

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

ENGLISH DEPARTMENT

ACADEMIC & HONORS ENGLISH IV

Grade Level: 12

Credits: 5

Course Code: 010440, 010450, 132800, 439241

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 31, 2015

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010440, 010450, 132800, 439241: ENGLISH IV

COURSE PHILOSOPHY

English IV is the culmination of a student's high-school English career, but it is only the beginning of a lifetime of learning. In keeping with the goals of the Common Core State Standards, by the end of a student's senior year, students must be college or career ready. The units in the *English IV* curriculum have been developed to elevate students' content knowledge in reading, writing, speaking, listening, and production skills to ensure success in post-secondary education or career training. The curriculum has been designed using a framework of enduring understandings and essential questions that focus on synthesis and analysis of literature, including non-fiction and non-print media, to deepen the understanding of the human condition beyond one's own world. To that end, students will develop a strong voice in written analysis and argumentation, confidence in presentation of ideas, and established critical problem-solving skills.

COURSE DESCRIPTION

English IV is a five-credit course which meets the Common Core State Standards and satisfies five credits of this state's requirements for twenty credits of English. *English IV* focuses on reading and research. Units and lessons are planned to encourage discussion and allow for student contribution and evaluative input. By design, students will read both full texts and excerpts of literature options, and juxtapose seminal pieces alongside contemporary texts. They will think and speak critically as well as cite textual evidence, establish habits of close reading, and utilize literary theories to effectively communicate in the written arena. The curriculum will focus not only on reading and writing, but also on speaking and listening. Students will be encouraged to use research to support self-generated theses through a capstone project. They will create multimedia presentations which they will present and defend in a collegial setting. Students will work both independently and collaboratively on projects and activities.

COURSE SUMMARY

COURSE GOALS

CG1: Students will read closely for explicit and ambiguous inferences as well as cite strong and thorough textual evidence when writing or speaking to support conclusions drawn from the text.

CG2: Students will effectively communicate in multiple modes to clearly express their purpose to the intended audience.

CG3: Students will analyze and evaluate the author's use of literary conventions to identify, explore, and respond to the personal, social, and historical context of a text and make an argument for the universality of that text.

COURSE ENDURING UNDERSTANDINGS

CEU1: Effective writers verify evidence, include documented sources, establish a sophisticated tone and style, and employ the standard conventions of writing to strengthen a written argument or analysis.

CEU2: Written and verbal communication are greatly affected by the ability to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate an author's purpose.

COURSE ESSENTIAL QUESTIONS

CEQ1a: How does the use of standard conventions aid both authors and readers in understanding the greater meanings of a work?

CEQ1b: When an author chooses to deviate from the standard conventions, how is the audience and meaning affected?

CEQ1c: How have standard conventions of writing changed over the course of literary history and how has that changed the understanding of literature?

CEQ2a: How do I choose the right mode and style of communication to fit my audience and purpose?

CEQ2b: Could communication have good content and use appropriate processes, but not have the desired impact?

COURSE ENDURING UNDERSTANDINGS	COURSE ESSENTIAL QUESTIONS
CEU3: Literature reflects the human experience by connecting people regardless of backgrounds while also aiding in the formation of an individual or a group's identity.	CEQ3a: What makes a work of literature endure? CEQ3b: Does literature truly reflect the human experience?
CEU4: Effectively evaluating primary and secondary sources contributes to developing depth and detail in the analysis of literature and non-fiction.	CEQ4a: How do I choose and evaluate the most effective source? CEQ4b: How do I use research to support an original idea, premise, or argument?
CEU5: Comprehending the full range of information in a given text (literal and figurative, explicit, and ambiguous) is essential in determining its purpose.	CEQ5a: How do I determine what information is most relevant? CEQ5b: How do I become a sophisticated reader?

UNIT GOALS & PACING		
UNIT TITLE	UNIT GOALS	RECOMMENDED DURATION
Unit 1: Process of Formal Analysis	LG1: Students will analyze and synthesize primary and secondary sources for content and validity in order to produce a relevant and valid response. Capstone Goal: Students will conduct short and sustained research to explore research topic proposals through exploratory writing and student-teacher conferences.	4 weeks
Unit 2: Times and Timelessness	LG1: Students will produce a comparative analysis that develops a logical argument evaluating how timeless elements within a classic text translate to modern texts. Capstone Goal: Students will collect and annotate credible, scholarly research in order to create and develop a Capstone claim proposal.	8 weeks
Unit 3: Societal Voices and Human Connections	LG1: Students will study, analyze, and explore how a single voice may create social, literary, political or industrial change. Capstone Goal: Students will utilize the full writing process to synthesize research into an original research project and refine the accompanying presentation of the research.	8 weeks
Unit 4: Senior Capstone Project	Students will write a research paper and conduct a multimedia presentation on an original claim inspired by the previous units. See Appendix.	Ongoing
Unit 5: Beyond the Page	LG1: Students will examine the relationship between works of fiction, non-fiction, and informational text (including poetry). Capstone Goal: Students will effectively and efficiently present their Capstone research project utilizing multimedia.	8 weeks

CROSS-UNIT LITERATURE OPTIONS

The following titles may be used in any unit / multiple times throughout the year.

TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL
<i>Ordinary People</i> by Judith Guest	600L	<i>Fast Food Nation</i> by Eric Schlosser	1240L
<i>Welcome to the Monkey House</i> by Kurt Vonnegut	810L	<i>Invisible Man</i> by Ralph Ellison	1270L
<i>A Thousand Splendid Suns</i> by Khaled Hosseini	830L	"An Animal's Place" by Michael Pollan	1270L
<i>The Kite Runner</i> by Khaled Hosseini	840L	<i>The Bluest Eye</i> by Toni Morrison	1300L
<i>Slaughterhouse Five</i> by Kurt Vonnegut	850L	<i>Heart of Darkness</i> by Joseph Conrad	1320L
<i>Hotel on the Corner of Bitter and Sweet</i> by Jamie Ford	850L	<i>Into the Wild</i> by Jon Krakauer	1330L
<i>The Things They Carried</i> by Tim O'Brien	880L	<i>Metamorphosis</i> by Franz Kafka	1340L
<i>The Stranger</i> by Albert Camus	880L	<i>Ordinary Men</i> by Christopher Browning	1350L
<i>Different Seasons</i> by Stephen King	890L	<i>The Yellow Wallpaper and Other Stories</i> by Charlotte Perkins Gilman	1390L
<i>The Invention of Wings</i> by Sue Monk Kidd	920L	<i>The Sound and Fury</i> by William Faulkner	1420L
<i>A Thousand Acres</i> by Jane Smiley	920L	<i>Critical Theory Today</i> by Lois Tyson	1430L
<i>Emma</i> by Jane Austen	990L	<i>A Night in Acadie</i> by Kate Chopin	n/a
<i>The Space Between Us</i> by Thrity Umrigar	1000L	<i>A Streetcar Named Desire</i> by Tennessee Williams	n/a
<i>I Am Malala</i> by Malala Yousafzai	1000L	<i>Antigone</i> by Sophocles	n/a
<i>Demian</i> by Herman Hesse	1010L	<i>Bayou Folk</i> by Kate Chopin	n/a
<i>The Bielski Brothers: The True Story of Three Men Who Defied the Nazis, Built a Village in the Forest, and Saved 1,200 Jews</i> by Peter Duffy	1030L	<i>Death of a Salesman</i> by Arthur Miller	n/a
<i>Defiance</i> by Nechama Tec	1030L	<i>Hamlet</i> by William Shakespeare	n/a
<i>Siddhartha</i> by Herman Hesse	1050L	<i>King Lear</i> by William Shakespeare	n/a
<i>Queen Bees and Wannabes</i> by Rosalind Wiseman	1060L	<i>Oedipus Rex</i> by Sophocles	n/a
<i>Letter from a Birmingham Jail</i> by Martin Luther King	1070L	<i>Poems</i> by Nikki Giovanni	n/a
<i>How to Read Literature Like a Professor</i> by Thomas Foster	1070L	<i>Salt, Sugar, Fat: How the Food Giants Hooked Us</i> by Michael Moss	n/a
<i>Snow Falling on Cedars</i> by David Guterson	1080L	<i>Taming of the Shrew</i> by William Shakespeare	n/a
<i>One Flew Over the Cuckoo's Nest</i> by Ken Kesey	1110L	<i>The Devil Came in on Horseback</i> by Brian Steidle	n/a
<i>On Writing: A Memoir of the Craft</i> by Stephen King	1110L	<i>The Rising</i> by Bruce Springsteen (album)	n/a
<i>The Call of the Wild</i> by Jack London	1120L	Various selections from the DiYanni collections	n/a
<i>The Age of Innocence</i> by Edith Wharton	1170L	<i>Who's Afraid of Virginia Wolfe</i> by Edward Albee	n/a
"The Republic of Silence" by Sartre	1190L		

UNIT OVERVIEW**UNIT LEARNING GOALS**

LG1: Students will analyze and synthesize primary and secondary sources for content and validity in order to produce a relevant and valid response.

Capstone Goal: Students will conduct short and sustained research to explore research topic proposals through exploratory writing and student-teacher conferences.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student makes in-depth inferences and creates a response that integrates primary and secondary sources to evaluate the nature of man's inhumanity to man.
3	The student can: <ul style="list-style-type: none"> determine author's purpose, choices and structure; analyze text for main ideas, theme, and significant style; write, edit, and revise various writings for presentation either orally or in writing; integrate and evaluate multiple sources to create an answer or response to a problem; make effective use of digital media in all aspects of research and presentation.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU2: Written and verbal communication are greatly affected by the ability to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate an author's purpose.

CEU4: Effectively evaluating primary and secondary sources contributes to developing depth and detail in the analysis of literature and non-fiction.

CEU5: Comprehending the full range of information in a given text (literal and figurative, explicit, and ambiguous) is essential in determining its purpose.

ESSENTIAL QUESTIONS

CEQ2a: How do I choose the right mode and style of communication to fit my audience and purpose?
CEQ2b: Could communication have good content and use appropriate processes, but not have the desired impact?

CEQ4a: How do I choose and evaluate the most effective source?
CEQ4b: How do I use research to support an original idea, premise, or argument?

CEQ5a: How do I determine what information is most relevant?
CEQ5b: How do I become a sophisticated reader?

COMMON CORE STANDARDS

11-12.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RL.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

11-12.RL.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11-12.RL.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

11-12.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

COMMON CORE STANDARDS

11-12.RI.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

11-12.RI.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

11-12.RI.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

11-12.RI.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

11-12.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

11-12.W.1.A Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

11-12.W.1.B Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

11-12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

11-12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

11-12.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

11-12.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

11-12.SL.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

11-12.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

11-12.SL.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

11-12.SL.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

11-12.SL.6 Adapt a speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LITERATURE OPTIONS*

TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL
<i>Night</i> by Elie Wiesel	570L	"Man was Made to Mourn: A Dirge" by Robert Burns	n/a
<i>The Kite Runner</i> by Khaled Hosseini	840L	<i>Schindler's List</i> by Thomas Keneally	1150L
<i>Hotel on the Corner of Bitter and Sweet</i> by Jamie Ford	850L	<i>Ordinary Men</i> by Christopher Browning	1350L
<i>Different Seasons</i> by Stephen King	890L	<i>Becoming Evil: How Ordinary People Commit Genocide and Mass Killing</i> by James E. Waller	1380L
<i>The Invention of Wings</i> by Sue Monk Kidd	920L	Nobel Prize Speech by Elie Wiesel	n/a
<i>The Bielski Brothers</i> by Peter Duffy	1030L	<i>Selected Short Stories</i> by Toni Cade Bambara	n/a
<i>Defiance</i> by Nechama Tec	1030L	<i>Poems</i> by Nikki Giovanni	n/a
<i>Snow Falling on Cedars</i> by David Guterson	1080L	Various selections from the DiYanni collections	n/a





SUGGESTED FILMS/DOCUMENTARIES

Movie/Documentary Title	Movie/Documentary Title
<i>Defiance</i> directed by Edward Zwick (2008)	<i>The Pianist</i> directed by Roman Polanski (2002)
<i>Hotel Rwanda</i> directed by Terry George(2004)	<i>Schindler's List</i> directed by Steven Spielberg (1993)
<i>The Last Days</i> directed by Steven Spielberg (1998)	Winfrey & Wiesel: Auschwitz (2006)

COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG1 CEU2, CEQ2a, b, c CEU4, CEQ4a, b, c CEU5, CEQ5a, b 11-12.RL.3 11-12.RI.1, 2, 3, 7 11-12.W.1, 7 DOK 4	Through Course Assessment #1 Students will develop a claim about inhumanity through the lens of one teacher-selected and two student-selected text sources. (Text samples can include literary passages, nonfiction pieces, or multimedia samples and must meet criteria of credible and valid sources.) Students will create a multi-paragraph, written response in which they show evidence of integrating, evaluating, and synthesizing textual evidence as they compose an argument and develop a claim about the nature of good and evil. Students are to use language that creates cohesion and clarifies the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. Specific textual evidence from at least three resources will be used for support.

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>After reading <i>Night</i>, by Elie Wiesel, students will participate in a chalk talk based on prior knowledge and inquiries about the following: events that led to the Holocaust, criminal profile of Adolf Hitler, role and testimonies of witnesses and collaborators, the evolution of Elie and other survivors, modern human rights atrocities. Chalk talk can be conducted on the white board (take a picture with an iPhone/iPad to save information) or can be done on butcher paper to save for future reference.</p> <p> <i>For students who struggle with more complex topics</i>, choose basic topics and model the process first, using higher ability students in the classroom.</p> <p> If there is a SMART Board in the room, students can do this activity on the board.</p>	<p>theme main idea cause/effect</p>	<p>Cite strong and thorough textual evidence</p> <p>Analyze a complex set of ideas or series of events</p> <p>Connect ideas from different time periods</p> <p>Hypothesize how historical events are inter-related</p> <p>DOK 3, 4</p>
<p>Students will create a three-column chart to track the denotative meaning, the connotative meaning, and the specific impact of key words in a primary and secondary work.</p>	<p>vocabulary in context denotation, connotation</p>	<p>Critique an author's specific word choice and determine the effectiveness of that choice</p> <p>DOK 3</p>
<p>After evaluating the results of the chalk talk activity (above), students will formulate three theses to determine the direction of research.</p> <p> <i>For students who struggle with the development of the thesis</i>, provide a graphic organizer which acts as a template for the structure of a thesis and provide a review of the thesis and direction for the research.</p> <p> Students can use thesis building websites.</p>	<p>main ideas thesis</p>	<p>Develop a logical argument</p> <p>Evaluate multiple arguments</p> <p>DOK 3</p>

SUGGESTED STRATEGIES

ACTIVITIES

Utilizing available databases, students will locate and critique three secondary sources, based on one of their three proposed theses, and create an annotated bibliography to represent results.



For students who struggle with finding appropriate resources after selecting the one thesis for their research, provide a list of available databases and direct students to two or three which they will explore. They will read several articles before selecting three and provide a rationale for each selection.

DECLARATIVE KNOWLEDGE

annotated bibliography
MLA format
elements of a summary
in-text citation

PROCEDURAL KNOWLEDGE

Conduct steps for short, as well as sustained, research projects to answer a question

Recognize and evaluate strengths and weaknesses of a source

Gather relevant information from multiple authoritative, print and digital sources

Perform advanced searches effectively

DOK 3

Students will identify, examine and cite primary and secondary source evidence to support research thesis.



For students who struggle with differentiating primary and secondary resources, provide a worksheet with two to four examples of each category and why it is either a primary or secondary source. The worksheet will provide a space for the student to give an example of a primary source or secondary resource from his/her research.

MLA format
primary and secondary sources

Conduct steps for short, as well as sustained, research projects to answer a question

Recognize and evaluate strengths and weaknesses of a source

Gather relevant information from multiple authoritative, print and digital sources

Perform advanced searches effectively

DOK 3

Students will create a multimedia presentation based on researched information, utilizing multimedia web and mobile applications. This [Learning in Hand blog post](#) will assist students in identifying effective tools to use for their presentations.



For students who have trouble organizing information, allow students to use visual tools such as Pinterest, mind mapping, etc.


citing primary and secondary sources
MLA format

Synthesize ideas to create an original, multimedia presentation

Critique the actions of individuals

DOK 4

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>Identify the unsung heroes during a genocide and create a gallery/museum walk. Have students compare and contrast the specific unsung heroes to identify the traits of those who defy the societal order for the benefit of the oppressed at great personal risk.</p> <p> <i>For students who have trouble organizing information, provide a teacher created list of heroic figures and heroic traits</i></p>	heroic traits	Draw conclusions about what makes a person heroic Cite evidence to support conclusions DOK 3

UNIT OVERVIEW**UNIT LEARNING GOALS**

LG1: Students will produce a comparative analysis that develops a logical argument evaluating how timeless elements within a classic text translate to modern texts.

Capstone Goal: Students will collect and annotate credible, scholarly research in order to create and develop a Capstone thesis proposal.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can use the thematic elements of timelessness to produce a literary work or a response to a literary work that reflects these themes.
3	The student can: <ul style="list-style-type: none"> compare and contrast writings from different periods or writers to evaluate influence on others or the time period; defend an argument about a writer's style, technique, or structure as representative of timelessness; interpret the bigger meanings of the work beyond an individual's interpretation; make effective use of digital media in all aspects of research and presentation.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU1: Effective writers verify evidence, include documented sources, establish a sophisticated tone and style, and employ the standard conventions of writing to strengthen a written argument or analysis.

CEU3: Literature reflects the human experience by connecting people regardless of backgrounds while also aiding in the formation of an individual or a group's identity.

ESSENTIAL QUESTIONS

CEQ1a: How does the use of standard conventions aid both authors and readers in understanding the greater meanings of a work?
CEQ1b: When an author chooses to deviate from the standard conventions, how is the audience and meaning affected?
CEQ1c: How have standard conventions of writing changed over the course of literary history and how has that changed the understanding of literature?

CEQ3a: What makes a work of literature endure?
CEQ3b: Does literature truly reflect the human experience?

NJCCCS & COMMON CORE STANDARDS

11-12.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RL.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

11-12.RL.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

11-12.RL.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11-12.RL.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

11-12.RL.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)






NJCCCS & COMMON CORE STANDARDS

- 11-12.RL.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
- 11-12.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 11-12.RI.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 11-12.RI.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
- 11-12.RI.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- 11-12.RI.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- 11-12.RI.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.
- 11-12.W.1a Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- 11-12.W.2b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- 11-12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
- 11-12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 11-12.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- 11-12.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- 11-12.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- 11-12.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking
- 11-12.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- 11-12.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- 11-12.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.
- 11-12.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 11-12.L.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



LITERATURE OPTIONS			
TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL
<i>No Exit</i> by Jean-Paul Sartre	410L	<i>Letter from a Birmingham Jail</i> by Martin Luther King	1070L
“Cathedral” by Raymond Carver	590L	<i>Their Eyes Were Watching God</i> by Zora Neale Hurston	1080L
<i>Ordinary People</i> by Judith Guest	600L	<i>The Trial</i> by Franz Kafka	1150L
“Discovery of a Father” by Sherwood Anderson	670L	“Letter to a Father” by Franz Kafka	1200L
<i>Crow Lake</i> by Mary Lawson	850L	<i>Silas Marner</i> by George Eliot	1250L
<i>The Hunger Artist</i> by Franz Kafka	860L	<i>Invisible Man</i> by Ralph Ellison	1270L
<i>The Stranger</i> by Albert Camus	880L	<i>Into the Wild</i> by Jon Krakauer	1330L
<i>The Myth of Sisyphus</i> by Albert Camus	920L	<i>Metamorphosis</i> by Franz Kafka	1340L
<i>A Thousand Acres</i> by Jane Smiley	920L	<i>The Sound and Fury</i> by William Faulkner	1420L
<i>Heart of Darkness</i> by Joseph Conrad	950L	<i>Hamlet</i> by William Shakespeare	n/a
<i>Crime and Punishment</i> by Fyodor Dostoyevsky	990L	<i>King Lear</i> by William Shakespeare	n/a
<i>Demian</i> by Herman Hesse	1010L	<i>Oedipus Rex</i> by Sophocles	n/a
<i>Siddhartha</i> by Herman Hesse	1050L	<i>Antigone</i> by Sophocles	n/a
“Loneliness...An American Malady” by Carson McCullers	1050L	<i>A Testament of Hope: The Essential Writings and Speeches of Martin Luther King, Jr</i> by Martin Luther King, Jr.	n/a
<i>The Plague</i> by Albert Camus	1070L	“Lear’s Wife” by W.S. Merwin	n/a
<i>How to Read Literature Like a Professor</i> by Thomas Foster	1070L	Various selections from the DiYani collections	n/a
SUGGESTED FILMS/DOCUMENTARIES			
Movie/Documentary Title		Movie/Documentary Title	
<i>August Wilson: The Ground on Which I Stand</i> directed by Samuel Pollard (2015)		<i>A Thousand Acres</i> directed by Jocelyn Moorehouse (1997)	
Dove’s “Evolution” commercial		“Women’s Ideal Body Types Throughout History” from BuzzFeed (2015)	
<i>Hamlet</i> (1948, 1990, 1996, 2009)			

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1 CEU1, CEQ1a, b, c CEU3, CEQ3a, b 11-12.RL.1, 2, 5, 6 11-12.W.1a, 2b, 4, 5 11-12.L.1, 2, 3 DOK 4	Through Course Assessment #2 Students will select a piece of literature and a literary critique of that work to determine if that work of literature will stand the test of time. Students will offer both analysis and critique of the work in question to support a student-generated claim about the meaning of “timeless literature,” the qualities of that literature, and whether or not the work they have chosen meets the student-specified criteria. Students are to use language that creates cohesion and clarifies the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p> Timelessness in Pop Culture: In groups, students will choose a pop culture category on which to focus. Students will compare and contrast two examples from the category to determine whether each is timeless or ephemeral. For example: Audrey Hepburn’s little black dress vs. bell bottoms of the 1970s. Categories for this activity include, but are not limited to: fashion, sports, music, art, consumer products (toys, games, home goods etc.). Students will create a pitch, storyboard or commercial to assert and defend the timeless example. Pitch, storyboard or commercial will be shared in an oral presentation with digital supplements.</p> <p> <i>For students who struggle with identifying categories of comparison and contrast, provide a Venn Diagram, T-chart, or other graphic organizer to assist them with this process.</i></p>	<p>timeless ephemeral</p>	<p>Compare and contrast two examples</p> <p>Use of digital media to enhance understanding of a topic</p> <p>DOK 3</p>
<p> After viewing Dove’s “Evolution” commercial, “Women’s Ideal Body Types Throughout History,” and “Men’s Standards of Beauty Around the World” students will write a personal response piece based on a self-generated thesis about beauty standards.</p>	<p>definitions of beauty patterns, trends</p>	<p>Synthesize information in order to establish a defense</p> <p>DOK 4</p>
<p>In a museum walk, students will identify classic cultural symbols, artifacts, and icons, and evaluate their use in contemporary culture. Students will evaluate which ideas transcend time and which do not. After teacher posts pictures of various recognizable symbols, artifacts, famous icons, etc. around the room, students rotate through the museum walk in which they record their basic knowledge of the image displayed. After a class or paired discussion about these items, students make a second rotation in which they identify where they have encountered these items in literature, TV, movies, music, etc. Class will discuss findings and teacher will lead students to recognize the methods by which we identify and interpret ideas in literature.</p>	<p>symbolism</p>	<p>Interpret how universal ideas function to give meaning to literature</p> <p>Reference evidence from texts to support these ideas</p> <p>Reference examples from literature you have studied to support the universality of some ideas</p> <p>DOK 3</p>
<p>After reading Hamlet’s soliloquies and/or excerpts from <i>The Stranger</i>, <i>Metamorphosis</i>, etc., students will create a graphic organizer to compare and contrast elements of the timelessness of the characters’ internal struggles and perspectives on the human condition.</p> <p> <i>For students who struggle with organizing information, provide the blank graphic organizer with labels and have students enter appropriate information which deals with internal struggle contrasted with external motivators.</i></p> <p> Student can load the organizer on Google Drive to share with group members.</p>	<p>elements of character point of view archetypes</p>	<p>Analyze how the texts support your interpretations of characters</p> <p>Reference evidence from texts to support ideas</p> <p>Synthesize information to help construct a thesis</p> <p>DOK 4</p>

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>Students will examine different schools of literary theory using a modern short work and draw conclusions about the timelessness of the work. Consider the following schools of literary criticism: psychoanalysis, feminism, new historicism/cultural criticism, Marxism, etc.</p> <p>Students will learn and practice writing a classic critique which includes a brief summary of the work being critiqued, a discussion of the obvious strengths and weaknesses of the work, and recommendations for either the creator of the work or the audience interacting with the work.</p>	<p>schools of literary theory</p>	<p>Reference evidence from literary theory to support these ideas</p> <p>DOK 3</p>
<p>Students will learn components of critique and criticism by reading a classic critique.</p> <p> <i>For students who have trouble, provide a sample of an annotated critique.</i></p>	<p>elements of critique schools of literary theory</p>	<p>Critique and compare the application of different schools of theory</p> <p>DOK 3, 4</p>
<p>Students will write their own very short (500 - 1500 words) short stories based on the criteria identified in class that denotes a work as “timeless.” Students will then write critiques of their peers’ work using the schools of literary criticism.</p> <p> <i>For students who have difficulty creating their own short story, pair the student with a partner.</i></p>	<p>schools of literary theory elements of narrative writing</p>	<p>Apply concepts of fiction writing</p> <p>Revise work based on self and peer review</p> <p>Analyze the work of their peers and critique their work according to various theories of criticism</p> <p>DOK 3, 4</p>
<p>Students will view a “web series” (such as <i>221B</i>, based on the Sherlock Holmes stories by Sir Arthur Conan Doyle, or <i>The Emma Project</i>, based on Jane Austen's <i>Emma</i>) and identify how the story has been updated for a modern audience and the elements of the work that can be identified as “timeless.” Teacher will provide access to a variety of graphic organizer designs and other organizational strategies for students to select the best method for active viewing and note-taking.</p>	<p>elements of timelessness</p>	<p>Synthesize information from modern adaptations</p> <p>Analyze a modern work for elements of timelessness</p> <p>DOK 3, 4</p>

UNIT OVERVIEW

UNIT LEARNING GOALS

LG1: Students will study, analyze, and explore how a single voice may create social, literary, political or industrial change.

Capstone Goal: Students will utilize the full writing process to synthesize research into an original research project and refine the accompanying presentation of the research.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can produce a well-reasoned response to a social issue change in the form of a multimedia presentation in which they become the singular voice for change.
3	The student can: <ul style="list-style-type: none"> • produce an effective multimedia presentation that demonstrates how a singular voice creates social, literary, political, or industrial change; • examine/review various types of written and oral presentations for purpose and structure as well as audience; • assess the effectiveness and elements of compelling oral presentations and varying audiences; • compare in written evaluations the success of various modes of persuasion; • defend a position with evidence, research and digital tools; • actively and effectively participate in collaborative presentations, discussions and individual presentations.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU2: Written and verbal communication are greatly affected by the ability to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate an author's purpose.

CEU3: Literature reflects the human experience by connecting people regardless of backgrounds while also aiding in the formation of an individual or a group's identity.

CEU4: Effectively evaluating primary and secondary sources contributes to developing depth and detail in the analysis of literature and non-fiction.

ESSENTIAL QUESTIONS

CEQ2a: How do I choose the right mode and style of communication to fit my audience and purpose?
 CEQ2b: Could communication have good content and use appropriate processes, but not have the desired impact?

CEQ3a: What makes a work of literature endure?
 CEQ3b: Does literature truly reflect the human experience?

CEQ4a: How do I choose and evaluate the most effective source?
 CEQ4b: How do I use research to support an original idea, premise, or argument?

NJCCCS & COMMON CORE STANDARDS

- 11-12.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 11-12.RL.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 11-12.RL.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 11-12.RL.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 11-12.RL.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a

NJCCCS & COMMON CORE STANDARDS

comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11-12.RL.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

11-12.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RI.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

11-12.RI.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

11-12.RI.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

11-12.RI.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

11-12.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

11-12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

11-12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

11-12.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

11-12.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

11-12.W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

11-12.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

11-12.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

11-12.SL.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

11-12.SL.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

11-12.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.



11-12.SL.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

11-12.SL.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

LITERATURE OPTIONS*			
TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL
SOCIAL CHANGE			
<i>American Chica</i> by Marie Arana	860L	<i>Uncle Tom's Cabin</i> by Harriet Beecher Stowe	1050L
" <u>The Hypocrisy of American Slavery</u> " by Frederick Douglass	930L	<i>Outliers: The Story of Success</i> by Malcolm Gladwell	1080L
<i>I Am Malala</i> by Malala Yousafzai	1000L	"Letter From a Birmingham Jail" by Martin Luther King, Jr.	1150L
"Taliban Gun Down Girl Who Spoke Up for Rights" by Declan Walsh	1020L	<i>The Call of the Wild</i> by Jack London	1120L
<i>The Devil Came in on Horseback</i> by Brian Steidle	n/a	"Still I Rise" by Maya Angelou	n/a
<i>The Rising</i> by Bruce Springsteen (album)	n/a	"Mother to Son" by Langston Hughes	n/a
POLITICAL CHANGE			
Vice Presidential Nomination Acceptance by Geraldine Ferraro	930L	"The Unknown Citizen" by W.H. Auden	n/a
First Inaugural Address by Franklin D. Roosevelt	1120L	"Lies" by Yevgeny Yevtushenko	n/a
"The Republic of Silence" by Sartre	1190L	"9/11" by Lucille Clifton	n/a
INDUSTRIAL CHANGE			
<i>The Jungle</i> by Upton Sinclair	1170L	<i>Breathing, In Dust</i> by Tim Z. Hernandez	n/a
Speech by Cesar Chavez	1190L	<i>Salt, Sugar, Fat: How the Food Giants Hooked Us</i> by Michael Moss	n/a
<i>Fast Food Nation</i> by Eric Schlosser	1240L	"Univac to Univac" by Louis B Salomon	n/a
"An Animal's Place" by Michael Pollan	1270L	"Two Friends" by David Ignatow	n/a
LITERARY CHANGE			
<i>Welcome to the Monkey House</i> by Kurt Vonnegut	810L	<i>Middlemarch</i> by George Eliot	1240L
<i>Cat's Eye</i> by Margaret Atwood	850L	<i>The Bluest Eye</i> by Toni Morrison	1300L
<i>On Writing: A Memoir of the Craft</i> by Stephen King	1110L	<i>Critical Theory Today</i> by Lois Tyson	1430L
<i>Death of a Salesman</i> by Arthur Miller	n/a	<i>America: The Story of Us</i> by The History Channel	n/a

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1 CEU2, CEQ2a, b, c CEU3, CEQ3a, b CEU4, CEQ4a, b, c 11-12.RL.1, 3 11-12.RI.6, 7 11-12.W.2, 8 11-12.L.3 DOK 3	<p>Through Course Assessment #3</p> <p>Students will identify a problem in society and, using at least two teacher approved articles, will write a multi-paragraph essay in which they analyze the multiple perspectives on the problem and propose a solution.</p>

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>After reading the Vice Presidential nomination acceptance speech by Geraldine Ferraro, students will choose three diverse audiences and assess how to modify syntax, including diction, jargon, tone etc., in order to effectively communicate to the intended group.</p> <p>This assignment can include a research component in which students research both Ferraro’s intent with the speech and the different audiences chosen.</p> <p>Suggested literary pairings: “Mother to Son” by Langston Hughes, excerpts from <i>Death of a Salesman</i> by Arthur Miller, <i>New York Times</i> op-ed pieces on The American Dream, excerpts from <i>America: The Story of Us</i>.</p> <p>Teachers are encouraged to include diverse voices representative of various cultures in pairings.</p>	<p>rhetorical devices</p>	<p>Analyze when to use the different literary devices to connect to diverse audiences</p> <p>DOK 3</p>
<p>After viewing and/or reading multiple perspectives of news coverage regarding a specific event, students will appraise and critique which version has good content, uses appropriate processes but does not have the desired impact, and cites evidence to support their assertions. Examples of possible news topics: 9/11, Eric Garner, Michael Brown, Trayvon Martin, ISIS, Ebola, Malaysian airplane disappearance, global warming, the royal wedding of Prince William and Kate Middleton, etc.</p> <p>Suggested literary pairings: “Still I Rise” by Maya Angelou (9/11 work), “9/11” by Lucille Clifton, and lyrics from Bruce Springsteen’s album <i>The Rising</i> with articles and news coverage about 9/11.</p> <p>Teachers are encouraged to include diverse voices representative of various cultures in pairings</p> <p> <i>For students who struggle with fact vs. opinion, select several articles and first ask the student to determine what articles are fact- based and which are opinion-based. Second, the student will be able to highlight one direct quotation which caused them to make his/her determination and explain what it is a fact about the topic or an opinion of the writer in writing.</i></p>	<p>effective media coverage, including but not limited to:</p> <ul style="list-style-type: none"> • credibility of source • tone of source • bias—positive, negative, or neutral slant • intended demographic 	<p>Cite evidence and draw conclusions about what creates and effective media coverage</p> <p>DOK 3</p>
<p> Students will analyze an episode of <i>The Daily Show</i> or a similar show that points out how bias can affect news coverage. Students will then create a skit (live or filmed) in which they mimic a biased news report. Audience members will identify what the student bias is and how they achieve their message without stating it overtly.</p> <p>Suggested Readings: Articles from “The Onion” or other satirical newspapers</p>	<p>bias in news coverage</p>	<p>Construct and apply the concepts of a biased argument and reflect the format</p> <p>DOK 3</p>

SUGGESTED STRATEGIES

ACTIVITIES

Compare and contrast media coverage from different time periods concerning similar topics (i.e., civil rights, gender equality, environmental protection) and draw conclusions about the nature of media coverage and why the bent of the media has or has not changed.



Teachers are encouraged to utilize archival broadcasts available on YouTube and Ted Talks about current issues to address how media coverage has changed over time.

DECLARATIVE KNOWLEDGE

elements of media coverage

PROCEDURAL KNOWLEDGE

Compare, contrast, and analyze how media coverage has changed

DOK 4

UNIT OVERVIEW

UNIT LEARNING GOALS

LG1: Students will write a research paper and conduct a multimedia presentation on an original claim inspired by the previous units. See Appendix.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can complete in-depth peer reviews and suggestions that improve a classmate's work.
3	The student can: <ul style="list-style-type: none"> analyze the validity and credibility of primary and secondary sources; examine components of an argument to demonstrate effective, logical thinking; create an original research proposal for a research based project; design a thoughtful action/organizational plan for research timeline touchstones, research progression, and digital needs; make effective use of digital media in all aspects of research and presentation; review use of strong, effective language in written requirements for project.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU2: Written and verbal communication are greatly affected by the ability to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate an author's purpose.

CEU3: Literature reflects the human experience by connecting people regardless of backgrounds while also aiding in the formation of an individual or a group's identity.

CEU4: Effectively evaluating primary and secondary sources contributes to developing depth and detail in the analysis of literature and non-fiction.

ESSENTIAL QUESTIONS

CEQ2a: How do I choose the right mode and style of communication to fit my audience and purpose?
CEQ2b: Could communication have good content and use appropriate processes, but not have the desired impact?

CEQ3a: What makes a work of literature endure?
CEQ3b: Does literature truly reflect the human experience?

CEQ4a: How do I choose and evaluate the most effective source?
CEQ4b: How do I use research to support an original idea, premise, or argument?

NJCCCS & COMMON CORE STANDARDS

11-12.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RL.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

11-12.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RI.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

11-12.RI.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

NJCCCS & COMMON CORE STANDARDS

11-12.RI.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

11-12.RI.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

11-12.RI.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

11-12.SL.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

11-12.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

11-12.SL.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

11-12.SL.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

11-12.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

11-12.L.1.A Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

11-12.L.1.B Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

11-12.L.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

11-12.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

11-12.W.1.A Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

11-12.W.1.B Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

11-12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

11-12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

11-12.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

11-12.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.



11-12.W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

11-12.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG1 EU2, EQ2a, b, c EU3, EQ3a, b 11-12.RL.1, 3, 5, 6, 7 11-12.W.1, 8, 9 11-12.L.3 DOK 4	Senior Capstone Project: Final paper and multimedia presentation. See Appendix for full details.

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
 <p>Students will explore effective speaking and listening skills by reviewing TED Talks on student chosen topics. Students will initiate and participate in a range of collaborative discussions. Students will work cooperatively to evaluate the effectiveness of the talks and asking clarifying questions about the topic.</p>	body language speaking skills eye contact audio/visual enhancements humor, sarcasm rhetorical devices	Evaluate a speaker's point of view and reasoning by assessing stance, premises, links among ideas, word choice, points of emphasis, and tone Evaluate the usefulness of digital media in presentations to enhance understanding of findings, reasoning, and evidence DOK 2
<p>Students will examine various articles and videos illustrating how body language is an integral part of effective human communication. Students will pair and be given messages to convey to their partners without speaking. The non-verbal partner will evaluate the effectiveness of the message</p>	non-verbal language	Evaluate a speaker's point of view and reasoning by assessing stance, premises, links among ideas, word choice, points of emphasis, and tone Evaluate the usefulness of digital media in presentations to enhance understanding of findings, reasoning, and evidence DOK 2
 <p>Students will explore the elements of an effective multimedia presentation. Students will be given a topic and will search for three or more multimedia presentations on that topic. Students will then rate the presentations according to their effectiveness. Students will evaluate the aesthetic value and effectiveness of the presentation, by identifying strategic use of digital media to enhance understanding</p>	visual impact distraction	Use digital media strategically in presentations to enhance understanding and add interest DOK 3

UNIT OVERVIEW**UNIT LEARNING GOALS**

LG1: Students will examine the relationship between works of fiction, non-fiction, or informational texts (including poetry), and their related film and other adaptations. Students will complete their senior Capstone project (as detailed in the Appendix).

Teachers will select from at least two of the following five genres of study:

Text to Film Mystery/Suspense A World at War Gender Roles and Literature Documentaries: Origins & Impacts

Capstone Goal: Students will effectively and efficiently present their Capstone research project utilizing multimedia.

UNIT LEARNING SCALE

4	In addition to score 3 performances, students will be able to synthesize issues presented in literature and/or film and connect them to real life.
3	The student can: <ul style="list-style-type: none"> • complete their senior Capstone project • critically analyze film, literature, non-fiction and various media and its comparative elements; • write, edit and revise various writings for presentation either oral or written; • utilize critical analysis of digital resources for effective support of an argument; • work cooperatively in a discussion group to closely evaluate text; • defend a stand on an idea researched.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU2: Written and verbal communication are greatly affected by the ability to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate an author's purpose.

CEU3: Literature reflects the human experience by connecting people regardless of backgrounds while also aiding in the formation of an individual or a group's identity.

ESSENTIAL QUESTIONS

CEQ2a: How do I choose the right mode and style of communication to fit my audience and purpose?

CEQ2b: Could communication have good content and use appropriate processes, but not have the desired impact?

CEQ3a: What makes a work of literature endure?

CEQ3b: Does literature truly reflect the human experience?

NJCCCS & COMMON CORE STANDARDS

11-12.RL.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11-12.RL.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

11-12.RL.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11-12.RL.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

11-12.RL.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

NJCCCS & COMMON CORE STANDARDS

- 11-12.RL.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
- 11-12.RI.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 11-12.RI.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- 11-12.RI.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- 11-12.RI.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- 11-12.RI.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.
- 11-12.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 11-12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 11-12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 11-12.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 11-12.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- 11-12.SL.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- 11-12.SL.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- 11-12.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- 11-12.SL.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- 11-12.SL.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- 11-12.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- 11-12.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- 11-12.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.
- 11-12.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

LITERATURE OPTIONS***TEXT-TO-FILM**

TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	FILM PAIRING
Q & A by Vikas Swarup	480L	<i>Slumdog Millionaire</i> (2009) directed by Danny Boyle
"What We Think About When We Talk About Love" by Raymond Carver	550L	<i>Birdman</i> (2014) directed by Alejandro González Iñárritu
"Do Androids Dream of Electric Sheep" by Philip K. Dick	630L	<i>Blade Runner</i> (1982) directed by Ridley Scott
<i>The Long Walk</i> by Stephen King/Richard Bachman	690L	<i>The Truman Show</i> (1999) directed by Peter Weir
<i>The Things They Carried</i> by Tim O'Brien	880L	<i>A Soldier's Sweetheart</i> (1998) directed by Thomas Michael Donnelly <i>The Thin Red Line</i> (1998) directed by Terrence Malick
<i>Emma</i> by Jane Austen	990L	<i>Clueless</i> (1995) directed by Amy Heckerling
<i>The Bielski Brothers: The True Story of Three Men Who Defied the Nazis, Built a Village in the Forest, and Saved 1,200 Jews</i> by Peter Duffy	1030L	<i>Defiance</i> (2008) directed by Edward Zwick
<i>Queen Bees and Wannabes</i> by Rosalind Wiseman	1060L	<i>Mean Girls</i> (2004) directed by Tina Fey & Mark Waters
<i>One Flew Over the Cuckoo's Nest</i> by Ken Kesey	1110L	<i>One Flew Over the Cuckoo's Nest</i> (1985) directed by Milos Foreman
<i>The Age of Innocence</i> by Edith Wharton	1170L	<i>The Age of Innocence</i> (1993) directed by Martin Scorsese
<i>Heart of Darkness</i> by Joseph Conrad	1320L	<i>Apocalypse Now</i> (1979) directed by Francis Ford Coppola
<i>Taming of the Shrew</i> by William Shakespeare	n/a	<i>Ten Things I Hate About You</i> (1999) directed by Gil Junger
<i>Hamlet</i> by William Shakespeare	n/a	<i>Rosencrantz and Guildenstern are Dead</i> (1990) directed by Tom Stoppard

MYSTERY/SUSPENSE

<i>And Then There Were None</i> by Agatha Christie	570L	<i>Misery</i> by Stephen King	860L
<i>Disclosure</i> by Michael Crichton	590L	Selection of Poe: "Murders in the Rue Morgue", "The Gold Bug", "The Purloined Letter"	960L
<i>A Time to Kill</i> by John Grisham	770L	<i>The Man Who Forgot Ray Bradbury</i> by Neil Gaiman	960L
<i>Nemesis</i> by Agatha Christie	810L	<i>The Girl on the Train</i> by Paula Hawkins	n/a

WAR

<i>A Farewell to Arms</i> by Ernest Hemingway	730L	"The War Prayer" by Mark Twain	n/a
<i>When the Emperor Was Divine</i> by Julie Otsuka	810L	<i>The Thin Red Line</i> (1998) directed by Terrence Mallick	n/a
<i>Slaughterhouse Five</i> by Kurt Vonnegut	850L	<i>One Bullet Away</i> by Nathaniel Fick	n/a
<i>The Things They Carried</i> by Tim O'Brien	880L	<i>The Heart and the Fist</i> by Eric Greitens	n/a
"War" by Joseph Langland-poem	950L	"War is Kind" by Stephen Crane	n/a
Excerpts from <i>Johnny Got His Gun</i> by Dalton Trumbo	970L	"Habit" by David Woo	n/a
<i>Farewell to Manzanar</i> by Jeanne Houston	1040L	"The Hibakusha Letter" (1955) by David Mura	n/a
"The Heroes" by Louis Simpson	1060L	"Apostrophe to Man" by Edna St. Vincent Millay	n/a
<i>House of Sand and Fog</i> by Andre Dubus	1170L	"Facing It" by Yusef Komunyakaa	n/a
<i>A Perfect Day for Bananafish</i> by J.D. Salinger	n/a	"This Excellent Machine" by John Lehmann	n/a


LITERATURE OPTIONS (*Honors classes should include texts of 1250L or above)

TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL	TITLE and AUTHOR (or TRANSLATOR)	LEXILE LEVEL
GENDER ROLES			
<i>A Thousand Splendid Suns</i> by Khaled Hosseini	830L	<i>A Night in Acadie</i> by Kate Chopin	n/a
<i>The Hours</i> by Michael Cunningham	960L	<i>Who's Afraid of Virginia Wolfe</i> by Edward Albee	n/a
<i>The Space Between Us</i> by Thrity Umrigar	1000L	"The Man of the House" by David Wagner	n/a
<i>The Yellow Wallpaper and Other Stories</i> by Charlotte Perkins Gilman	1390L	"The Scarred Girl" by James Dickey	n/a
<i>A Doll's House</i> by Henrik Ibsen	n/a	"Those Winter Sundays" by Robert Hayden	n/a
"I Stand Here Ironing" by Tillie Olsen	n/a	<i>Miss Representation</i> (2011) directed by Jennifer Siebel Newsom	n/a
<i>Bayou Folk</i> by Kate Chopin	n/a	Various selections from the DiYanni collections	n/a
<i>A Streetcar Named Desire</i> by Tennessee Williams	n/a		






COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG1 CEU2, CEQ2a, b CEU3, CEQ3a, b 11-12.RL.1, 3, 5, 6, 7 11-12.W.1, 8, 9 11-12.SL.2, 3 11-12.L.3 DOK 4	Students will produce a multi- paragraph essay in which they explore and critique an adaptation of a text either studied in class or independently. Discuss the director's purpose for changing elements of the original text, and his/her motive for maintaining elements of it throughout the adaptation. They must support their ideas with direct quotations (or examples) from the text and the adaptation, using MLA citation format, where appropriate.

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
TEXT to FILM  Director's Cut: Choose a significant passage from one of the pieces of literature (e.g., Hamlet's "To be or not to be" speech) and show multiple movie versions of the passage. Have students take on different roles for each viewing (screenwriter, cinematographer, set and costume designer, actor, sound editor). For each viewing, the student will consider the movie from his/her assigned perspective to identify the motivation each director had to change his or her specific portrayal.	script/screenwriter set/blocking art/costume design casting sound editing/mixing cinematography	Compare/contrast interpretations of famous passages Apply concepts of different perspectives while viewing DOK 3

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>MYSTERY AND SUSPENSE</p> <p> Students will select a novel of choice or from the selected list. After independent reading activity, a reading chat with groups will discuss authorial choices that to a greater or lesser degree built suspense in plot development. The use of traditional elements to mystery and suspense (such as “red herrings”) will be incorporated into the discussion as well as character development and motivation of conflict.</p> <p> Students can utilize audio-recording software to record and publish a three to five minute podcast to discuss the process and skills necessary to effectively establish and maintain suspense.</p>	<p>elements of suspense</p>	<p>Cite evidence of genre</p> <p>Articulate in discussion the methodology of the author</p> <p>DOK 3</p>
<p>A WORLD AT WAR</p> <p> Using teacher-selected excerpts from <i>The Things They Carried</i> by Tim O'Brien and excerpts from <i>Johnny Got His Gun</i> by Dalton Trumbo, students will discuss the unifying human elements of a mind and body in conflict, internally or externally. They will research a current conflict and find a personal narrative from an individual involved in the conflict as either a combatant, journalist, or civilian and then connect to excerpts read and explain the connections.</p>	<p>internal/external conflict</p>	<p>Use reasoning and evidence to support inferences</p> <p>Analyze how knowing the author’s point of view helps the reader identify the true meaning of the text</p> <p>DOK 3</p>
<p>GENDER ROLES AND LITERATURE</p> <p>Students will read <i>The Hours</i> by Michael Cunningham and excerpts from "A Room of One's Own" by Virginia Woolf and "The Yellow Wallpaper" by Charlotte Perkins Gilman. Students will reflect in a visual presentation using quotations from all three pieces of literature, personal reflection, and appropriate illustration-the authors' views of gender empowerment or lack thereof. Students may work in pairs, groups or individually, but all will share visual presentations.</p> <p> For students who have difficulty with reading comprehension, independent analysis and higher order thinking, select the grouping for the student and allow for single piece of literature analysis that will incorporated into the visual presentation.</p> <p> Students can utilize film/performance based interpretations of said works to help the audience visualize the authors' intended purpose.</p>	<p>patterns of gender empowerment/ disempowerment</p>	<p>Use reasoning and evidence to support inferences</p> <p>Synthesize and articulate inferences</p> <p>DOK 3,4</p>