# Advanced Placement Literature & Composition Curriculum

**Francis Howell School District**

HOME · SCHOOL · COMMUNITY

**LEARNING TOGETHER**

# Board Approved:
# May 21, 2014

## Curriculum Committee

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| Shelly Parks | Francis Howell North |
| Patricia Shockley | Francis Howell Central |
| Kim Linneman | Francis Howell |

## High School Department Chairs

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| Shelly Parks | Francis Howell North |
| Kim Linneman | Francis Howell |
| Jessica Bulva | Francis Howell Central |

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| Secondary Content Leader | Erin Thurston |
| Director of Student Learning | Dr. Chris Greiner |
| Chief Academic Officer | Dr. Mary Hendricks-Harris |
| Superintendent | Dr. Pam Sloan |

# Francis Howell School District

## Mission Statement

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

## Vision Statement

Every student will graduate with college and career readiness skills.

## Values

Francis Howell School District is committed to:

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

## Francis Howell School District Graduate Goals

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

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

## Communication Arts Graduate Goals

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

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

## Course Rationale

One of the goals of Advanced Placement English Literature and Composition is to reinforce the literacy skills taught in Pre AP English I, Pre AP English II, and AP Language and Composition while beginning to prepare students for the challenging reading and writing they will encounter in College and life beyond high school. Students will focus on practicing all communication skills including reading, writing, speaking, listening, viewing, and finding and interpreting information. They will also be expected to combine their knowledge and experience by reflecting, exploring, and generating new ideas to solve problems and make decisions. They will study a wide variety of literature that focuses on self exploration and expanding students' knowledge and acceptance of the variety of human experiences and cultures. They will also practice effectively communicating their ideas and experiences to others through both speaking and writing. Additionally, students will participate in rigorous course activities to help prepare them for the Advanced Placement test.

## Course Description

One of the goals of Advanced Placement English Literature and Composition is to reinforce the literacy skills taught in Pre AP English I, Pre AP English II, and AP Language and Composition while beginning to prepare students for the challenging reading and writing they will encounter in College and life beyond high school. Students will focus on practicing all communication skills including reading, writing, speaking, listening, viewing, and finding and interpreting information. They will also be expected to combine their knowledge and experience by reflecting, exploring, and generating new ideas to solve problems and make decisions. They will study a wide variety of literature that focuses on self exploration and expanding students' knowledge and acceptance of the variety of human experiences and cultures. They will also practice effectively communicating their ideas and experiences to others through both speaking and writing. Additionally, students will participate in rigorous course activities to help prepare them for the Advanced Placement test.

# Curriculum Notes

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

### *Rigor and Relevance Framework*

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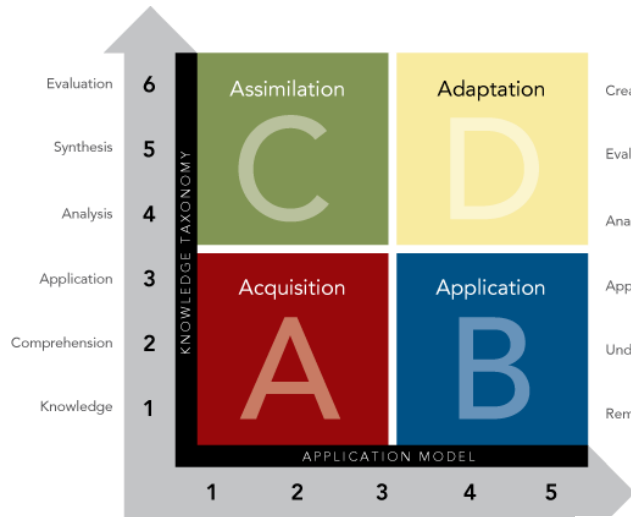


The Rigor/Relevance Framework has four quadrants.
Quadrant A represents simple recall and basic understanding of knowledge for its own sake. Examples of Quadrant A knowledge are knowing that the world is round and that Shakespeare wrote Hamlet.

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

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

| A | B | C | D |
|---|---|---|---|
| Students gather and store bits of knowledge and information. Students are primarily expected to remember or understand this knowledge. | Students use acquired knowledge to solve problems, design solutions, and complete work. The highest level of application is to apply knowledge to new and unpredictable situations. | Students extend and refine their acquired knowledge to be able to use that knowledge automatically and routinely to analyze and solve problems and create solutions. | Students have the competence to think in complex ways. |

## 21st Century Skills

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

## AP Literature Standards
website
http://www.collegeboard.com/prod_downloads/about/association/academic/english-language-arts_cbscs.pdf

## National Educational Technology Standards
http://www.iste.org/STANDARDS

# Units & Standards Overview

<span style="background-color: #00FF00">Semester 1</span>  <span style="background-color: #FF00FF">Semester 2</span>

| <span style="background-color: #00FF00">**Unit A: Thinking Critically and Thinking Literarily**</span> | <span style="background-color: #00FF00">**Unit B: Identity**</span> | <span style="background-color: #00FF00">**Unit C:Poetry**</span> | <span style="background-color: #FF00FF">**Unit D: Confronting Evil**</span> | <span style="background-color: #FF00FF">**Unit E: Research**</span> |
|---|---|---|---|---|
| **8 weeks** | **8 Weeks** | **3 weeks** | **8 Weeks** | **8 Weeks** |
| PE Assessment:<br>R1.2-1.6, **R1.2-4.6, R3.2-2.6, R4.4-2.6,** W3.1-1.6A, W3.1-2.6A, W3.2-1.6R | PE Assessment:<br>**R1.2-3.6, W3.1-1.6L** | PE Assessment:<br>**W3.1-1.6L,** W3.2-1.6L, **R3.2-2.6,** R3.2-1.6, R1.2-6.6 | PE Assessment:<br>**W2.2-4.6L, W3.1-1.6L, R1.2-4.6,** R2.1-2.6, | PE Assessment:<br>**R1.2-4.6, R4.4-2.6, W2.2-3.6R, W3.1-1.6R, W3.1-2.6R, W3.2-1.6R W3.1-1.6L, S3.2-3.6,** S3.4-1.6<br>iste-1b, 2a, 3a-d, 4a-c, |
| R1.2-1.6, R1.2-3.6, **R1.2-4.6,** R1.2-5.6, **R3.2-2.6, R4.4-2.6,** W3.1-1.6A, W3.1-2.6A, W3.2-1.6R, **S3.4-1.6,** S3.4-2.6, L3.1-4.6, M3.2-4.6 | **R1.2-1.6,** R1.2-2.6, R1.2-3.6, **R1.2-4.6, R1.2-6.6,** R2.3-1.6, **R2.3-2.4,** R3.1-2.6, R3.1-3.6, R3.2-1.6, **R3.2-2.6,** R4.1-2.6, R4.3-1.6, **R4.3-4.6, R4.4-2.6, R4.5-2.6, W2.1-2.6A,** W3.2-1.6A, W3.2-3.6A, W3.2-4.6A, **W4.2-1.6R, W2.2-2.6L, W2.2-4.6L, W3.1-1.6L, W4.2-1.6L, W5.1-1.6,** W5.4-1.6, S2.1-1.6, S3.2-3.6, S3.2-6.6, S3.4-1.6, L1.1-1.6 | **R1.2-6.6,** R2.1-1.6, **R3.2-2.6,** R4.3-2.6, **W3.1-1.6L,** W3.1-1.6L | **R1.2-1.6,** R1.2-2.6, R1.2-3.6, **R1.2-4.6, R1.2-6.6, R3.2-2.6, R4.3-2.6, R2.3-2.4,** R3.1-2.6, R3.1-3.6, R3.2-1.6, R4.1-2.6, R4.3-1.6, **R4.4-2.6,** R4.5-2.6, W3.2-1.6A, W2.2-4.6L, **W3.1-1.6L, W4.2-1.6L, W5.1-1.6,** W5.4-2.6, S2.1-1.6, S3.2-6.6, S3.4-2.6, L1.1-1.6 | **R1.2-4.6,**R4.3-4.6, **R4.4-2.6, R4.5-2.6, W2.2-3.6R,** W2.2-4.6R, **W3.1-1.6R,** W3.1-2.6R, W3.2-1.6R, **W2.2-4.6L, W3.1-1.6L, W4.2-1.6L,** W5.2-1.6, S3.2-3.6, S3.4-1.6, L1.1-1.6 |

# Course Map

| | Unit Description | Unit Timeline | PE Summary | PE Standards |
|---|---|---|---|---|
| **Semester 1** | Thinking Critically and Thinking Literarily: The purpose of this unit is to offer a background of information and a vocabulary the students will use throughout their year in AP Literature. They will see what an AP test looks like. They will learn the various literary lenses for analyzing literature. Additionally, they will be learning and teaching terms to their peers that we will analyze throughout our reading of short stories as well as when they are reading their novel of choice in literary circles. | 8 weeks<br><br>1. AP Lit exam<br>2. Literary Criticism Intro<br>3. Literary Terms Project and Presentations<br>4. Short Stories<br>5. How to Read Literature Like a Professor will be read before reading various short stories.<br>6. Literary circles in which students analyze the terms and lenses we have learned and analyzed throughout the unit. | 2013 Free Response D.H. Lawrence question: The students will read the Lawrence passage carefully. Then, they will write an essay in which they analyze how Lawrence employs literary devices to characterize the woman and capture her situation. | R1.2-1.6, R1.2-4.6, R3.2-2.6, R4.4-2.6, W3.1-1.6A, W3.1-2.6A, W3.2-1.6R |
| **Semester 1** | Identity: | | | |
| **Semester 1** | Poetry: The purpose of this unit is to familiarize students with lots of strategies for analyzing free verse poetry. Students will learn the importance of title, how to chunk a poem in order to find patterns, how to effectively TPCASST a poem, and how to analyze a poem effectively which will be showcased through a poem analysis essay. | 3 weeks<br><br>1. Introduction to Poetry<br>2. The importance of title<br>3. Understanding | Poem Analysis Essay: The students will read the poem, "Black Walnut Tree" by Mary Oliver. They will analyze how Oliver conveys the relationship between the | W3.1-1.6L, W3.2-1.6L, R3.2-2.6, R3.2-1.6, R1.2-6.6 |

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| | | how to chunk (find patterns) in poetry<br>4. Learning how to effectively TPCASST a poem.<br>5. How to answer AP Multiple Choice questions about poetry<br>6. How to tackle a poem analysis essay effectively | tree and family through the use of figurative language and other poetic techniques. This is a 2013 Released AP Literature prompt. | |
| **Semester 2** | Confronting Evil: The purpose of this unit is to familiarize students with different forms of evil and to analyze character reactions and responses to these forms. This unit provides activities for several works of literature. While reading and studying various pieces of literature, students should explore similar situations and connection among character responses to evil of several works.  By the end of the unit, students should be able to identify what type of evil each character confronts and each character's response to this conflict.  In addition, students should be able to analyze how a character's actions and behavior contribute to the overall theme of the work. | 1. Anticipation Guide and individual definition of evil,<br>2. Excerpt from Genesis<br>3. Excerpt from Paradise Lost<br>4. Sonnets<br>5. Macbeth / Othello<br>6. The Inferno<br>7. Heart of Darkness | 2002 Free Response question on morally ambiguous characters. Students will choose either Macbeth or Heart of Darkness to address the following prompt:  Write an essay in which you explain how the character a character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. | W2.2-4.6L, W3.1-1.6L, R1.2-2.6, R1.2-4.6, R2.1-2.6 |
| **Semester 2** | Research: | | | |

| Content Area: English | Course: AP Literature & Composition | UNIT A: Thinking Critically and Thinking Literally |
|---|---|---|

| Unit Description:<br>This unit will introduce students to the fundamentals of the course and the College Board AP Literature & Composition Exam. Students will begin to develop their skills in the area of critical analysis, literary lenses, and literary terminology through varied reading, writing, and discussion activities. | Unit Timeline: 8 weeks<br><br>1. AP Lit exam<br>2. Literary Criticism Intro<br>3. Literary Terms Project and Presentations<br>4. Short Stories<br>5. How to Read Literature Like a Professor will be read before reading various short stories.<br>6. Literary circles in which students analyze the terms and lenses we have learned and analyzed throughout the unit.<br>7. Prose analysis D.H. Lawrence essay: (PE) |
|---|---|

## DESIRED Results

**Transfer Goal** - Students will effectively communicate as critical and analytical thinkers to develop well-supported independent understandings and become culturally literature collaborative members of society.

**Understandings –** *Students will understand that…*

1. Literature can be analyzed through various lenses, and these lenses will vary based on a reader's interpretation, bias, and background.

2. Authors and readers together create the meaning behind a work of literature.
3. Authors use literary devices and elements to help establish character, tone and meaning as well as to establish multiple levels of meaning.
4. The AP exam is offered at the end of the course, and for students to be successful on it, they need to understand what it looks like, its nuances, its format, its question types and practice mastering the format.

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

● What personal bias do you bring to a piece of literature? (gender, socioeconomic, religious, political, etc.?)
● What is the value of hearing multiple interpretations of a text?

| Students will know….. | Standard | Students Will Be Able to….. | Standard |
|---|---|---|---|
| The students will know what setting, characterization, and plot is, and they will understand that these techniques can be the tool an author uses to reveal a significant theme in his or her short story. | R1.2-1.6 | R1.2-1.6<br>Analyzes the social, cultural, and historical significance of settings to deepen comprehension' analyzes how changes in setting (i.e., location and time) reinforce developments in characters, plot, and themes; analyzes how settings function as metaphor to reinforce themes. | R1.2-1.6 |
| The students will understand that authors create different types of characters (round, stock, static, dynamic, etc) to serve various purposes in a short story or novel. | R1.2-3.6 | R1.2-3.6<br>Analyzes the different roles and functions that characters play in a narrative (e.g., antagonist, protagonist, foil, tragic hero); analyzes how relationships among character actions, dialogue, physical attributes, thoughts, feelings and other characters portray nuances of complex multilayered characters (e.g., beliefs, values, social class, and gender roles) and advance the plot; analyzes the consistency and credibility of character motives, character dialogue, and character actions. | R1.2-3.6 |
| The students will be able to read both short stories and novels and identify an author's theme from the text as well as be able to support that theme through various places in the text. | R1.2-4.6 | R1.2-4.6<br>Analyzes how connections among motifs, setting, character traits, character development, and plot suggest multiple levels of themes; analyzes and critiques themes across texts and within various social, cultural, and historical contexts. | R1.2-4.6 |
| The students will know that authors choose point of view and type of narrative perspective depending on what tone they want for their short story or novel as well as what message they would like to share with the reader. | R1.2-5.6 | R1.2-5.6<br>Analyzes use of third-person-omniscient and third-person-limited narrative points of view. Analyzes how multiple characters acting as narrators, each with a limited and possibly unreliable narrative perspective, influence the interpretation of events, characters, and themes. Analyzes how narrative perspectives are influenced by social, cultural and historical contexts. | R1.2-5.6 |

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| The students will know that authors use literary devices and figurative language to reinforce ideas, events and themes as well as to create multiple layers of meaning. | R3.2-2.6 | R3.2-2.6<br>Critiques how an author achieves specific effects and purposes using literary devices and figurative language (e.g., understatement, mood, allusion, allegory, paradox, irony, tone) and analyzes how literary devices and figurative language are used to reinforce key ideas, events, and themes and create multiple layers of meaning. | R3.2-2.6 |
| The students will understand how to read fiction and identify important literary elements that reveal a theme, a character's motivation, character development, etc. | R4.4-2.6 | R4.4-2.6<br>Develops concise, well-organized mental, oral, or written summaries of texts and writes to learn in order to delineate complex relationships among ideas, to evaluate comprehension of complex texts, and to compare multiple texts. | R4.4-2.6 |
| Students will be able to read a piece of literature and draft an essay with an original thesis using convincing support from the text itself to make their thesis more convincing. | W3.1-1.6A | W3.1-1.6A<br>Drafts a clear and substantive thesis claim, develops a coherent and smooth progression of ideas, strategically includes supporting ideas, supports claims and opinions with evidence (i.e., reasons, examples, and facts), incorporates varied source materials, and draws a persuasive conclusion. | W3.1-1.6A |
| The students will use textual support to support their thesis. | W3.1-2.6A | W3.1-2.6A<br>Strategically incorporates source materials in a variety of ways (e.g., directly quoting words, phrases, and sentences; paraphrasing), demonstrating a sophisticated understanding of the ethics of writing. | W3.1-2.6A |
| The student will pay attention to his or her own style when writing in order to ensure they can reach a top score on the AP scoring rubric. | W3.2-1.6R | W3.2-1.6R<br>Selects precise vocabulary, compelling verbs, figurative language, and detailed images and examples to present a credible, reasoned approach to subject matter and to communicate information clearly.<br><br>S3.4-1.6 | W3.2-1.6R |

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| The students will understand that in order to communicate effectively, they must use appropriate eye contact, voice projection, gestures, etc. | S3.4-1.6 | Uses appropriate and natural gestures, facial expression, posture, movement, eye contact, clear articulation, vocal variety (i.e., rate, pitch, volume, quality/tone), vocal pauses, and presentational aids/performance props and costumes where and if appropriate to establish his or her credibility and contribute to the effectiveness of the presentation. | S3.4-1.6 |
| The students will understand that part of their project grade depends on them showing that their students (peers) understand their presentation, so they will have to assess the students in order to show their understanding. | S3.4-2.6 | S3.4-2.6<br>Monitors audience feedback; makes inferences about audience engagement, understanding, and agreement; and adjusts delivery and content to achieve purposes and goals. Subsequently reflects on presentation and feedback to determine effectiveness and what changes to make in a future presentation. | S3.4-2.6 |
| The students will field questions from their peers about the literary terms they present, and they will clarify miscommunication, questions, and concerns. | L3.1-4.6 | L3.1-4.6<br>Uses a variety of response strategies to clarify, elaborate, and synthesize explicit and implicit meanings of messages (e.g., integrating new learning with prior knowledge; asking questions to guide and clarify inferences, understanding, and interpretations; asking the speaker to extend or elaborate his or her meaning; paraphrasing meaning back to the speaker; predicting ways in which speaker's content may be used). | L3.1-4.6 |
| The students will understand the significance of choosing the best medium to present their literary terms in the most effective and engaging manner for their audience to be able to learn from them. | M3.2-4.6 | M3.2-4.6<br>Organizes content and selects production elements based on an analysis of purposes and goals, what he or she wants to communicate, target audience, selected media channel, available media production resources (e.g., camera, tape recorder, computer and software), ethics, and pragmatic constraints; reflects on choices; makes predictions about possible audience reactions, and works through multiple designs to produce a media communication.<br><br>ISTE_2a.<br>Interact, collaborate, and publish with peers, experts, or others employing a variety of digital environments and media. | M3.2-4.6 |

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| Students will understand the importance of collaborating with their peers to create multimedia presentations. | ISTE 2a. | ISTE 2b. Communicate information and ideas effectively to multiple audiences using a variety of media and formats. | ISTE 2a. |
| Students will understand there are a variety of multimedia options, and they will choose the best medium for which to present their information. | ISTE 2b. | ISTE 2d. Contribute to project teams to produce original works or solve problems. | ISTE 2b. |
| Students will create examples of the terms they are learning to demonstrate their understanding of that term. | ISTE 2d. | ISTE 3b. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. | ISTE 2d. |
| Students will use a variety of resources and websites to be able to define their assigned terms as well as find examples of terms in fiction non-fiction and media. | ISTE 3b. | ISTE 3c. Evaluate and select information sources and digital tools based on the appropriateness to specific tasks. | ISTE 3b. |
| Students will choose the best resources for which to present their information. | ISTE 3c. | | ISTE 3c. |

## EVIDENCE of LEARNING

| Understanding | Standards | Unit Performance Assessment: | R/R Quadrant |
|---|---|---|---|
| | R1.2-1.6, R1.2-4.6, | The students will read an excerpt from a novel and analyze how literary devices help create a character. This is a 2013 Released Essay prompt, and it is Question 2. | C |

| 3 | R3.2-2.6, R4.4-2.6, W3.1-1.6A, W3.1-2.6A, W3.2-1.6R | **Scoring Guide:** The Scoring Guide is the AP scoring guideline released from College Board. This is also related to Question 2. | |

| SAMPLE LEARNING PLAN |
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**Pre-assessment:** Students will take an AP Released MC essay to determine their current level of success on an AP exam.

| Understanding | Standards | Major Learning Activities: | Instructional Strategy: | R/R Quadrant: 21C: |
| --- | --- | --- | --- | --- |
| **4** | R1.2-4.6, R3.2-2.6 | Students will take an AP Lit Released Exam (MC only) to gain an understanding of the types of analysis and multiple questions that will be assessed throughout the year (and on the AP Exam).<br>● The teacher may choose to modify the assignment by allowing the students to use a two-column answer sheet that allows students partial credit for a correct answer in the second-choice column.(Though exams should still be scored via Mastery Connect).<br>● To review answers to the exam, place students in cooperative learning teams. Give each team a different passage/question set from the exam. Give each student within the group assigned questions and have them a) determine the correct answer and b) be able to explain why it is the correct answer. Team members should check accuracy and develop one "key" (checked against the teacher key for accuracy). Teams will share out answers and explanations to the class. | **Feedback** | **B**<br><br>Critical Thinking |
| **2, 3** | R1.2-1.6, R1.2-3.6, R1.2-4.6, R1.2-5.6, R3.2-2.6, W3.1-1.6A | Students will complete an outside reading as part of a lit circle. The teacher will determine the criterion for text selection (thematic or from the AP Works Listed on Open Ended Essay Prompts). Students will work cooperatively in Lit Circles to enrich their understanding of the text.<br>● Each member of the group will be assigned a different role. Groups may choose to maintain the same role each week or alternate roles.<br>● Each week, students are responsible for contributing to the TurnItIn or Schoology discussion board for their book, creating a handout related to their lit circle role, | **Providing Practice and Assigning Homework** | **B**<br><br>Collaboration |

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| | | and participating in the weekly lit circle discussion.<br>● At the conclusion of the lit circle, students will complete a literary analysis essay (citing multiple outside sources). Students will select a prompt from the AP open-ended essay prompts list.<br>● Essays will be scored according to the 9 points AP Scoring Guide<br>● In order to assess the  kids on their reading through the novel, the teacher can give a Character Quiz, Point of View Quiz, Setting Quiz, Symbolism Quiz, and Tone Quiz. | | | |
| **1** | R4.4-2.6,<br>R1.2-4.6,<br>R1.2-5.6 | After identifying different lenses to different ways to view an orange, within assigned groups, students will use literary theory (lens) to analyze Snow White or any other fairy tale and verbally discuss their findings to the class, as a whole.<br>● Students will use the following theories:  Marxist, Feminist,  Post-Colonialism, Literary Archetypes, Gender, Historical) | **Advance Organizers/ Front loading** | **C**<br><br>Critical thinking |
| **1** | R4.4-2.6,<br>R1.2-4.6,<br>R1.2-5.6 | Within assigned groups, students will use one assigned literary lens (Marxist,, Feminist, Post-Colonialism, Literary Archetypes, Gender, Historical) to write an analysis of the nursery rhyme Humpty Dumpty,and read aloud in class without revealing the theory, while students document the theory and evidence. | **Argumentative Writing** | **C**<br><br>Communicatio n |
| **3** | W3.1-1.6A,<br>W3.2-1.6R | Students will annotate, analyze/explicate the poem "Mushrooms" by Sylvia Plath through a specific lens of their choice in a timed write, using the attached rubric | **Argumentative Writing** | **C**<br><br>Communicatio n |
| **1** | W3.1-1.6A,<br>W3.2-1.6R | Students will view clips from the video *Shrek,* and in a formal essay,  use three literary theories (lenses) to analyze the development of themes through each specific lens, using the attached scoring guide. | **Argumentative Writing** | **C**<br><br>Critical Thinking |
| 3 | S3.4-1.6,<br>S3.4-2.6,<br>L3.1-4.6,<br>M3.2-4.6 | Through literary terms presentations, the students will be teaching their peers the terms they will need to know in the short story unit. They will be assigned to a group and to a set of terms.<br>● The students will receive their partner and/or group and Terms Assignment. The groups will create a collaborative online multimedia presentation tool (Prezi, Voice | **Summarizing and Note Taking** | B<br><br>Collaboration and Communicatio n |

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| | ISTE 2a, 2b, 2d, 3b, 3c | Thread, Google Slides) .<br>● While the students present their projects, peers will take notes on the Fundamental Term Notes chart, so they can be prepared for their quiz. The students can to do a gallery walk to view presentations and give feedback to their peers at each station.<br>● Extension: The student groups could share their online multimedia presentations with other student groups from the other two schools and offer virtual feedback.<br>● The students will Peer Evaluate and Self-Evaluate during and after presentations.<br>● At the end of the presentations, the students will take a Fundamental Terms Quiz to demonstrate their understanding of the terms that were presented and that they will need to know throughout the short story unit. | | |
| 2 | R1.2-5.6 | The students will discuss key aspects of Reading Fiction using a PPT to guide them through answering questions. After discussing personal bias in reading fiction, they will read "The Story of an Hour" by Kate Chopin and discuss their interpretations and their bias. | **Cues and Questions** | B<br><br>Communcation |
| 3 | R1.2-1.6, R1.2-3.6, R1.2-4.6, R1.2-5.6 | The students will recall Character, Setting, Point of View, Symbolism, Theme, Irony, and Allusion Information they learned in the terms presentations. They will read the following short stories to see these terms in action. Daily lesson plans are also attached.<br><br>● "Saving Sourdi" (Character) , Class Discussion PPT<br>● "Soldier's Home" and Ch 19 of *How to Read Literature Like a College Professor"* (Setting), Group Quiz<br>● "Lady with a Pet Dog" (Point of View), Individual Quiz<br>● *"*The Hand" and Ch. 12 of *How to Read Literature Like a College Professor* (symbolism), Essay Prompt<br>● "Miss Brill" (theme), Individual Quiz and Answer Key<br>● "Popular Mechanics" and Ch. 7 and Ch. 26 of *How to Read Literature Like a College Professor* (Irony and Biblical Allusion), Group Quiz and Answer Key | **Providing Practice and Assigning Homework** | B, C<br><br>Critical Thinking |
| 3 | R1.2-1.6, R1.2-5.6 | The students will read the short story "Good Country People" that covers all aspects the students have learned throughout the short story unit and take the "Good Country People" test. | **Providing Practice and Assigning Homework** | B<br><br>Collaboration |

| 3 | R1.2-1.6, R1.2-4.6, R1.2-5.6 | The students will also analyze all the terms we have learned in the short story unit in the form of an essay. They will read the short story, "The Birthmark" and, in a group, write an essay to the attached prompt. | **Providing Practice** | C <br><br> Critical Thinking |
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| 2, 3 | R3.2-2.6 | As an ongoing learning activity (throughout the year), students will read the book *How to Read Literature Like a Professor*. <br> ● The teacher will show the students the optical illusions ppt. Have students write about what they see (or work in shoulder partners to discuss what they see. Have one partner coach the other partner through the visual if they are having difficulty). Note the varying interpretations of each slide, and connect this to literature and the many layers of understanding associated with reading. <br> ● Introduce *Professor* as a means for understanding those layers: each chapter provides a tool for helping to see deeper meanings. <br> ● Each week, students will be assigned a chapter and asked to complete a brief connection/response activity, OR the teacher may choose to present the chapters in conjunction with companion readings throughout the year. (NOTE: The ideas presented in the text will connect to the semester two research essay). | **Identifying Similarities and Differences** | B <br><br> Communication |

| UNIT RESOURCES |
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**Teacher Resources**:

- *Compact Bedford Introduction to Literature*
- *How to Read Literature Like a Professor (Foster)*
- AP Central College Board Website

**Student Resources**:
- *How to Read Literature Like a Professor* (Foster)
- *Compact Bedford Introduction to Literature*

## Vocabulary:

**Archetypal literary theory:** literary criticism that argues that archetypes determine the form and function of literary works, that a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images such as crucifixion, all laden with meaning already when employed in a particular work.

**Feminist literary theory:** the extension of feminism into theoretical or philosophical discourse. It aims to understand the nature of gender inequality. It examines women's social roles, experience, interests, and feminist politics in a variety of fields, such as anthropology and sociology, communication, psychoanalysis, economics, literature,education, and philosophy.

**Gender literary theory**: Literary criticism that examines the influence of gender on the way literature is written and read. Gender criticism perceives men and women as different; they write differently and read differently, and these differences should be valued. Some gender critics look at works by men or women to see what approaches in these works, including language use, portrayal of characters and plots, and use of images and symbols, are essentially female or male. Other gender critics explore the effect that male-dominated cultures exert on works of literature and on writers.

**Marxist literary theory:** the political, economic, and social theories of Karl Marx including the belief that the struggle between social classes is a major force in history and that there should eventually be a society in which there are no classes

**Historical literary theory:** literary criticism in the light of historical evidence or based on the context in which a work was written, including facts about the author's life and the historical and social circumstances of the time

**Postcolonial literary theory:** usually involves the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. Alternatively, it can refer to the analysis of texts written about colonized places by writers hailing from the colonizing culture.

**Psychoanalytic literary theory**: adopts the methods of "reading" employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche. This critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences, and so forth within what may well be a disunified literary work.

**Dynamic character**: character who changes in some important way as a result of the story's action.

**Static character:** character who does not change much in the course of the story

**Foil character:** a character who acts as a contrast to another character

**Flat character:** has only one or two personality traits; one-dimensional

**Stock character:** a character in literature, theatre, or film of a type quickly recognized and accepted by the reader or viewer and requiring no development by the writer

**Round character:** has more dimensions to their personalities--they are complex, like real people

**Stream-of-consciousness narrator:** a style of writing that portrays the inner (often chaotic) workings of a character's mind

**Unreliable narrator:** a narrator who can't be trusted. Either from ignorance or self-interest, this narrator speaks with a bias, makes mistakes, or even lies

**Naive narrator:** an ingenious character who reveals the faults and flaws of the world around him through his inexperience and innocence

**1st person point of view:** one of the characters tells the story

**3rd person limited:** an unknown narrator tells the story but this narrator zooms in to focus on the thoughts and feelings of only one character.

**3rd person objective:** a narrator who is totally impersonal and objective tells the story, with no comment on any characters or events

**3rd person omniscient**: an omniscient or all-knowing narrator tells the story, also using the third person pronouns; this narrator, instead of focusing on one character only, often tells everything about many characters

**Conventional and literary symbols:** a person, place, thing, or event that had meaning in itself and that also stands for something more than itself

**Theme:** the insight about human life that is revealed in a literary work

**Style:** the distinctive way in which a writer uses language; a writer's distinctive use of diction, tone, and syntax

**Tone:** the attitude a writer takes toward the subject of a work, the characters in it, or the audience, revealed through diction, figurative language, and organization

**Satire:** a type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change

**Conceit:** an elaborate metaphor that compares two things that are startlingly different; often an extended metaphor

**Allegory:** a story or poem in which characters, settings, and events stand for other people or for abstract ideas or qualities

**Motif:** a recurring image, word, phrase, action, idea, object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to to previous ones, or new ideas to theme

**Dramatic irony:** a character a play or story thinks one thing is true, but the audience or reader knows better

**Situational irony:** takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what really does happen

**Verbal irony:** occurs when someone says one thing but really means something else

| Content Area: English | Course: AP Literature & Composition | UNIT B: Identity |
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| Unit Description: This unit will take students on an exploration of identity as it is related to early forms of British Literature. Students will begin the unity by reflecting on their own identity and completing an admissions or scholarship essay to be submitted to a school or organization of their choice. Throughout the unit, students will complete close readings of focus texts and hone their literary analysis and critical thinking skills through various writing and AP-Style multiple choice activities. | Unit Timeline: 8 weeks |
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## DESIRED Results

**Transfer Goal** - Students will effectively communicate as critical and analytical thinkers to develop well-supported independent understandings and become culturally literature collaborative members of society.

**Understandings –** *Students will understand that…*
1. The social, cultural, and historical significance of texts can deepen meaning and reinforce themes.
2. Figurative language and authorial techniques can deepen comprehension and reinforce themes.
3. Primary and secondary sources are important tools for enhanced understanding of texts.
4. A focused analysis of text should include a strong claim, effective reasoning, and supportive evidence.
5. Writers should seek feedback and use a variety of strategies to most effectively communicate to the intended audience.
6. Engaging in and actively listening to discussions about texts can deepen reader understanding.

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

(Admission Essay/*Beowulf*)
- In what way(s) do our reputations precede us? How can the written word convey important information about an individual or character?
- What are the qualities of the Anglo-Saxon epic hero? How are those qualities represented in Beowulf?
- What is evil? How is it represented throughout *Beowulf*, and how does that representation compare/contrast with "evil" as it is characterized throughout history and modern times?
- What are the qualities of a good leader? (In Anglo-Saxon times versus modern times)?

(*Canterbury Tales*)
- In what ways are values and social structures revealed in societies?
- What is the significance of how and why people take journeys?
- How do authors reveal their attitudes abouts subjects?
- How are social and cultural norms reflected in literature?

| Students will know….. | Standard | Students Will Be Able to….. | Standard |
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| Students will know that the context (social, cultural, historical) of a work can reinforce important aspects and themes. | R1.2-1.6 | Analyzes the social, cultural, and historical significance of settings to deepen comprehension; analyzes how changes in setting (i.e., location and time) reinforce developments in characters, plot, and themes; analyzes how settings function as a metaphor to reinforce themes. | R1.2-1.6 |
| Students will know how the parts of the text can hold social, cultural, and historical significance. | R1.2-2.6 | Analyzes how exposition, conflict, rising and falling action, climax, resolution, flashbacks, foreshadowing, and subplots function within and advance the plot; analyzes how plot developments reflect social, cultural, and historical conflicts. | R1.2-2.6 |
| Students will understand the roles of characters and their significance within and beyond the text. | R1.2-3.6 | Analyzes the different roles and functions that characters play in a narrative (e.g., antagonist, protagonist, foil, tragic hero); analyzes how relationships among character actions, dialogue, physical attributes, thoughts, feelings, and other characters portray nuances of complex multilayered characters (e.g., beliefs, values, social class, and gender roles) and advance the plot; analyzes the consistency and credibility of character motives, character dialogue, and character actions. | R1.2-3.6 |
| Students will analyze how motifs, settings, character traits, character development, and plot connect to themes within that text and other related texts/cultures. | R1.2-4.6 | Analyzes how connections among motifs, setting, character traits, character development, and plot suggest multiple levels of themes across texts and within various social, cultural, and historical contexts. | R1.2-4.6 |
| Students will understand and analyze the many different forms of poetry. | R1.2-6.6 | Analyzes elements, forms (e.g., lyric, blank verse, epic, sonnet, dramatic poetry) and sound to derive meaning from poetry; analyzes figurative language, imagery, symbols, and allusions to deepen comprehension. | R1.2-6.6 |
| Students will understand that the use of language is varied and has evolved across times and cultures. The student will use this | R2.3-1.6 | Understands that variations in vocabulary, spelling, grammar, standards of usage, and rules governing mechanics occur over time and across regions as speakers of English have migrated and separated into distinct language communities with distinct | R2.3-1.6 |

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| information to evaluate texts within their contexts. | | dialects. Uses this knowledge to situate texts within historical or social contexts. | |
| Students will understand how language can affect how a reader views different parts of the text and can lead to different understandings (intended and unintended). | R2.3-2.4 | Understands how language represents and constructs how readers perceive events, people, groups, and ideas. Identifies positive and negative implications of language and explains how it can affect readers in different ways depending on context. Recognizes that language conveys intended and unintended meanings for readers. | R2.3-2.4 |
| Students will evaluate an author's use of persona and its intended effects. | R3.1-2.6 | Critiques and evaluates how an author crafts an authorial persona to achieve an intended effect on an audience; appeals to audience emotions, interests, values, and beliefs; and uses reasoning and evidence to achieve specific purposes for an intended audience. | R3.1-2.6 |
| Students will understand and evaluate a variety of genres and their intended effects. | R3.1-3.6 | Evaluates and critiques how authors use specific genre elements to engage readers' conventional expectations associated with a variety of genres (e.g., classical essays, tragedy, comedy/satire, parables, epics, periodicals/journals). Analyzes how an author crosses and blends genres to achieve specific effects. | R3.1-3.6 |
| Students will evaluate the author's use of diction and syntax and how they are used to achieve the author's purpose. | R3.2-1.6 | Critiques how an author's specific word choices and sentence structures shape the intended meaning of the text, achieve specific effects (e.g., to convey author's attitude toward the reader and subject matter), and support author's purpose. | R3.2-1.6 |
| Students will evaluate and analyze literary devices and figurative language and understand how they connect to key ideas and themes. | R3.2-2.6 | Critiques how an author achieves specific effects and purposes using literary devices and figurative language (e.g., understatement, mood, allusion, allegory, paradox, irony, tone) and analyzes how literary devices and figurative language are used to reinforce key ideas, events, and themes and create multiple layers of meaning. | R3.2-2.6 |
| Students will know and utilize a variety of pre-reading | | Knows when, why and how to use appropriate pre-reading strategies, such as generating questions, activating and evaluating prior knowledge, previewing, scanning and | |

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| strategies to guide their reading process. | R4.1-2.6 | skimming texts. Uses information gained from these pre-reading strategies to develop expectations about the text, guide the reading process, and select appropriate reading strategies used both during and after reading. | R4.1-2.6 |
| Students will question the text to aid in comprehension and assist in understanding the themes of the text and its social, cultural, and historical significance. | R4.3-1.6 | Generates different kinds of questions to clarify and extend comprehension of texts (i.e., questions of self, of author, of text, and of context). Identifies comprehension goals and generates appropriate questions to activate prior knowledge, to analyze and critique the author's intentions and strategies, to analyze elements of increasingly complex texts, and to analyze how the text relates to other texts and to other social, cultural and historical contexts. | R4.3-1.6 |
| Students will know and use primary and secondary sources to enhance their understanding of texts. | R4.3-4.6 | Knows when, why, and how to select and use appropriate primary and secondary sources (e.g., dictionaries, Internet sites, encyclopedias, almanacs, class notes, interviews, discussions) and uses them with increased efficiency to expand and deepen the understanding of texts. | R4.3-4.6 |
| Students will be able to develop various written responses about texts and use their writing to enhance their understanding of readings. | R4.4-2.6 | Develops concise, well-organized mental, oral, or written summaries of texts and writes to learn in order to delineate complex relationships among ideas, to evaluate comprehension of complex texts, and to compare multiple texts. | R4.4-2.6 |
| Students know how to apply post-reading strategies to enrich their understanding of the text. | R4.5-2.6 | Knows when, why, and how to assess post-reading comprehension, memory, and learning (e.g., by answering self-generated questions, participating in discussion, retrieving key words, or recalling text after a delay). Adjusts reading strategies accordingly to the quality of post-reading comprehension and purpose of reading. | R4.5-2.6 |
| Students will know how to select and use a variety of primary and secondary sources to assist in evaluating a literary text. | | Identifies, evaluates, and analyzes a variety of primary and secondary sources of information (e.g., student-generated data, such as interviews with experts in a field, observations, and surveys; appropriate Internet sources; research bibliographies; electronic databases; books; professional journals; periodicals; | |

| | W2.1-2.6A | documentaries) that analyze multiple perspectives on the issue and independently uses a system for tracking sources. | W2.1-2.6A |
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| Students will be able to select appropriate word choice and utilize figurative language in order to effectively communicate ideas and appeal to their audience. | | Selects precise vocabulary, compelling verbs, figurative language (e.g., metaphors, images, rhetorical questions, connotation/denotation, irony, wordplay and puns, symbols) to establish credibility and authority, suggest an attitude toward subject matter, create mood, and appeal to the audience. | |
| | W3.2-1.6A | Strategically focuses paragraphs by using a variety of techniques (e.g., building toward a concluding topic sentence as questions, building tension or suspense that is explained or resolved in the concluding sentence), uses transition words and phrases to signal progression of ideas within and between paragraphs, and uses appropriate words and phrases to signal organizational patterns (e.g., description, question-answer, compare-contrast, problem-solution, cause-and-effect). | W3.2-1.6A |
| Students will be to write effective, well-organized paragraphs. | | | |
| | W3.2-3.6A | | W3.2-3.6A |
| | | Strategically crafts language that provides balanced and thoughtful representations of others, and that avoids offensive language, stereotypes, or exclusions, even in its nuances. | |
| Students will use appropriate language and word choice within their writing. | | Refines research question during research and activation of prior knowledge by considering whether the thesis claim is personally relevant, interesting, and meaningful; is relevant and meaningful to audience; is aligned with purposes and goals; is logical; can be answered or supported within limits of the assignment and available resources; holds up against competing points of view; and contributes to a larger conversation. | |
| Students will be able to refine a research question and develop a sound, appropriate, and meaningful claim. | W3.2-4.6A | | W3.2-4.6A |
| | W2.2-3.6R | Drafts a focused and substantive research question, develops a coherent and smooth progression of ideas; strategically weaves together effective reasoning with supporting ideas explanations, examples, and facts from multiple sources to strengthen the treatment of the topic, reflecting multiple perspectives; and draws an effective conclusion. | W2.2-3.6R |
| Students will be able to develop a research question and support its explanation with appropriate details and examples. | | | |

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| Students will use a variety of strategies to narrow their research focus. | W3.1-1.6R<br><br>W4.2-1.6R | Strategically uses a variety of strategies (e.g., reading the draft aloud; seeking feedback from a reviewer; using a rubric, outline, or organizational map to track and check the development of the draft; reading the draft from the perspective of the intended audience) to evaluate whether the response to the research question is clear and supported; whether vocabulary is precise, verbs are compelling, and figurative language is varied and effective; whether language is inoffensive and inclusive; whether voice is distinctive and credible and tone and mood are appropriate; whether actors, actions, objects, and indirect objects are clearly established; whether sentence length, type, and complexity are varied and use of active and passive voice is appropriate; and whether the focus of paragraphs is clear, transitions among ideas within and between paragraphs are well marked, and organizational patterns are clear and well signaled, in order to achieve his or her purposes for writing to the intended audience. | W3.1-1.6R<br><br>W4.2-1.6R |
| Students will use a variety of reading, writing, and discussion strategies to assist in the writing process.<br><br><br><br>Students will use the writing process to aid in generating their written analyses. | W2.2-2.6L | Uses a variety of strategies to guide the generation of content (e.g., close reading of primary text; free writing; journaling; talking with peers in reader-response groups or group discussions; reading secondary sources; situating the text in its political, historical, cultural, geographical, and social context; analyzing and addressing interpretations of critics).<br><br>Uses conventional structures and expectations for literary analysis to select content, represent ideas, make connections, generate new insights, and develop an organizational structure for drafting.<br><br>Drafts a thoughtful and substantive interpretative claim; strategically weaves together effective reasoning with supporting evidence from the text and outside sources (e.g., direct quotations, paraphrases, and examples); develops a coherent and smooth progression of ideas, signaling main and supporting ideas; and draws a sophisticated and engaging conclusion. | W2.2-2.6L |

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| Students will be able to support a strong claim with specific details and examples from the text(s). | W2.2-4.6L | Strategically uses a variety of strategies (e.g., reading the draft aloud, seeking feedback from a reviewer; using a rubric, outline, or organizational map to track and check the development of the draft and discuss it with others; reading the draft from the perspective of the intended audience) to evaluate whether the interpretative claim is clear and supported; to evaluate the text with the internalized sense of an outside reader to ensure that the language is inoffensive and inclusive; that vocabulary has been used in sophisticated ways to convey nuances of meaning, that verbs are compelling, and that figurative language is effective; that actors, actions, objects, and indirect objects are clearly established; that sentence structure is varied to support interest and emphasis; that the focus and transitions are clear; and that the organization, tone, and voice effectively communicate ideas, perspectives, insights, and credibility, in order to achieve his or her purpose for writing to the intended audience. | W2.2-4.6L |
| Students will use a variety of strategies to work through the writing process. | W3.2-1.6L | | W3.2-1.6L |
| | W4.2-1.6L | | W4.2-1.6L |
| Students will know and utilize Standard Written English and grammatical structures. | | Corrects errors in grammatical conventions (e.g, complete sentences; parallel constructions; subordination and coordination; compound and complex structures; subject-verb agreement; appropriate verb tense; pronoun-antecedent relationship; noun and pronoun agreement; use of modifying phrases including prepositional phrases, participles, gerunds, and infinitives; use of adjectives and adverbs) appropriate for the genre, relying primarily on internalized techniques and skills. | |
| Students will understand how to apply appropriate formatting | W5.1-1.6 | Independently prepares final draft, demonstrating care in layout, format, and illustration (e.g., graphs, charts, tables, maps, photographs), appropriate for the genre.<br><br>Analyzes internal variables that affect one-to-one communication (e.g., teacher-student, student-student), including his or her prior knowledge, experiences, interests, values, beliefs, needs, and emotional state, and makes ongoing communication choices (e.g., language, tone of voice) to | W5.1-1.6 |

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| to their work.<br><br>Students will be able to monitor their communication and adjust language choices based on their audience. | W5.4-1.6<br><br>S2.1-1.6 | achieve communication goals (e.g., creating understanding, building relationships, managing conflicts, solving problems) while communicating one-to-one.<br><br>Gathers and synthesizes information from a variety of primary and secondary sources; evaluates its relevance to the topic, literary theme, working thesis, or question; evaluates the credibility and quality of sources; sifts, evaluates, and selects useful content, making connections across sources and developing new insights; and determines the need for further research. | W5.4-1.6<br><br>S2.1-1.6 |
| Students will be able to synthesize information from a variety of primary and secondary sources, utilizing methods of determining source reliability.<br><br><br>Students will be able to speak in a manner that exhibits a thoughtful consideration of audience and purpose. | S3.2-3.6 | Strategically crafts language that provides balanced and thoughtful representations of others and that avoids offensive language, stereotypes, or exclusions, even in its nuances.<br><br>Uses appropriate and natural gestures, facial expression, posture, movement, eye contact, clear articulation, vocal variety (i.e. rate, pitch, volume, quality/tone), vocal pauses, and presentational aids/performance props and costumes where and if appropriate to establish his or her credibility and contribute to the effectiveness of the presentation. | S3.2-3.6 |
| Students will be able to use appropriate gestures, expressions, eye contact, articulation and volume when speaking. | S3.2-6.6 | Uses a model of the transactional communication process to analyze the components of a communication event and critiques the communication's effectiveness in achieving intended goals. | S3.2-6.6 |
| Students will be able to exhibit appropriate listening strategies. | S3.4-1.6 | Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.<br>  a. Interact, collaborate, and publish with peers, experts, or others employing a variety of digital environments and media.<br>  b. Communicate information and ideas effectively to multiple audiences using a variety of media and formats. | S3.4-1.6 |

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| L1.1-1.6 | Students apply digital tools to gather, evaluate, and use information.<br>b. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. | L1.1-1.6 |
| iste-2a | | iste-2a |
| iste-2b | | iste-2b |
| iste-3b | | iste-3b |

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| **EVIDENCE of LEARNING** | |

| Understanding | Standards | Unit Performance Assessment:<br>**Description of Assessment Performance Task(s):** | R/R Quadrant |
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| 2, 4 | R1.2-3.6,<br>W3.1-1.6L | The students will choose a play or a novel and analyze how a foil emphasizes distinctive characteristics and qualities of main characters. This is a 2008 Released Essay prompt, and it is Question 3 | C<br>Critical Thinking |

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| | | **Scoring Guide:** The <u>Scoring Guide</u> is the AP scoring guideline released from College Board. This is also related to Question 3. | | |

## SAMPLE LEARNING PLAN

| <u>Understanding</u> | <u>Standards</u> | <u>Major Learning Activities:</u> | <u>Instructional Strategy:</u> | <u>R/R Quadrant:</u><br><br><u>21C:</u> |
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| | | **<u>Unit B Part 1: The College Admissions Essay</u>** | | |
| 4, 5, 6 | R2.3-2.4, R3.1-2.6, R3.2-1.6, S3.2-6.6 | 1. Students will develop an admissions or scholarship application essay for use during the college application process.<br>● The teacher will direct students to work in shoulder partners to have a series of discussions. The teacher will display the <u>discussion prompts</u> on the SmartBoard. Partners will take turns responding to the prompt (uninterrupted) for a set amount of time before switching and allowing the other partner to respond. Repeat process through all discussion points.<br>● Discussion: How did students feel responding to the prompts? Did they feel able to speak to most of the discussion points? Did one particular prompt stand out to them more than others?<br>● Show students the Common Apps Prompts (ppt slide). (Note: check to determine the Common App Prompts have not changed). Discussion prompts were based directly on Common App prompts.<br>● Discuss the goal behind writing an admissions essay (writing an essay highlighting the student). Use the <u>Brainstorming the College Essay Powerpoint</u> to help focus this discussion.<br>● Students will move into cooperative learning groups. Each group will be given a different <u>article</u> about the college admissions/application process. Students will discuss the article using talking chips or reading chips (Kagan). The teacher will put the focus questions on the board and allow students to individually record their responses. Groups should be able to share out responses to <u>the focus questions</u> within their team. Discuss as a | Cooperative Learning, Jigsaw, | B Communication, Collaboration |

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| | | class.<br>Objective:<br>Students will<br>know the types of writing required for the Common App Essay Prompts<br>understand how to utilize the admission essay to help schools learn more about you as a prospective student<br>be able to write a college admissions or scholarship essay and revise/edit it before submitting to a college or scholarship of the students' choosing | | |
| 5, 6 | R2.3-2.4,<br>R3.1-2.6,<br>R3.2-1.6,<br>S3.2-6.6 | 2. Groups will then each receive a sample admissions essay. They will read and evaluate the essay, then determine whether or not they would admit the "applicant" based on the scoring guide. Students will score the essay individually, then discuss that score with their Teams. Teams will then read their essay to the class, and offer their evaluation (use talking chips to help regulate/encourage conversation). Each student will share out one piece of evidence to support the score their team gave the essay.<br><br>*Note* The scoring guide is just a suggestion. Because admission/scholarship essays are unique and varied in nature, this guide may not be a perfect fit for every essay (ex: a personal statement won't have a title, but a traditional essay definitely should). This should be discussed with the students ahead of time.<br><br>Objective:<br>Students will<br>know the types of writing required for the Common App Essay Prompts<br>understand how to utilize the admission essay to help schools learn more about you as a prospective student<br>be able to write a college admissions or scholarship essay and revise/edit it before submitting to a college or scholarship of the students' choosing | Providing Practice & Homework, Feedback | B Communication, Collaboration |

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| 4 | W3.2-1.6A, W3.2-3.6A, W3.2-4.6A, | 3.   Students will create their own admissions/scholarship essay. They should   select their own prompt (something that will be useful to them in the college admissions/scholarship process). If a school does not require the Common App essay (or an essay of any kind), encourage students to seek out a scholarship that requires an essay submission. | | C Communication, Creativity |
| 5, 6 | R3.1-2.6, R3.2-1.6, R4.1-1.6, W4.2-1.6RL, W5.1-1.6  iste-2a | 4.   Students will conduct peer editing via Turnitin. Since these essays are often personal and sensitive in topic, consider encouraging students to put a pseudonym or ID number in place of their name on the paper. Turnitin will sort the peer edits blindly, so everything may be kept anonymous (the teacher can still see who viewed/edited which papers). Students should reference the admission essay guide, but also comment directly on the essay itself, leaving both constructive criticism and positive feedback. The teacher should upload the questions from the Revising and editing college essays worksheet as part of the questions on the Turnitin Peer Review. | Feedback, Cues and Questions | B Communication, Collaboration |
| 5 | W4.2-1.6L, W5.1-1.6 | 5.   Students will conference with the teacher to receive personalized feedback before editing/sending off their final drafts. | Feedback | B Collaboration |
| 1 | R2.3-1.6 | **Unit B Part II:** *Beowulf*<br>6.   Transition into *Beowulf* unit. Complete Evolution of English Activity. Give students the small half sheet of paper with the writing (and title removed). Allow students time to think/annotate, marking any words that seem familiar to modern English. Play the recording, and give students time to guess what the reading is (someone usually identifies it pretty quickly as the Lord's Prayer). Ask students why a prayer might be one of the first few written examples of English that is available to us for analysis. Then give students the page with the Old English, Early Modern English, and Modern English translations. Have them complete the response questions and discuss. | Frontloading | B Critical Thinking, Collaboration |
| 1, 2 | R1.2-1.6 | 7.   Give background information on Beowulf Background Notes, and have students take notes. Complete the riddle on the last page of the notes together (the answer is | Frontloading | A |

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| | | mead). Distribute the Kennings and Riddles worksheet and let students guess the answers. Review either before class ends or at the start of the next class. | | |
| | | 8. Review Epic and Epic Hero power point and have students take background notes. | | |
| 1, 2 | R1.2-1.6 | 9. Read Part I of *Beowulf* together so students can get a feel for the oral qualities (cadence, rhythm, alliteration, etc.) for the poem. The teacher can begin reading and then move students into cooperative learning teams to read using a team reading/discussion approach like reading pyramids or a reading placemat.. For homework, students should independently complete the AP-style multiple choice practice. | Frontloading  Cooperative Learning | A  B Communication |
| 2, 6 | R1.2-3.6, R1.2-4.6, R1.2-6.6, R3.2-2.6 | | | |
| 2 | R1.2-3.6, R3.2-2.6, W3.2-3.6A, | 10. Upon completion of Part I of Beowulf (Beowulf v. Grendel), have students complete a close analysis of the text, analyzing the representation of Unferth and Beowulf as foils. Students should analyze specific rhetorical, structural, and/or literary devices in their analysis. | Providing Practice & Assigning Homework | C Critical Thinking |
| | W3.1-1.6L | 11. After reading Part I, the teacher will assign the *Beowulf* project options. Students may either choose to work in a group to complete a modernized version of *Beowulf*, or they can work individually to analyze a non-print media epic. Projects will be due upon completion of the entire poem. | Providing Practice & Assigning Homework | B Communication, Critical Thinking |
| 2, 6 | R4.4-2.6, W5.4-1.6 iste-2b | 12. Multiple Choice Practice. When students reach the following parts of the text (Burton Raffel Translation), students will complete AP-Style Multiple Choice Questions for Sections 11-14, 22-25, and 32-34. | | B Critical Thinking |
| 2 | R1.2-6.6, R3.2-2.6 | 13. Class discussion: Students will come to class prepared with discussion points (Ex: 10 Questions and 10 observations). The class will split in two for a fishbowl discussion (Inside-Outside circle). The inside circle will discuss (consider using talking chips to hold students accountable/regulate discussion) while the outer circle responds to their discussion using Today's Meet, Padlet, or some other web-based discussion resource. After a set amount of time, the circles will switch. (There will be essentially two discussions occurring simultaneously, the inner circle discussion, verbally, and the outer circle electronic discussion. The teacher can use the general discussion questions to help spur discussion if there is a lull. | Inside-OutsideCircle | B Communication |
| 6 | R4.3-1.6, R4.5-2.6 S2.1-1.6 iste-2b | 14. After reading the entire epic poem, students will complete an AP Multiple Choice Exam. Exam scores should be adjusted according to the district square root formula | | |
| 2 | R1.2-6.6, R3.2-2.6 | 15. Upon completion of *Beowulf*, students will complete an on-demand essay prompt to help them prepare for writing in timed situations (like the AP exam). Students will be given a prompt sheet and will have the class period to type the essay and submit via Turnitin. Essays will be scored according to the 9 point scale. | Providing Practice & Assigning | B Critical |

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| 2, 5 | R1.2-4.6 W3.1-1.6L | | Homework | Thinking C Critical Thinking, Communication |
| 1, 2 | R1.2-1.6 | **Unit B Part III:** *The Canterbury Tales* 17. The Intro Notes document provides a brief overview of a plan for teaching the General Prologue of the *Canterbury Tales* (poetic form The teacher should review the background notes with students. This handout explains the concept of the frame. Students should read this background article and complete the response questions for homework. | Frontloading | B Critical Thinking |
| 2, 6 | W3.2-1.6A | 18. the Canterbury Tales Storytelling contest. Students will be responsible for creating a persona and a story to match. Students will imagine that their personas are part of a motley crew taking a cross-country journey. To pass the time, each will tell a tale. The rules: it must be written in iambic pentameter and rhyming couplets, and it should be entertaining with a clear moral (the parameters given in the original tale). Their peers will score them as they present. | Frontloading | B Communication |
| 1, 3 | R1.2-1.6, W2.1-2.6A iste-3b | 19. Give students a notecard with a different research term on it when they walk in the door (two cards/term). All terms pertain to the 14th c. (Chaucer Biographical information, the feudal system, common law, ordeals and the jury system, primogeniture, Domesday Book, Christianity in the 14th c, The Crusades, Chivalry, Guilds, Religious Pilgrimages). Have students find their partners. Allow time to research/take notes. If one person doesn't have internet capabilities, they should act as recorder. Share out their information with the entire class. | Find Someone Who | B Communication, Collaboration |
| 2, 6 | W3.2-1.6A ,R1.2-3.6, R1.2-4.6 | 20. Bell Ringer Writing: "In a well-developed paragraph, describe someone (real or fictional) that your team would "know." Do NOT use the individual's name." Allow students to write for 5 minutes. They will then share out with their team and | Quick Write, | B |

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| | | | have their teams guess who they wrote about. When finished, ask the class how they were able to convey information about that individual. Class discussion: make a web on the board identifying the types of information students used in their descriptions. Connect this to Chaucer's character descriptions (job, clothing, physical description, etc). Connect this to the tales--Chaucer will give us specific information about each pilgrim (job, attire, the manner in which they rode, etc.). Students should then be provided with a complete copy of the text that they can annotate as they read (and use on the end of Prologue MC Exam). The teacher may also choose to have the students fill out one of the selected character analysis graphic organizers (or this) and organize the pilgrims according to their traveling companions. | Cues and Questions | Critical Thinking |
| 2, 6 | R1.2-6.6, R3.2-2.6, W2.2-4.6L | 21. | As students read the General Prologue, they will analyze different terms as they are presented in the text. The class will look at examples of satire and complete a close reading of several passages.Each team member will take a different term (litotes, irony, allusion, stereotype, or hyperbole). Students should identify examples of their assigned device as the general prologue is read. At the end of the prologue, students will share out with their groups the ways in which the device was used, and then identify the one example they feel is strongest and create a reflective response. | | B Collaboration, Communication |
| | R1.2-6.6, R3.2-2.6 | 22. | After reading the first part of the General Prologue, students should complete the AP-Style Multiple Choice Practice. | Jigsaw | |
| 2 | R1.2-6.6, R3.2-2.6 | 23. | At the end of the General Prologue, students will be assessed via the AP Style Multiple Choice Test for *Canterbury Tales* | Providing Practice & Assigning Homework | C Critical Thinking |
| 2 | R1.2-2.6, R1.2-3.6 R3.1-2.6 | 24. | If the unit is condensed and tales covered individually, the tales can be covered via a Jigsaw activity presenting the pilgrims and their tales and score it according to this guide..As students read the tales, they will identify the genre of each tale using this reference sheet | | C Critical Thinking |
| 2, 6 | R1.2-1.6, W2.1-2.6A , W3.1-1.6L | 25. | After reading "The Knight's Tale," students will read and annotate Rock's Critical Analysis and complete response questions. After reading Part I, have them respond to the question posed at the end of Part 1 ("Which as the worst situation. . . ") via Padlet (See example of how this can be set up).They will then spend a class period completing an on-demand essay about the Knight's Tale, utilizing Rock's article as a reference. This will be scored against the 9 point scale. | Jigsaw | B Communication |
| 1, 3, 4 | R1.2-3.6, R3.1-3.6 | 26. | After reading "The Miller's Tale" and "The Reeve's Tale" and their prologues, the teacher will review the concept of the Fabliaux with students. Students will work | Cues & Questions, Argumentative Writing | B Communication |

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| 2, 6 | | | with a shoulder partner to complete the analysis chart. Each partner will trace fabliaux characteristics throughout their assigned tale (one will take "The Miller," the other "The Reeve") and then share out with their partner so that all of the chart is complete. The class will review connections between the two tales. | Shoulder Partner | B Communication |
| | R4.1-2.6 | 27. | After reading "The Prioress' Tale," students will come to class and complete the following bell ringer activity. Post or print the quotations so students can view them. Have them complete a brief timed quick-write concerning their thoughts about one of the quotations. Then have the students each share out in their cooperative learning teams. They can also complete a second Quick Write to analyze the tale. | Quick Write | B Critical Thinking |
| 1, 4 | R2.3-1.6 | 28. | Students will read Wilsbacher's article "Lumiansky's Paradox" and complete the response questions (for homework). | | |
| | R1.2-1.6, R4.3-4.6, S3.2-3.6 iste-2a | 29. | Students will prepare for a debate over the central question behind Lumiansky's Paradox. The class will be divided evenly into positions on the issue. They will arrive to class with written discussion points. The class will be split into A's and B's (there should be an equal number of students for each position on each side). The teacher will have a Today's Meet (or some other discussion board) set up prior to class. A's will be given 2 talking chips. They will have 10 minutes to talk, stating their position and responding to their peers while the B's carry on a discussion via Today's Meet. At the conclusion of 10 minutes, they will switch roles (B's will talk while A's speak via Today's Meet). Then A's and B's will all talk together for the remaining time (1-2 discussion chips, depending on time). | Cues & Questions Talking Chips | B Critical Thinking, Communication |
| 1, 3 | | | | | |
| 1, 3, 6 | | | | | |
| | R1.2-1.6, R2.3-2.4, R4.4-2.6 | 30. | After reading "The Wife of Bath's Tale" (and prologue), students will complete the following analysis of medieval views towards women as presented in the text. They will also complete AP-Style Multiple Choice Questions for homework. The teacher may choose to assign the following writing prompt that requires them to complete a close analysis of a portion of Chaucer's text (for timed writing or an outside of class informal response). | | |
| 1, 2 | | 31. | Students will spend a day looking closely at the Wife of Bath's argument. She uses her "sources" (church texts) in a very interesting fashion--twisting information to her liking. In their teams, students will analyze one portion of the wife's argument/one central question. They will be provided a QR code that links to the original text she is referencing. Teams will examine the Wife's argument in the context of the original text using the focused questions to guide them. They will then share out their findings with the class. As they listen to their peers present, they will complete the general response questions. After, they will individually complete a microargument in response to one of the prompts. Mircoarguments should be neatly handwritten or typed and use pseudonyms instead of real names. | Providing Practice & Assigning Homework | C Critical Thinking |
| | R1.2-1.6, R2.3-2.4, W3.1-1.6L iste-3b | | | | |
| 1, 2, 3, 4, 6 | | | | Cues and Questions, Argumentative | C Critical |

| 4, 5 | W4.2-1.6L | 32. Students will be provided with a copy of the 9 point scale. They will be meet in their teams. Each student will be given another classmate's microargument. They will complete an analysis response sheet for the microargument they have been assigned. Students will rotate papers so that each person in the team analyzes each paper the team has been assigned. After this is complete, teams will conduct a calibration activity (Roundtable Consensus) in which the goal is to assign each microargument a score according to the 9-point scale. The final score will be written on the microargument (the teacher will need to review these scores if it's something that will be entered in the gradebook). | Writing | Thinking, Collaboration |
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| | R1.2-6.6, R3.2-2.6 | 33. After reading "The Pardoner's Tale" students will complete a multiple choice AP-style practice quiz (use district AP Score Conversion). Use questions as resource for discussion of tale. | Argumentative Writing, Roundtable Consensus | B Communication |
| | R4.5-2.6 | 34. Students will read "The Merchant's" and "The Franklin's" Prologues and Tales and prepare notes for class discussion. | | |
| | R1.2-1.6, R4.3-4.6 | 35. Students will complete the post-reading activity (reading of critical analysis article and response/reflection). | | |
| | | 36. Students will write an analysis essay utilizing at least 3 outside critical analysis sources. They will respond to one of the following prompts or these prompts. It will be scored against the 9 point scale. | | C Critical Thinking |
| 2 | W2.1-2.6A, W3.1-1.6L | | | B |
| 2, 6 | | | | |
| 1, 3 | | | | B Critical Thinking |
| 2, 3, 4, 5 | | | | C Critical Thinking |

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| UNIT RESOURCES |
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**Teacher Resources:**
- Frame Story Handout/Explanation

**Student Resources**
Chaucer, Geoffrey. *The Canterbury Tales*: A New Modern English Prose Translation by R.M. Lumiansky.
Chaucer, Geoffrey. *The Canterbury Tales*. (General Prologue in poetic form--PDF included in curriculum).
Raffel, Burton. *Beowulf*.
OWL Purdue MLA formatting Guide

**Vocabulary:**
**Allusion:** an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference, often to another literary or artistic work.
**Dramatic irony:** a character a play or story thinks one thing is true, but the audience or reader knows better
**Dynamic character**: character who changes in some important way as a result of the story's action.
**Flat character:** has only one or two personality traits; one-dimensional
**Foil character:** a character who acts as a contrast to another character
**Hyperbole:** Exaggerated statements or claims not meant to be taken literally
**Litotes:** Ironic understatement in which an affirmative is expressed by the negative of its contrary (e.g. "You won't be sorry," meaning "You'll be glad).
**Motif:** a recurring image, word, phrase, action, idea, object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to to previous ones, or new ideas to theme
**Round character:** has more dimensions to their personalities--they are complex, like real people
**Static character:**character who does not change much in the course of the story
**Stock character:** a character in literature, theatre, or film of a type quickly recognized and accepted by the reader or viewer and requiring no development by the writer
**1st person point of view:** one of the characters tells the story
**3rd person limited:** an unknown narrator tells the story but this narrator zooms in to focus on the thoughts and feelings of only one character.
**3rd person objective:** a narrator who is totally impersonal and objective tells the story, with no comment on any characters or events

**3rd person omniscient**:an omniscient or all-knowing narrator tells the story, also using the third person pronouns; this narrator, instead of focusing on one character only, often tells everything about many characters

**Satire:** a type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change

**symbols:** a person, place, thing, or event that had meaning in itself and that also stands for something more than itself

**Theme:** the insight about human life that is revealed in a literary work

**Style:** the distinctive way in which a writer uses language; a writer's distinctive use of diction, tone, and syntax

**Tone:** the attitude a writer takes toward the subject of a work, the characters in it, or the audience, revealed through diction, figurati

**Situational irony:** takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what really does happen

**Verbal irony:** occurs when someone says one thing but really means something else

| Content Area: Communication Arts | Course: AP Literature | UNIT C:  Poetry |
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| Unit Description: | Unit Timeline: (3 weeks) |
| --- | --- |
| This unit will teach students how to effectively free verse poetry. They will be learning the importance of title, how to chunk a poem, how to TPCASTT a poem, and how to write a good poem analysis essay. | 1.  Pre-Assessment: "Dulce Et Decorum" (1 day)<br>2.  Introduction to Poetry poem and PPT (1 day)<br>3.  Importance of Title and practice (2 days)<br>4.  Chunking Poetry, practice and presentations (3 to 4 days)<br>5.  TPCASTTing poetry, practice and evaluating (3 to 4 days)<br>6.  Practicing all poem skills (2 days)<br>7.  Evaluating and Grading Released Essays (2 days)<br>8.  Re-read Pre-Assessment and reflect (1 day)<br>9.  Performance Assessment: "Black Walnut Tree" (1 day) |

## DESIRED Results

**Transfer Goal** - Students will effectively communicate as critical and analytical thinkers to develop well-supported independent understandings and become culturally literature collaborative members of society.

**Understandings** – *Students will understand that…  (Big Ideas)*
1.  Poems can have a variety of interpretations, and interpretations are believable based on the quality of the writer's support for his or her interpretation.
2.  Being able to find patterns in poems is essential to writing effective analysis that connects poetic techniques with theme.
3.  The title of a poem can often lead the reader to a better understanding of what the poem is about, including the poem's theme.
4.  Poems can and should be both analyzed and appreciated.
5.  When analyzing a poem, it is important to analyze both devices and theme and how the two interrelate.
6.  Reading and hearing others' interpretations of a poem can help a person better understand that poem.

**Essential Questions:** *Students will keep considering…*
- What is the value of hearing multiple interpretations of a poem?
- How does a person's background knowledge impact how he or she analyzes a poem?

- How are poetic devices used to engage readers and enhance poetry and its meaning?
- Why is diction, connotation, shift, tone, etc. important to understanding poetry?
- How does a reader analyze poetry for understanding and meaning?

| Students will know….. | Standard | Students Will Be Able to….. | Standard |
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| Students will analyze various poems, examining the poetic techniques a writer uses as well as how those techniques reveal theme. | R1.2-6.6 | R1.2-6.6<br>Analyzes elements, forms (e.g., lyric, blank verse, epic, sonnet, dramatic poetry) and sound to derive meaning from poetry; analyzes figurative language, imagery, symbols, and allusions to deepen comprehension. | R1.2-6.6 |
| Students will interpret theme in various poems, and they will evaluate how well their peers analyze and support theme. | R2.1-1.6 | R2.1-1.6<br>Uses prior knowledge and experiences to guide the analysis of events, ideas, and themes in complex texts. Evaluates the relevance and adequacy of prior knowledge and experiences to guide and revise ongoing interpretations of texts. Identifies and resolves problems in comprehension due to misconceptions. | R2.1-1.6 |
| Students will analyze diction in poems and be able to explain how that diction can impact tone and theme. | R3.2-1.6 | R3.2-1.6<br>Critiques how an author's specific word choices and sentence structures shape the intended meaning of the text, achieve specific effects (e.g., to convey author's attitude toward the reader and subject matter), and support author's purpose. | R3.2-1.6 |
| Students will know that various poetic devices and techniques can impact the author's meaning and theme of a poem. | R3.2-2.6 | R3.2-2.6<br>Critiques how an author achieves specific effects and purposes using literary devices and figurative language (e.g., understatement, mood, allusion, allegory, paradox, irony, tone) and analyzes how literary devices and figurative language are used to reinforce key ideas, events, and themes and create multiple layers of meaning. | R3.2-2.6 |
| Students will be able to explain their interpretation of a poem, providing multiple examples from the text to support their interpretation. | R4.3-2.6 | R4.3-2.6<br>Uses self-explanation (e.g., explains the meaning of sentences to self, making explicit connections to abstract ideas, principles, and theories, and uses general knowledge and reasoning to compensate for deficits in knowledge directly | R4.3-2.6 |

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| | | related to the text) to understand difficult concepts, make connections, extend and elaborate meaning, and relate the information in the text to other relevant applications. | |
| Students will interpret a poem and draft an effective essay that supports their interpretation through various examples from the actual poem. | W3.1-1.6L | W3.1-1.6L Drafts a thoughtful and substantive interpretative claim; strategically weaves together effective reasoning with supporting evidence from the text and outside sources (e.g., direct quotations, paraphrases, and examples); develops a coherent and smooth progression of ideas, signaling main and supporting ideas; and draws a sophisticated and engaging conclusion. | W3.1-1.6L |
| Students will be able to accurately identify and analyze various poetic devices: tone, metaphor, simile, personification, imagery, connotation, etc. | W3.1-1.6L | W3.2-1.6L Selects precise literary terminology to establish credibility and authority, to support interpretation of the text, and to appeal to the audience's interests. | W3.1-1.6L |
| Students will understand the importance of collaborating with their peers to create multimedia presentations. | ISTE 2a. | ISTE 2a. Interact, collaborate, and publish with peers, experts, or others employing a variety of digital environments and media. | ISTE 2a |
| Students will understand there are a variety of multimedia options, and they will choose the best medium for which to present their information. | ISTE 2b. | ISTE 2b. Communicate information and ideas effectively to multiple audiences using a variety of media and formats. ISTE 2d. Contribute to project teams to produce original works or solve problems. | ISTE 2b. |
| Students will create examples of the terms they are learning to demonstrate their understanding of that term. | ISTE 2d. | | ISTE 2d. |

## EVIDENCE of LEARNING

| Understanding 5 | Standards W3.1-1.6L, W3.2-1.6L, R3.2-2.6, R3.2-1.6, R1.2-6.6 | **Unit Performance Assessment**: The students will read the poem "Black Walnut Tree." This is a 2013 Released Essay prompt, and it is Question 1. The poem is not attached on this document, but you can use this Word Document to access the prompt and poem.<br><br>**Scoring Guide:** The Scoring Guide is the AP scoring guideline released from College Board. This is also related to Question 1. | **R/R Quadrant**<br><br>C:<br>Critical Thinking |
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| SAMPLE LEARNING PLAN |
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**Pre-assessment:** The students will be given the same poem analysis as a pre-assessment as they will for a post-assessment. They will be given the poem and prompt for "Dulce Et Decorum." This initial essay will probably be pretty rough, but they will see how much better their essay gets by the end of the unit.

| **Understanding** | **Standards** | **Major Learning Activities:** | **Instructional Strategy:** | **R/R Quadrant:**<br><br>**21C:** |
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| N/A | N/A | 1.    Day by day lesson plans for the unit are attached here. If you would like to have help organizing all of the information in an a certain order, please see these. | N/A | N/A |
| 4 | W3.2-1.6L | 2. Activity: "Introduction to Poetry" by Billy Collins. They will read this poem and learn that poetry is to be both analyzed and appreciated. We will also discuss all of the skills they will learn throughout this unit.<br>  • The importance of Title<br>  • How to Chunk Poetry<br>  • How to TPCASTT<br>  • How to tackle an essay prompt to analyze a poem | Advance Organizers/ Frontloading | A: Communica tion |
| 1,3 | W3.1-1.6L , R4.3-2.6 | 3. Activity: Read the poem "Mushrooms" with the title left off. Once we read it as a class, divide the students into four or five groups. They will have a "Best Title" competition. In | Feedback | B: Critical Thinking |

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| | | their groups, they will title this poem.Then, to the class, they have to present their title and why their title is fitting. The class will vote on the one they think is the best/makes the most sense. For more practice with this, give students the Anne Bradstreet poem, "The Author to Her Book" without the title. Have them title and give an explanation for it. | | and Collaboration |
| 2 | R1.2-6.6, R3.2-1.6, R3.2-2.6, R4.3-2.6, W3.2-1.6L | 4.  Activity: Students will be given information via PowerPoint on How to Chunk a Poem. They will learn all the various ways a poem can be chunked: point of view, tone, shift, diction, etc. Ultimately, this skill helps the students find patterns in poems and helps them better connect poetic techniques a writer uses with the theme in a more seamless way. They will be given various poems to practice chunking.<br>● Model with "Mushrooms"<br>● Practice with "Barbie Doll"<br>● More practice with "Bonsai Tree" | Identifying Similarities and Differences, Advance Organizers | C: Critical Thinking |
| 2 | R1.2-6.6, R3.2-1.6, R3.2-2.6, R4.3-2.6, W3.2-1.6L<br><br>iste 2a, 2b, 2d | 5.   Activity: Students will pair with a partner. Together, they will choose a poem they would like to chunk. They are to put together collaboratively a multimedia presentation showing the various ways they chunked their poem and sharing that with the class. They could also use Google Docs or VoiceThread, so the rest of the class can offer input on any additional ways they can find to chunk their poems. It is probably a good idea to have each of the groups bring in copies of their poem, so students can analyze and write on them as the groups are presenting. | Identifying Similarities and Differences, Cooperative Learning | C: Collaboration and Communication |
| | R1.2-6.6, R2.1-1.6, R3.2-1.6, R3.2-2.6 | 6.   Activity: Share the PPT on How to TPCASTT a poem. As a class, we will practice TPCASTT with the poem "Fire and Ice." This is part of the PPT.<br>● Fill out the TPCASTT organizer for "Is My Team Ploughing"<br>● Show them a good example of a TPCASTT with the poem "Janet Waking"<br>● Have them practice TPCASTT again with "Those Winter Sundays" | Providing Practice and Assigning Homework | B: Critical Thinking |
| 1, 2, 3 | W3.1-1.6L , R4.3-2.6 | 7.   Activity: Students will each be responsible for finding a poem to TPCASTT. They will bring their own poem and TPCASTT into class. In class, the students will give their poem to two other students during the class period. Each of the other students will TPCASTT their peer's poem. At the end of the hour, the students will get back their poem, and they will have the TPCASTT organizer that two other students | Advance Organizer, Feedback | D: Collaboration |

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| | | | filled out. They will read through and grade the other peers' TPCASTT over their poem using the scoring guide. Additionally, they will self-evaluate their own TPCASTT based on how well they think they analyzed their poem compared to their peers. | | |
| 1, 2, 3 | W3.1-1.6L , R3.2-2.6, R1.2-6.6 | 8. | Students will complete the poem packet to practice all skills: Title, Chunking, TPCASTT, and Multiple Choice. | Providing Practice | B: Critical Thinking |
| 5, 6 | R3.2-1.6 | 9. | Students will be given the sample poem from the 2010 AP Released Prompts called "The Century Quilt." They will read the poem, and we will chunk and TPCASTT as a class and fill out the form with questions. They will be given ten minutes to do so. Then, we will look at released sample essays and evaluate them as a class. The scores and comments the AP graders gave them are also available. We will learn what to do and what not to do when writing our poem analysis essays. | Feedback | D: Critical Thinking and Collaboration |
| 5, 6 | W3.1-1.6L | 10. | As a class, we will practice analyzing and drafting an essay together using the poem and prompt "Nothing Gold Can Stay" and the accompanying sheet and PPT. | Argumentative Writing | C: Communication and Critical Thinking |
| 1, 5 | R4.3-2.6 | 11. | We will re-look at our own original draft of "Dulce Et Decorum."They will write a quick reflection to me about what they want to do differently before addressing the performance event. | Setting Objectives | C: Critical Thinking |

| UNIT RESOURCES |
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**Resources:**
- Poems:
  - "Introduction to Poetry" by Billy Collins
  - "Mushrooms" by Sylvia Plath
  - "The Author to Her Book" by Anne Bradstreet"
  - "Barbie Doll" by Marge Piercy
  - "Bonsai Tree" by Marge Piercy

- ○ "Fire and Ice" by Robert Frost
- ○ "Is My Team Ploughing" by A.E. Housman
- ○ "Those Winter Sundays" by Robert Hayden
- ○ "Dulce Et Decorum" by Wilfred Owen

**Vocabulary:**

**TPCASTT:** Title, Paraphrase, Connotation, Shift, Title Again, Theme

**Chunking:** Finding patterns in poetry through point of view, tone, diction, imagery, symbolism, etc.

**Metaphor:** A figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but have some characteristics common between them.

**Simile:** A figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

**Repetition:** A literary device that repeats the same words or phrases a few times to make an idea clearer. There are several types of repetitions commonly used in both prose and poetry. As a rhetorical device, it could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text.

**Tone:** An attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words or the viewpoint of a writer on a particular subject.

**Shift:** introduces a change in the speaker's understanding of what he is narrating, signaling to readers that he has reached an insight.

**Imagery:** To use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses.

**Connotation:** Created when you mean something else, something that might be initially hidden. The connotative meaning of a word is based on implication, or shared emotional association with a word.

**Paraphrase:** A restatement of a text or passage giving the meaning in another form, as for clearness; rewording.

**Theme:** a main idea or an underlying meaning of a literary work that may be stated directly or indirectly

| Content Area: **Subject** | Course: **AP Literature** | UNIT: D **Confronting Evil in Literature** |
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| Unit Description: | Unit Timeline: |
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| The purpose of this unit is to familiarize students with different types of evil and to analyze character reactions and responses to these types. This unit provides activities for several works of literature. While reading and studying various pieces of literature, students should explore similar situations and connections among character responses to evil of several works.  By the end of the unit, students should be able to identify what type of evil each character confronts and each character's response to this conflict.  In addition, students should be able to make inferences and analyze how a character's actions and behavior contribute to the overall theme of the work, | 8 weeks |

| **DESIRED Results** |
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**Transfer Goal** - Students will effectively communicate as critical and analytical thinkers to develop well-supported independent understandings and become culturally literature collaborative members of society.
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**Understandings** – *Students will understand that*
1. The social, cultural, and historical significance of texts can deepen meaning and reinforce themes.
2. Literary devices and author techniques can deepen comprehension and reinforce themes.
3. When analyzing a poem, it is important to analyze both devices and theme and how the two interrelate.
4. Reading and hearing others' interpretations of a poem can help a person better understand meaning/theme.
5. Evil can take many forms.
6. The confrontation of evil in literature can provide a window into the human soul.
7. The debate between fate and freewill is timeless and ongoing.
8. Overarching ambition can have dire consequences.
9. Humans have a dual nature.

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

Is humankind inherently good or evil?

Have the forces of good and evil changed over time and if so, how?

How do different cultures shape the definitions of good and evil?

Can a lust for power lead to a loss of humanity?

Can wanting something too much lead humans to do things against their nature?

How do humans deal with conflicting elements within their personalities?

How does the individual face his or her own savagery and hypocrisy?

| Students will know….. | Standard | Students Will Be Able to….. | Standard |
|---|---|---|---|
| Students will know the context (social, cultural, historical) of a work can reinforce important aspects and themes. | R1.2-1.6 | Analyzes the social, cultural, and historical significance of settings to deepen comprehension; analyzes how changes in setting (i.e., location and time) reinforce developments in characters, plot, and themes; analyzes how settings function as a metaphor to reinforce themes. | R1.2-1.6 |
| Students will know how the parts of the text can hold social, cultural, and historical significance. | R1.2-2.6 | Analyzes how exposition, conflict, rising and falling action, climax, resolution, flashbacks, foreshadowing, and subplots function within and advance the plot; analyzes how plot developments reflect social, cultural, and historical conflicts. | R1.2-2.6 |
| Students will understand the roles of characters and their significance within and beyond the text. | R1.2-3.6 | Analyzes the different roles and functions that characters play in a narrative (e.g., antagonist, protagonist, foil, tragic hero); analyzes how relationships among character actions, dialogue, physical attributes, thoughts, feelings, and other characters portray nuances of complex multilayered characters (e.g., beliefs, values, social class, and gender roles) and advance the plot; analyzes the consistency and credibility of character motives, character dialogue, and character actions. | R1.2-3.6 |
| Students will analyze how motifs, settings, character traits, character development, and plot connect to themes within that text and other related texts/cultures.. | R1.2-4.6 | Analyzes how connections among motifs, setting, character traits, character development, and plot suggest multiple levels of themes across texts and within various social, cultural, and historical contexts. | R1.2-4.6 |
| Students will analyze how poetic elements and sound devices deepend comprehension and understanding. | R1.2-6.6 | Analyzes elements, forms (e.g., lyric, blank verse, epic, sonnet, dramatic poetry) and sound to derive meaning from poetry; analyzes figurative language, imagery, symbols, and allusions to deepen comprehension. | R1.2-6.6 |
| | | Understands how language represents and constructs how | |

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| Students will understand how language can affect how a reader views different parts of the text and can lead to different understandings (intended and unintended). | R2.3-2.4 | readers perceive events, people, groups, and ideas. Identifies positive and negative implications of language and explains how it can affect readers in different ways depending on context. Recognizes that language conveys intended and unintended meanings for readers. | R2.3-2.4 |
| Students will evaluate an author's use of persona and its intended effects. | R3.1-2.6 | Critiques and evaluates how an author crafts an authorial persona to achieve an intended effect on an audience; appeals to audience emotions, interests, values, and beliefs; and uses reasoning and evidence to achieve specific purposes for an intended audience. | R.3.1-2.6 |
| Students will understand and evaluate a variety of genres and their intended effects. | R3.1-3.6 | Evaluates and critiques how authors use specific genre elements to engage readers' conventional expectations associated with a variety of genres (e.g., classical essays, tragedy, comedy/satire, parables, epics, periodicals/journals). Analyzes how an author crosses and blends genres to achieve specific effects. | R3.1-3.6 |
| Students will evaluate the author's use of diction and syntax and how they are used to achieve the author's purpose. | R3.2-1.6 | Critiques how an author's specific word choices and sentence structures shape the intended meaning of the text, achieve specific effects (e.g., to convey author's attitude toward the reader and subject matter), and support author's purpose. | R3.2-1.6 |
| Students will evaluate and analyze literary devices and figurative language and understand how they connect to key ideas and themes. | R3.2-2.6 | Critiques how an author achieves specific effects and purposes using literary devices and figurative language (e.g., understatement, mood, allusion, allegory, paradox, irony, tone) and analyzes how literary devices and figurative language are used to reinforce key ideas, events, and themes and create multiple layers of meaning. | R3.2-2.6 |
| Students will know and utilize a variety of pre-reading strategies to guide their reading process. | R4.1-2.6 | Knows when, why and how to use appropriate pre-reading strategies, such as generating questions, activating and evaluating prior knowledge, previewing, scanning and skimming texts. Uses information gained from these pre-reading strategies to develop expectations about the text, guide the reading process, and select appropriate reading strategies used both during and after reading. | R4.1-2.6 |

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| Students will question the text to aid in comprehension and assist in understanding the themes of the text and its social, cultural, and historical significance. | R4.3-1.6 | Generates different kinds of questions to clarify and extend comprehension of texts (i.e., questions of self, of author, of text, and of context). Identifies comprehension goals and generates appropriate questions to activate prior knowledge, to analyze and critique the author's intentions and strategies, to analyze elements of increasingly complex texts, and to analyze how the text relates to other texts and to other social, cultural and historical context. | R4.3-1.6 |
| | | Develops concise, well-organized mental, oral, or written summaries of texts and writes to learn in order to delineate complex relationships among ideas, to evaluate comprehension of complex texts, and to compare multiple texts. | |
| Students will be able to develop various written responses about texts and use their writing to enhance their understanding of readings. | R4.4-2.6 | Knows when, why, and how to assess post-reading comprehension, memory, and learning (e.g., by answering self-generated questions, participating in discussion, retrieving key words, or recalling text after a delay). Adjusts reading strategies accordingly to the quality of post-reading comprehension and purpose of reading. | R4.4-2.6 |
| Students know how to apply post-reading strategies to enrich their understanding of the text. | R4.5-2.6 | | R4.5-2.6 |
| | | Selects precise vocabulary, compelling verbs, figurative language (e.g., metaphors, images, rhetorical questions, connotation/denotation, irony, wordplay and puns, symbols) to establish credibility and authority, suggest an attitude toward subject matter, create mood, and appeal to the audience. | |
| Students will be able to select appropriate word choice and utilize figurative language  to communicate their ideas and appeal to an audience. | W3.2-1.6A | Uses conventional structures and expectations for literary analysis to select content, represent ideas, make connections, generate new insights, and develop an organizational structure for drafting. | W3.2-1.6A |
| | | Drafts a thoughtful and substantive interpretative claim; strategically weaves together effective reasoning with | |

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| Students will use the writing process to aid in generating their written analyses. | W2.2-4.6L | supporting evidence from the text and outside sources (e.g., direct quotations, paraphrases, and examples); develops a coherent and smooth progression of ideas, signaling main and supporting ideas; and draws a sophisticated and engaging conclusion. | W2.2-4.6L |
| | W3.1-1.6L | | W3.1-1.6L |
| Students will be able to support a strong claim with specific details and examples from the text(s). | | Strategically uses a variety of strategies (e.g., reading the draft aloud, seeking feedback from a reviewer; using a rubric, outline, or organizational map to track and check the development of the draft and discuss it with others; reading the draft from the perspective of the intended audience) to evaluate whether the interpretative claim is clear and supported; to evaluate the text with the internalized sense of an outside reader to ensure that the language is inoffensive and inclusive; that vocabulary has been used in sophisticated ways to convey nuances of meaning, that verbs are compelling, and that figurative language is effective; that actors, actions, objects, and indirect objects are clearly established; that sentence structure is varied to support interest and emphasis; that the focus and transitions are clear; and that the organization, tone, and voice effectively communicate ideas, perspectives, insights, and credibility, in order to achieve his or her purpose for writing to the intended audience. | |
| Students will use a variety of strategies to work through the writing process. | W4.2-1.6L | | W4.2-1.6L |
| | | Corrects errors in grammatical conventions (e.g, complete sentences; parallel constructions; subordination and coordination; compound and complex structures; subject-verb agreement; appropriate verb tense; pronoun-antecedent relationship; noun and pronoun agreement; use of modifying phrases including prepositional phrases, participles, gerunds, and infinitives; use of adjectives and adverbs) appropriate for the genre, relying primarily on internalized techniques and skills. | |
| | W5.1-1.6 | | |
| Students will know and utilize Standard Written English and grammatical structures. | | Independently prepares final draft, demonstrating care in layout, format, and illustration (e.g., graphs, charts, tables, maps, photographs), appropriate for the genre. | W5.1-1.6 |

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| Students will understand how to apply appropriate formatting to their work. | W5.4-1.6<br><br>S2.1-1.6 | Analyzes internal variables that affect one-to-one communication (e.g., teacher-student, student-student), including his or her prior knowledge, experiences, interests, values, beliefs, needs, and emotional state, and makes ongoing communication choices (e.g., language, tone of voice) to achieve communication goals (e.g., creating understanding, building relationships, managing conflicts, solving problems) while communicating one-to-one.<br><br>Strategically crafts language that provides balanced and thoughtful representations of others and that avoids offensive language, stereotypes, or exclusions, even in its nuances. | W5.4-1.6<br><br><br><br>S2.1-1.6 |
| Students will be able to monitor their communication and adjust language choices based on their audience. | S3.2-6.6 | Uses appropriate and natural gestures, facial expression, posture, movement, eye contact, clear articulation, vocal variety (i.e. rate, pitch, volume, quality/tone), vocal pauses, and presentational aids/performance props and costumes where and if appropriate to establish his or her credibility and contribute to the effectiveness of the presentation. | |
| Students will be able to speak in a manner that exhibits a thoughtful consideration of audience and purpose. | S3.4-1.6 | Uses a model of the transactional communication process to analyze the components of a communication event and critiques the communication's effectiveness in achieving intended goals. | S3.2-6.6 |
| Students will be able to use appropriate gestures, expressions, eye contact, articulation and volume when speaking. | | Apply existing knowledge to generate new ideas, product, or processes.<br><br>Create original works as a means of personal or group expression. | S3.4-1.6 |
| Students will be able to exhibit appropriate listening strategies. | L1.1-1.6 | Interact, collaborate, and publish with peers, experts, or others employing a variety of digital environments and media. | L1.1-1.6 |

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| Students will use and apply existing knowledge to create a new product.<br><br>Students will create an original product based on their existing knowledge and experience. | ISTE1a<br><br>ISTE1b | Communicate information and ideas effectively to multiple audiences using a variety of media and formats.<br><br>Contribute to project teams to produce original work. | ISTE1a<br><br>ISTE1b |
| Students will understand the importance of collaborating with their peers to create multimedia presentations. | ISTE2a | Evaluate and select information sources and digital tools based on the appropriateness to specific tasks. | ISTE2a |
| Students will understand there are a variety of multimedia options, and they will choose the best medium for which to present their information. | ISTE2b | | ISTE2b |
| Students will create examples of the terms they are learning to demonstrate their understanding of that term. | ISTE2d | | ISTE2d |
| Students will be able to select technology that works best for a specific task. | ISTE3c | | ISTE3c |

## EVIDENCE of LEARNING

| Understanding | Standards | Unit Performance Assessment:<br>Description of Assessment Performance Task(s):<br>The students will choose a play or a novel and analyze how a character can be viewed as morally | R/R Quadrant |
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| | | | C |

| 1,2,5,6,9 | W2.2-4.6L, W3.1-1.6L, R1.2-4.6, R2.1-2.6, | ambiguous and why this is significant. This is a 2002 Released Essay prompt, and it is Question 3<br><br>**Performance:**<br><br>    **Scoring Guide:**<br>The Scoring Guide is the AP scoring guideline released from College Board. This is also related to Question 3. | Critical Thinking |
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| SAMPLE LEARNING PLAN |
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**Pre-assessment:**

The brief response and anticipation guide  can serve as a pre-assessment regarding student perception of evil.

| Understanding | Standards | Major Learning Activities: | Instructional Strategy: | R/R Quadrant:<br><br>21C: |
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| 1,5,9 | R2.1-1.6<br>R2.1-2.6<br>R4.1-2.6<br>R4.4-2.6 | 1.  Introduction to the concept of evil.<br>    ● Students will write a brief response regarding what their definition of evil is and types of evil they have confronted. When they are finished, they will share their ideas/definitions in a whole class discussion further evaluating their perceptions of evil, why does evil exist, and what is the source of its power to fascinate us.<br><br>    ● Next, Students will complete an anticipation guide regarding evil and share  their responses with a small group.  This anticipation guide is directed towards their own experiences with evil. | Quickwrite  /<br>Frontloading<br><br><br><br><br><br><br>Anticipation Guide | A<br>Communication |
| 1,2,5,8 | R2.1-1.6<br>R2.1-2.6 | 2.  Confronting evil in excerpts from *Genesis* and *Paradise Lost*::<br>    ● Give brief background information to the story of Adam and Eve and have | Frontloading | C<br>Communica |

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| | R4.4-2.6<br>W2.2-2.6L | students read the excerpt from Genesis in preparation for class discussion.  Base discussion on the Genesis discussion questions<br>● Have students read the author headnote on John Milton, the overview of Paradise Lost and "the Fall of Satan" selection from Paradise Lost from Elements of LIterature.  In small groups, students will discuss the "Fall of Satan" questions and write responses prior to class discussion over their answers. | Round Table/Small Group Discussion | tion |
| 1,2,4,5,6,8,9<br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>1,5,6 | R1.2-1.6<br>R1.1-3.6<br>R2.2-1.6<br>R3.1-2.6<br>R4.3-2.6<br>S3.4-1.6<br>S3.4-2.6<br>L3.1-4.6<br>ISTE2a,<br>ISTE2b,<br>ISTE2d<br><br><br><br><br><br><br><br><br><br><br><br>ISTE1a,<br>ISTE1b,<br>ISTE1c | 3.  Confronting evil in Dante's *Inferno*:  This section can also be completed after Shakespeare's Macbeth or Othello.<br>● Part 1: Give brief background information about Dante Alighieri's life and *The Divine Comedy*.  In addition, introduce the structure of *The Inferno*.  Once the background information is given, students can start working in groups to present the different levels of hell in Dante's *Inferno*.  Each group will be assigned a section of the *Inferno* and will be responsible for presenting the following required elements outlined on the assignment.<br><br>   a.  The heading of the circle and explanation (the vice)<br>   b.  Icons/Occupants<br>   c.  Allusions (historical, biblical, mythological)<br>   d.  The punishment for the vice expressed in a contrapasso relationship.<br>   e.  The questions pertaining to the specific level as outlined in the assignment.  The questions will also address the allegorical aspect of the literature.<br>Students may introduce their levels using word document, powerpoint, etc. and present the information on the smartboard.  Students are responsible for visually relaying the above information to the rest of the class.  Class members will take notes of each level in preparation for the 2nd part of this project.<br><br>● Part 2:  Students will have their choice of whether to work in small groups, pairs, or individually to create a graphic depiction of hell based on their own experiences and principles that constitute their view of evils Dante presents in *The Inferno* following required elements outlined in the assignment.   The depictions must be based on a specific thing, such as band hell, AP literature hell, specific place of work hell, etc.<br>   a.  They must be able to explain and justify each level, why each sin warrants that particular level of their hell, and what the punishment might be.<br>   b.  They must use symbols and/or illustration to convey the ideas of   the | Frontloading<br><br><br><br>Cooperative Learning<br><br>Reciprocal Teaching<br><br><br><br><br><br><br><br><br><br><br><br>Cooperative Learning<br><br><br>Non-Linguistic Representation<br><br>Providing | B Collaboration<br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>D Collaboration/Creativity |

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| | | crime and the punishment.<br>    c.   The punishments must fit the crime.  Explain the relevance of the punishment for the vice:  express this relationship (the "contrapasso") in the form of a simile ("just as in life they... , so now in hell they...") or in an ironic, causal phrase ("Because in life they failed / refused to..., now in hell they....") | Practice and Assigning Homework | |
| 1,2,3,4 | R1.2-6.6, R3.1-2.6, W4.2-1.6L, W2.2-4.6L S3.2-6.6, S3.4-1.6 | 4.  Prior to reading Macbeth, Othello, or a Shakespeare tragedy of choice,    introduce students to Shakespeare's sonnets and have students work through each assignment in the unit.<br>● After presenting the powerpoint and  notes on different types of sonnets (Petrarchan, Spenserian, Elizabethan), as a class work through sonnet #75 and determine which type it is.  Have students complete the action sequence activity independently, and then work through the activity on the smartboard  and discuss.<br>● With a partner, students should work through the questions for sonnet #73 and #79 prior to whole class discussion.  For sonnet #146, students should work individually through the questions, then compare the analysis of the dramatic situation with a partner prior to whole class discussion.<br>● After individually working through sonnets #130 and "Summer's Day", have students compare/contrast the different perspectives of love in a graphic organizer that they develop and then write a well-organized essay in which they compare and contrast how the poets use literary techniques to explore ideas of love.<br>● After sonnet analysis, students will take part in a sonnet contest.  Each student will write their own sonnet, following the requirements outlined on the rubric, based on either a positive or negative view of love. The sonnet may be in any of the three forms discussed in class (Shakespearean, Spenserian, Petrarchan).  The complete sonnet, narrated by the student, will be posted on the class VoiceThread group, and students will vote to determine the winner. | Summarizing/ notetaking<br><br>Providing Practice and Assigning Homework<br><br>Advance organizer / Identifying Similarities and Differences<br><br><br>Providing Practice and Assigning Homework<br><br>VoiceThread | A Communica tion<br><br>C Critical Thinking<br><br>B Critical Thinking<br><br><br>D Critical Thinking/ Communica tion |

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| 1,2 | R2.1-2.6 | 5.  Briefly introduce Elizabethan theater (this should be review) prior to introducing the play (Macbeth, Othello, etc.) and present the Othello Powerpoint regarding Shakespeare's language.  The powerpoint can easily be modified for an introduction into Macbeth. For other Othello activities, see Teacher Resources. | Frontloading | A Communication |
| 1,4,5,6,7,8,9 | R2.1-2.6, R2.2-1.6 | 6.  Intro Lesson: Macbeth<br>● Prior to reading the play, have students write down a goal; this can be a realistic or far-fetched goal. Explain the GOTE acronym. Give students the GOTE assignment  and discuss reactions to obstacles in achieving goals.<br>● Complete the Macbeth anticipation guide and discuss responses.<br>● Next, students will be divided into groups for a jigsaw activity.  Each group will be responsible for sharing their case to the other groups, communicating a summary and  the following questions: a)  What character traits motivated the individual?  b) What external factors might have contributed to the individual's actions?  c) How might this action affect the individual's future?  d) What other options might this individual have had? | Frontloading<br><br><br><br><br>Cooperative Learning | C Communication/Collaboration |
| 2,5 | R1.2-1.6<br>R1..2-2.6<br>R1.2-4.6<br>R1.2-6.6<br>R3.2-2.6<br>R4.4-2.6<br>W2.2-4.6L<br>W3.1-1.6L<br>W4.2-1.6L<br>W5.1-1.6<br>W5.4-1.6<br>S2.1-1.6,<br>S3.2-6.6, | 7.  Macbeth:  Hand out individual printed copies of Macbeth to each student, so they may annotate throughout the course of the play.  In addition, occasionally assign Applied Practice AP multiple-choice passages, either prior to or after specific scenes.   Passages should be completed individually, then students should have an opportunity to work with a partner or small group to discuss and/or change answers prior to scoring.<br>● Prior to beginning the play, explain how imagery is used throughout the play and hand out the Tracing Imagery Chart and Explanation assignments.  In addition, introduce Aristotle's Theory of Tragedy and hand out the Lady Macbeth Analysis document and Charting Dramatic Structure assignment, using the answer key as a guide.  Students should chart the dramatic structure and the character of Lady Macbeth throughout the course of the play.<br>● Begin reading Act 1 aloud and work through any confusion.  After reading Act 1, Scene 7, hand out the To Kill or not to Kill assignment, and with a partner, paraphrase the scene and answer the following questions. Then as a whole group, | Providing Practice & Assigning Homework<br><br><br><br>Frontloading | C Critical Thinking/ Collaboration |

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| 6,8,9 | S3.4-1.6 ISTE3c | discuss the questions and how paraphrasing works as a tool to understand difficult works. | Cues & Questions | |
| 1,2,5,7 | | • After finishing the first act, have students work with a partner to answer Act 1 questions from the questions packet.. Discuss the questions as a whole group and discuss any confusion or questions regarding Act 1. (Students should work through the assigned questions for each act after finishing the act. This may be completed individually, with a partner, small group, or as a whole class discussion.) This would also be a good time to look at the handouts given prior to the start of the play (dramatic structure, imagery, etc.) | Cues & Questions | |
| 1,2,6,7 | | • Prior to beginning Act 2, hand out the Scene Analysis assignment and explain the requirements. Students will also write a scene analysis after every act either assigned or on demand. Students should not only be required to use at least three quotes within the analysis, but they should also be imbedded properly. In addition, give the powerpoint for Using Quotes Effectively with the scene analysis assignment. | Argumentative Writing | B Critical Thinking |
| | | • After reading Act 2, Scene 2, explain the Elizabethan view of an ordered universe and the Chain of Being. Hand out the A Disordered Universe assignment and have students work with a partner to find examples of disorder reported in this scene. | | |
| 1,7,8 | | • After reading Act 2, Scene 3, give students a copy of the Biblical Imagery/Allusion hand out and have them start tracking biblical allusions on their imagery tracking sheet. On ipads or their phones, they should work with a partner to research what is exactly being alluded to in each quote. Then they should investigate why so many biblical allusions are being used and share their findings in a whole class discussion. | Providing Practice & Assigning Homework | C Critical Thinking/ Collaboration |
| 2,9 | | • After reading Act 3, introduce students to the difference between paradox and equivocation. With partners, have students complete the Paradox and Equivocation handout. Continue other previously specified activities, such as scene analysis and AP multiple choice passages. | Providing Practice & Assigning Homework | C Communication |
| 2,9 | | • After reading Act 4, Scene 1, hand out the Macbeth and the Witches assignment and have students work through the questions with a partner or in small groups. For question #4 under Questions to consider, students should choose one of the various views of witches and make a claim with a sound argument for their choice. Next, each group will present their claim for whole class discussion. This could also be in debate format. | Providing Practice & Assigning Homework | C Critical Thinking |
| 5,7 | | • Prior to reading Act 5, students should use the Lady Macbeth Analysis chart given | Argumentative Writing | C Critical |

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| 5,9 | | at the beginning of the unit to complete a quick write analyzing Lady Macbeth's character.<br>● After finishing the play, students will take the Unit Test.  In addition, timed write prompts and/or a formal essay assignment may also be given to students based on available time.<br>For the formal essay, students should be given the opportunity to conference, peer edit, and obtain feedback prior to the final draft due date. | Cues & Questions<br><br>Argumentative Writing<br><br><br>Feedback, Refinforcing Effort, Generating and Testing Hypothesis | Thinking/Communication<br><br><br>B<br>Critical Thinking |
| 1,2,5,6,7,8,9 | | | | |
| 1 | R1.2-1.6<br>R1.2-2.6<br>R1.2-3.6<br>R1.2-4.6<br>R3.2-2.6<br>R4.3-1.6<br>R4.4-2.6<br>W3.1-1.6L<br>W2.2-2.6L<br>W2.2-4.6L<br>W4.2-1.6L<br>W5.1-1.6<br>W5.4-1.6<br>ISTE2b | 8.  Heart of Darkness:  Briefly give background information regarding the Belgian colonization of Africa and have a classroom discussion regarding prior knowledge of colonization and imperialism in history. Notes are included in Teacher Resources.<br>9.  Give students the Colonization and Colonialism in Africa handout prior to reading the novella for background information regarding the colonization of Africa and then have students answer the questions while reading Part 1.  After finishing Part 1, with partners students should  work through the questions on the Marlow & Imperialism handout.<br>● Also after Part 1, students can work on questions regarding the role that setting and imagery play in the development of meaning/theme.<br>● Students may also be given a set of response questions and submit responses to turnitin.com after reading each part of the novel.  In addition, they can participate in a discussion board after each part to hold them accountable in their reading.  Teachers can either provide a discussion topic or students can simply post their observations, ideas, questions, analysis, etc. about each part.  They can use the discussion board provided on turnitin.com or use VoiceThread.  Students could also do quickwrites instead of the response questions for each part of the novel.<br>● After students are finished with the novel, have them analyze the character of Kurtz, regarding Aristotle's definition of a tragic hero. Students should submit their response to turnitin.com in response format.  In addition, they should also examine the allegory, or Layers of Meaning that are present in the work and follow the requirements of the assignment.<br>● Students should also take the Heart of Darkness multiple-choice test upon completion of the novel.<br>● To prepare for the Unit Performance Event, students may also do a timed-write for the novel.  This timed-write will also provide another opportunity to prepare  for | Frontloading<br><br><br><br>Cues & Questions<br><br><br>Cues & Questions<br><br><br>Argumentative Writing/Cues & Questions<br><br>VoiceThread<br><br>Argumentative Writing | A<br>Communication<br><br>C<br>Critical Thinking/Collaboration |
| 1 | | | | |
| 1,2 | | | | |
| 1,2,4,5,6,7,8,9 | | | | |
| 2,6,8,9 | | | | |

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|---|---|---|---|---|---|
| 1,2,5,6,7,8,9<br><br>1,2,6<br><br><br>1,2,9 | | the third essay of the AP Exam in May.<br>● To examine allusions and as a companion piece, have students read T. S. Eliot's poem "The Hollow Men." Next, in small groups, they should compare T. S. Eliot's poem "The Hollow Men" to Heart of Darkness. First they should brainstorm the allusions that are present in the poem and the juxtaposed ideas of both works. On the board, each group should present their findings for a full class discussion and then as a class, work through how this comparison could be written in a timed-write to prepare for any possible comparison essay prompts on the AP Test. An analysis is included in Teacher Resources. Presentation of ideas can be given in a variety of ways: VoiceThread, SmartBoard, Google Docs, Discussion Board, etc. | | Providing Practice & Assigning Homework<br><br>Argumentative Writing<br><br>Identifying Similarities & Differences<br><br>Argumentative Writing Generating & Testing Hypothesis | B Critical Thinking B Critical Thinking Collaboraiton |

| UNIT RESOURCES |
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**Teacher Resources:**
- Othello lesson plans and activities
- Elements of Literature: Sixth Course Teacher's Edition
- Additional Macbeth Essay Assignment
- "The Hollow Men" Analysis for Heart of Darkness
- Novel background notes for Heart of Darkness
- Novel character notes, etc. for Heart of Darkness

**Student Resources:**
- Individual printed copy of Macbeth for annotating
- Elements of Literature: Sixth Course
- The Inferno
- Heart of Darkness
- T.S. Eliot's "The Hollow Men"

**Vocabulary:**

**allegory:** a representation of an abstract or spiritual meaning through concrete or material forms; figurative treatment of one subject under the guise of another.

**allusion:** reference, within a literary work, to another work of fiction, film, a piece of art, or even a real event; a kind of shorthand, drawing on this outside work to provide greater context or meaning to the situation being written about. (While allusions can be an economical way of communicating with the reader, they risk alienating readers who do not recognize these references.)

**colonization:** to establish a colony of one country into another.

**contrapasso:** to weigh (one thing) against something else; consider carefully.

**dramatic irony:** :irony that is inherent in speeches or a situation of a drama and is understood by the audience but not grasped by the characters in the play.

**equivocation:** the use of words with double meanings or ambiguous expressions, especially in order to mislead or hedge; prevarication.

**imperialism:** the policy of extending the rule or authority of an empire or nation over foreign countries, or of acquiring and holding colonies and dependencies.

**imagery:** language that appeals to the five senses: touch, taste, smell, sound, and sight; mental pictures evoked through use of simile and metaphor; sensory language

**paradox**: a statement or proposition that seems self-contradictory or absurd but in reality expresses a possible truth.

**paraphrasing:** a restatement of a text or passage giving the meaning in another form, as for clearness; rewording.

**soliloquy:** an utterance or discourse by a person who is talking to himself or herself or is disregardful of or oblivious to any hearers present (often used as a device in drama to disclose a character's innermost thoughts)

**sonnet:** a poem, properly expressive of a single, complete thought, idea, or sentiment, of 14 lines, usually in iambic pentameter, with rhymes arranged according to one of certain definite schemes, being in the strict or Italian form divided into a major group of 8 lines (the octave) followed by a minor group of 6 lines (the sestet), and in a common English form into 3 quatrains followed by a couplet.

**tragedy:** a dramatic composition, often in verse, dealing with a serious or somber theme, typically that of a great person destined through a flaw of character or conflict with some overpowering force, as fate or society, to downfall or destruction.

**tragic hero:** a great or virtuous character in a dramatic tragedy who is destined for downfall, suffering, or defeat:

| Content Area: English Language Arts | Course: AP Literature & Composition | UNIT E: Research |
|---|---|---|

| Unit Description: | Unit Timeline: 8 weeks |
|---|---|
| Throughout the year, students will have read and applied Thomas C. Foster's *How to Read Literature Like a Professor* to various works. This unit will provide the culminating research activity for the text. Students will apply one of the chapters from Foster's text to two works, one that was covered in class and one of the student's choosing (print or nonprint media). The student will work through the entire research process. The performance task for this unit will be two-parts: a 7-10 page formal research essay, and an in class presentation outlining their research. | This unit will run concurrently with portions of Units C and D. Students will have numerous research check points throughout third and fourth quarter. It is suggested that students present after the College Board AP Literature Exam in May. |

## DESIRED Results

**Transfer Goal** -
*Students will effectively communicate as critical and analytical thinkers to develop well-supported independent understandings and become culturally literature, collaborative members of society.*

**Understandings –** *Students will understand that… (Big Ideas)*
1. Research helps to make and support discoveries.
2. The research process involves gathering, organizing, analyzing, evaluating, and applying information.
3. Research is used for a variety of purposes.
4. Communication is critical in the creation and exchange of ideas.
5. Effective communication should be planned for a variety of purposes and audiences.
6. Communication is a life-long and active process.

**Essential Questions:** *Students will keep considering…*
1. How does research help us to better understand facts and information?
2. How does a "professor" reading of literature enhance meaning and reader understanding?
2. What planning and thinking is involved in communicating information effectively?

| Students will know….. | Standard | Students Will Be Able to….. | Standard |
|---|---|---|---|
| there are multiple layers and universal nature of themes. | R1.2-4.6 | analyze how connections among motifs, setting, character traits, character development, and plot suggest multiple levels of themes, analyzes and critiques theme across texts and within various social, cultural, and historical contexts | R1.2-4.6 |
| the difference between and the appropriate use of primary and secondary sources | R4.3-4.6 | know when, why, and how to select and use appropriate primary and secondary sources (e.g., dictionaries, Internet sites, encyclopedias, almanacs, class notes, interviews, discussions) and uses them with increased efficiency to expand and deepen the understanding of texts. | R4.3-4.6 |
| the various modes of summarizing and importance of writing to learn. | R4.4-2.6 | develop concise, well-organized mental, oral, or written summaries of texts and writes to learn in order to delineate complex relationships among ideas, to evaluate comprehension of texts, and to compare multiple texts | R4.4-2.6 |
| the importance of developing a strong research question and creating a thesis/claim that holds up under argument/scrutiny. | W2.2-3.6R | refine the research question during research and activation of prior knowledge (by considering whether the thesis claim is personally relevant, interesting, and meaningful; is relevant and meaningful to audience; is aligned with purposes and goals; is logical; can be answered or supported within limits of the assignment and available resources; holds up against competing points of view; and contributes to a larger conversation | W2.2-3.6R |
| that different structures and approaches to research may vary depending on the type of research being conducted. | W2.2-4.6R | use conventional structures and expectations of the chosen research genre (e.g., question-answer, claim-evidence) to select content, represent ideas, make connections, generate new insights, and develop an organizational structure for drafting. | W2.2-4.6R |
| that research questions should be strong and backed up with effective reasoning, support, explanations, examples, and facts from multiple sources. | W3.1-1.6R  W3.1-2.6R | draft a focused and substantive research question, develops a coherent and smooth progression of ideas; strategically weaves together effective reasoning with supporting ideas, explanations, examples, and facts from multiple sources to strengthen the treatment of the topic, reflecting multiple perspectives; and draws an effective conclusion | W3.1-1.6R |

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| source materials should be varied in number and how they are referenced (e.g. directly quoting words, phrases, and sentences; paraphrasing). | W3.2-1.6R | strategically incorporates source materials in a variety of ways (e.g., directly quoting words, phrases, and sentences; paraphrasing), demonstrating a sophisticated understanding of the ethics of writing. | W3.1-2.6R |
| precise word choice and figurative language clearly present information. | W2.2-4.6L | select precise vocabulary, compelling verbs, figurative language, and detailed images and examples to present a credible, reasoned approach to subject matter and to communicate information clearly. | W3.2-1.6R |
| that different structures and approaches to research aid in organizational structure. | W3.1-1.6L | use conventional structures and expectations for literary analysis to select content, represent ideas, make connections, generate new insights, and develop an organizational structure for drafting. | W2.2-4.6L |
| support a strong claim with specific details and examples from the text(s). | W4.2-1.6L | draft a thoughtful and substantive interpretive claim; strategically weaves together effective reasoning with supporting evidence from the text and outside sources (e.g., direct quotations, paraphrases, and examples); develops a coherent and smooth progression of ideas, signaling main and supporting ideas; and draws a sophisticated and engaging conclusion. | W3.1-1.6L |
| use a variety of strategies to work through the writing process. | W5.2-1.6 | strategically uses a variety of strategies (e.g., reading the draft aloud; seeking feedback from a reviewer; using a rubric, outline or organizational map to track and check the development of the draft and discuss it with others; reading the draft from the perspective of the intended audience) to evaluate whether the interpretive claim is clear and supported; to evaluate the text with the internalized sense of an outside reader to ensure that the language is inoffensive and inclusive; that vocabulary has been used in sophisticated ways to convey nuances of meaning, that verbs are compelling, and that figurative language is effective; that actors, actions, objects, and indirect objects are clearly established; that sentence structure is varied to support interest and emphasis; that the focus and transitions are clear; and that the organization, tone, | W4.2-1.6L |

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| | | and voice effectively communicate ideas, perspectives, insights, and credibility, in order to achieve his or her purposes for writing the intended audience. | |
| proofreading strategies to edit written work. | S3.2-3.6 | strategically employs internalized proofreading strategies and consults resources (e.g. handbooks and style manuals, spell-checks, personal spelling lists, dictionaries, thesauruses, style sheets) to correct errors in spelling, capitalization, and punctuation, including punctuation of quotations. | W5.2-1.6 |
| gather and synthesize a variety of sources to determine need for further research. | S3.4-1.6 | gather and synthesize information from a variety of primary and secondary sources; evaluates its relevance to the topic, literary theme, working thesis, or question; evaluates the credibility and quality of sources; sifts, evaluates, and selects useful content, making connections across sources and developing new insights; and determines the need for further research. | S3.2-3.6 |
| use appropriate gestures, expressions, eye contact, articulation and volume when speaking. | L1.1-1.6, | use appropriate and natural gestures, facial expression, posture, movement, eye contact, clear articulation, vocal variety (i.e., rate, pitch, volume, quality/tone), vocal pauses, and presentational aids/performance props and costumes where and if appropriate to establish his or her credibility and contribute to the effectiveness of the presentation. | S3.4-1.6 |
| exhibit appropriate listening strategies. | | use a model of the transactional communication process to analyze the components of a communication event and critiques the communication's effectiveness in achieving intended goals. | |
| | | | L1.1-1.6, |

**EVIDENCE of LEARNING**

| Understanding | Standards | Unit Performance Assessment: | R/R Quadrant |
|---|---|---|---|
| 1, 2, 3, 4, 5, 6 | | **Description of Assessment Performance Task(s):** | D |
| | R1.2-4.6, | Students will be assessed in 3 parts: a 7-10 page formal research essay, a presentation (prezi, powerpoint, etc)., and the delivery of said presentation. Student work will focus on applying a chapter from Foster's book to two works: one that was covered in class during the school year and a second of the student's choosing (print or nonprint is acceptable). | Communication |
| | R4.4-2.6, | | Critical Thinking |
| | W2.2-3.6R, | | Creativity |
| | W3.1-1.6R, | | |
| | W3.1-2.6R, | **Teacher will assess:** | |
| | W3.2-1.6R | 1.  Student's ability to develop a research question, conduct research, and synthesize that information into a well-developed, 7-10 page research essay. | |
| | W3.1-1.6L, | | |
| | S3.2-3.6, | 2.  A presentation created in a medium of the student's choosing. The presentation should provide information about the research question and the selected works. It should highlight the most important points of the students' research essay. | |
| | S3.4-1.6 | | |
| | | 3.  The delivery of the presentation. | |
| | iste-1b, 2a, | **Performance:** | |
| | 3a-d, 4a-c, | | |
| | | **Scoring Guides:** | |
| | | Research Essay Explanation and Scoring Guide | |
| | | Presentation and Delivery Rubrics | |
| | | | |

| Understanding | Standards | Major Learning Activities: | Instructional Strategy: | R/R Quadrant: 21C: |
|---|---|---|---|---|
| 1, 2, 3 | R1.2-4.6, R4.4-2.6 | Students will read Thomas C. Foster's *How to Read Literature like a Professor* and complete response/connection actvities. It is suggested that this be conducted throughout the year (information on this is found in the Unit A Learning Activities), but a teacher could choose to modify this as a stand-alone research unit. If so, the reading would likely need to be truncated and the teacher would need to select some focus chapters.<br><br>● Objective:<br>Students will:<br>**know** that there are various layers to good literature<br>**understand** that these layers add meaning and enhance reader understanding<br>**be able to** apply a selected chapter from Foster's book to two works and show how the concepts presented in the reading help to convey the meaning of the work as a whole | Frontloading | B<br>Critical Thinking |
| 2, 4, 5, 6 | R1.2-4.6, R4.4-2.6 | If students have been reading Foster's book over the course of the school year, it may be beneficial to recap the chapters. To do so, each student will be assigned one chapter/topic from the text. Students will create a visual aid that identifies the main idea of the chapter and expresses it one sentence. Students will present their visual aids, which will then be displayed in the classroom throughout the unit.<br>● Objective:<br>Students will:<br>**know** that there are various layers to good literature<br>**understand** that these layers add meaning and enhance reader understanding<br>**be able to** identify the main idea behind one chapter from Foster's book. | Frontloading, Non-Linguistic Representations | B<br>Creativity Communication |
| 1, 2, 3 | R1.2-4.6, R4.4-2.6, W2.2-3.6R | Students will develop a prospectus that will delineate their initial ideas for research. This will provide the first checkpoint for the teacher to offer feedback and help guide the student in developing their research. The class should view/discuss the sample prospectus as a | Argumentative Writing, Modeling, | C<br>Critical Thinking |

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| | , W2.2-4.6R , W3.1-1.6R | model. (All samples will follow the same essay so that the students can see the development of the research throughout the entire process). The teacher will provide feedback and conference with the student to review their ideas.<br>● Objective<br>Students will:<br>**know** the steps of the research process<br>**understand** how the research process helps make and support discoveries about a particular topic<br>**be able to** develop a one-page prospectus that identifies the focus texts and possible research angles. | Feedback, Reinforcing Effort | Communication |
| 1, 2, 3 | R1.2-4.6R 4.3-4.6, R4.4-2.6, W3.1-1.6R , W2.2-4.6L | The teacher will review the components and requirements of an annotated bibliography. The class should view the sample annotated bibliography  as a model. At this point, students will be selecting sources that appear to be useful or promising. They are not expected to have read/analyzed ALL of the source materials before completing the annotated bibliography--it is simply a means of identifying resources.<br>● Objective:<br>Students will:<br>**know** the steps of the research process<br>**understand** how the research process helps make and support discoveries about a particular topic<br>**be able to** develop an annotated bibliography that identifies 5-7 possible research texts (in addition to the focus texts) and explains how the author plans to use them in their research process. | Argumentative Writing, modeling, Feedback, Reinforcing Effort | C Critical Thinking |
| 1, 2, 3 | R1.2-4.6,R 4.3-4.6 R4.4-2.6, W3.1-1.6R , W2.2-4.6L | Students will review the sources identified in the annotated bibliography and begin conducting research. Students will need a minimum of 40 research notecards (1 fact or quote per card). Students can use the How to Make Notecards document for reference.<br>● Objective:<br>Students will:<br>**know** the steps of the research process<br>**understand** how the research process helps make and support discoveries about a particular topic | Argumentative Writing, Modeling | B Critical Thinking |

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|---|---|---|---|---|
| | | **be able to** identify important information from the research sources and develop 40+ research notecards to aid in their research. | | |
| 1, 2, 3 | W2.2-2.6L , W2.2-4.6R , W2.2-4.6L , W3.1-1.6R , W3.1-1.6L ,W4.2-1.6 L, W5.2-1.6 | Students will develop an essay outline which details the plan for completing the 7-10 page research essay. Students can use an outlining format of their choosing, but the teacher should provide information about the various formats and review the OWL Outline Formats. Students can use the sample outline as reference. Students will conference with the teacher and use this feedback to make corrections/edit to work towards the completion of the final draft. | Argumentative Writing, Feedback, Reinforcing Effort | C Critical Thinking |
| 2, 4, 5, 6 | W4.2-1.6L , W5.2-1.6 | Students will come to class with a hard copy of their introductory paragraph. They will trade papers with their shoulder partner. Shoulder partners will be asked to evaluate the hook, background information and thesis (and write a comment about each) and comment on anything else they believe warrants constructive criticism or positive feedback. Students will provide specific feedback on their peers' essays, and then articulate this feedback via a face-to-face conference with their shoulder partner. The discussion can be facilitated through the use of talking chips (each student should have 3-5 pieces of information to share out with their partner). Students will then will use this feedback to make corrections/edit to work towards the completion of the final draft. | Feedback, Reinforcing Effort, Cooperative Learning | C Communica tion, Collaborati on |
| 2, 4, 6 | W4.2-1.6L , W5.2-1.6 iste-2a, 6a | Students will participate in peer editing 1-2 of their classmates' essays through Turnitin, Google Docs, or another site that will allow students to access and score the essays outside of class (Turnitin will allow for "blind" peer editing against the uploaded rubric. | Argumentative Writing, Feedback, Reinforcing Effort | C Communica tion, Collaborati on |
| 2, 4, 5, 6 | W4.2-1.6L | Prior to submission of the research essay, students will writing conference with the teacher | Argumentative | C |

| | , W5.2-1.6 | (about their rough draft) to receive feedback on their work. Students will use this feedback to make corrections/edit to work towards the completion of the final draft. | Writing, Feedback, Reinforcing Effort | Communication, Collaboration |
|---|---|---|---|---|
| 4, 5, 6 | W4.2-1.6L 1.1-1.6 iste-2ab, 6a | As students are giving the research presentations (performance task), their peers will offer feedback via padlet. Before the presentations, the teacher should review the padlet norms and sample scoring activity and show students the process for posting on Padlet (information under unit resources). | Argumentative Writing, Feedback, Reinforcing Effort | C Communication, Collaboration |

| UNIT RESOURCES |
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**Teacher Resources:**
Padlet Tutorial

**Student Resources:**

● *How to Read Literature Like a Professor* by Thomas C. Foster

**Vocabulary:**

**ANNOTATED BIBLIOGRAPHY:** a list of citations to books, articles, and documents. Each citation is followed by a brief (usually about 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited.

**PROSPECTUS:** document describing the major features of a proposed literary work or project in enough detail so that prospective audience can evaluate it.

**OUTLINE:** a general sketch, account, or report, indicating only the main features, as of a book, subject, or project