12.1, RL.CI.11–12.2, RI.CI.11–12.2, RL.IT.11–12.3, RL.TS.11–12.4, RI.TS.11–12.4, RL.PP.11–12.5, RI.PP.11–12.5, RI.MF.11–12.6, RL.CT.11–12.8, RI.CT.11–12.8
 - Writing:
 - W.NW.11–12.3, W.WP.11–12.4, W.WR.11–12.5, W.SE.11–12.6,
 - Speaking and Listening:
 - SL.PE.11–12.1, SL.II.11–12.2, SL.PI.11–12.4, SL.UM.11–12.5, SL.AS.11–12.6
 - Language:
 - L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1.12.HistorySE.2.a, 6.1.12.HistoryCA.2.a, 6.1.12.HistoryCC.3.a, 6.2.12.HistoryCC.5.h
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 7-9, 9.4.12.DC.6

Unit Essential Questions	Unit Enduring Understandings
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<ul style="list-style-type: none"> ● What is a fairy tale? ● What are the cultural, historical, literary and social functions of fairy tales? ● How have fairy tales been adapted for modern audiences? ● How can fairy tales be used to express personal lessons? ● How can fairy tales convey truth? ● *What can fairy tales teach us about identity? 	<ul style="list-style-type: none"> ● Fairy tales, also known as “magic tales” or <i>zaubermärchen</i>, are a subgenre of folktales involving magical, fantastic, or wonderful episodes, characters, events, or symbols. Like all folktales, they are narratives that are not believed to be true, often in timeless settings in generic, unspecified places, with one-dimensional characters. Fairy tales are episodic narratives whose main characters follow a typical pattern of action (as in a heroic quest) that is often resolved partly by magic. ● The historical, literary, and social functions of fairy tales are fluid and collect debris as they evolve. Fairy tales are essentially palimpsests that can be deconstructed to help analyze those who read and create the tales. ● Fairy tales have evolved to suit the historical, literary, and social milieu of modern society. They have adapted content and presentation (from oral storytelling to special effects-driven Hollywood films) to appeal to modern audiences. ● The conventions of fairy tales are stable while allowing for shifting values, mores, and technologies. Thus, the fairy tale is still a form that can be used to express the lessons that result from a journey filled with trials and challenges. ● Fairy Tales contain cultural debris from the societies in which they are told and in which they evolve. The lessons inherent in these tales reflect the values of the society.
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<ul style="list-style-type: none"> *Fairy tales present identity as it is seen at the moment the story is told. As fairy tales have elastic meaning, their presentation of identity shifts over time to mirror the society in which the tale is told. One can analyze the presentation of identity over time by studying how fairy tales have changed. 		
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> Fairy tale research Reading and annotation Quizzes Study Guides Do Nows / Exit Tickets Creative writing RFH Fairy Tale 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> Cultural Fairy Tale Research Presentation (Summative) 	Resources Needed: <ul style="list-style-type: none"> Maria Tatar’s “Reading Fairy Tales” L. Frank Baum’s <i>The Wonderful Wizard of Oz</i> Regina Barrecca’s “Introduction to <i>The Wonderful Wizard of Oz</i>” “The Distance of the Moon” by Italo Calvino PDFs of fairy tales (Brothers Grimm, Charles Perrault) Fairy Tales Around the World RFH LibGuide on Fairy Tales

Unit VII: Stories of Place	
Unit Summary	
<p>In this unit, students will explore the evolution of a narrative genre grounded solidly in the concept of place. Students will continue to apply the close reading strategies that were introduced and developed in the previous units, utilizing them to influence their understanding of a series of Southern Gothic short stories and inform their experimentation with this unique narrative form. Students will develop essential literacy capacities and higher-order critical thinking skills through a focus on genre-specific characteristics, practice creative writing by modeling the Southern Gothic style, consider the ways place contributes to meaning, and compare structural choices among a variety of Southern Gothic authors.</p>	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>English IV</i>:</p> <ul style="list-style-type: none"> <i>2023 New Jersey Student Learning Standards: English Language Arts 11-12</i> <ul style="list-style-type: none"> Reading: <ul style="list-style-type: none"> RL.CR.11–12.1, RL.CI.11–12.2, RL.IT.11–12.3, RL.TS.11–12.4, RL.MF.11–12.6, Writing: <ul style="list-style-type: none"> W.NW.11–12.3, W.WP.11–12.4 Speaking and Listening: <ul style="list-style-type: none"> SL.PE.11–12.1, SL.ES.11–12.3, SL.PI.11–12.4 Language: <ul style="list-style-type: none"> L.SS.11–12.1, L.KL.11–12.2, L.VL.11–12.3, L.VI.11–12.4 <i>2020 New Jersey Student Learning Standards: Social Studies</i> <ul style="list-style-type: none"> 6.1.12.HistoryUP.2.c, 6.1.12.HistoryCA.2.a, 6.1.12.EconGE.3.a, 6.1.12.EconNE.3.a, 6.1.12.HistoryCC.3.a, 6.1.12.HistoryCA.14.c, 6.1.12.HistorySE.14.a, 6.1.12.HistorySE.14.b, 6.2.12.GeoPP.5.a <i>2020 New Jersey Student Learning Standards: Science</i> <ul style="list-style-type: none"> HS-LS2-7, HS-ESS3-1 <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> 8.2.12.ETW.4 <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> 9.4.12.CI.1, 9.4.12.GCA.1, 9.4.12.IML.8 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> *How does Southern Gothic literature convey truth? How does Southern Gothic Literature make use of setting to convey its themes? To what extent is Southern Gothic a relevant genre to contemporary audiences? How can Southern Gothic 	<ul style="list-style-type: none"> *Southern Gothic literature uses irony and grotesque to convey the truth about the darker elements of society, such as racism, corruption, and violence. The history, climate, and landscape of the South combine to create the sense of “place” that is so important to Southern Gothic literature. Decrepit plantations, racial segregation, antebellum sensibilities, and aristocratic families are some of the uniquely Southern features of Southern Gothic literature. The narrative complexities of Southern Gothic literature--specifically the genre’s exploration of cultural values and social issues--make it a good fit for

literature be used to express personal experience? <ul style="list-style-type: none"> *How is racial identity explored in Southern Gothic Literature? *How does climate change impact our local community? *What action(s) can I take to mitigate the consequences of climate change in my local community? 	a modern audience’s taste for drama. The short length of most of these stories mimics the digestible media of the modern landscape, like podcasts and television shows. <ul style="list-style-type: none"> The relationship between place and conflict that is characteristic of Southern Gothic literature allows an author working in that form to take cues from a well-known environment and enrich the plot by focusing heavily on the setting. *Southern Gothic literature has a fraught relationship with racism. Often the authors show the hypocrisy and cruelty present in the rural American South as a way to critique the prevalence of racism and the enduring legacy of slavery. *Climate change can impact local communities in a variety of ways depending on local geography and economy. *Taking small actions can help to mitigate the consequences of climate change when all members of a community do their part to affect change. 	
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> Annotating short stories Short written responses Research on authors and genre Character perspective creative writing task Film analysis Quizzes Individual Conferences with Teacher Film Viewing Guide with Climate Change Connections 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> Creative writing- RFH Gothic /Fairy Tale (summative) 	Resources Needed: <ul style="list-style-type: none"> *Kate Chopin’s “The Story of an Hour” *Flannery O’Connor’s “A Good Man is Hard to Find” *William Faulkner’s “A Rose for Emily,” Carson McCullers’ “A Tree, a Rock, a Cloud” Edgar Allan Poe’s “The Masque of the Red Death” *Alice Walker’s “Flowers” *Ben Zeitlin’s <i>Beasts of the Southern Wild</i> *Various articles and websites documenting local and current climate change data

Section IX: Unit Reflection

The *English IV* instructional team must confer upon the completion of each instructional unit in the *English IV* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *English IV* curriculum.

Unit Reflection Form: English IV			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity, and innovation skills;			
Are challenging and require higher-order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 st century skills;			

Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Appendix
Writing Instruction and the RFH Community

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a

representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core foci of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)