

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

Urban Settings in America: “It Happened in the City”

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *What does the urban setting contribute to these stories?*

Terminology: connotation, explicit textual evidence, implicit textual, evidence, literal versus figurative language, setting, and theme

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RI.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.8.6: Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> <i>The Great Fire</i> (Jim Murphy) (E) (1130L) <i>Kiki Strike: Inside the Shadow City</i> (Kirsten Miller) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> <i>The Catcher in the Rye</i> (J. D. Salinger) (790L) <i>All of the Above</i> (Shelley Pearsall) <i>A Long way from Chicago: A Novel in Stories</i> (Richard Peck) <i>The King of Dragons</i> (Carol 	<ul style="list-style-type: none"> MCAS District GRADE testing DRA Dibels Open Response writing with Mass. rubric Group and class discussion Participation Journal responses to literature, art, media, non-fiction Dramatization of poems Writing poems <p><u>INTRODUCTORY ACTIVITY (FOR THE YEAR)</u></p> <p>You will be reading a variety of literature and informational texts this year, including some genres that you may not have read before. On a shared spreadsheet, your teacher will give you a list of twenty genres (such as adventure, historical fiction, comedy, ancient history, science fiction, and fantasy) from which to select titles and to which you may</p>

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<p>W.8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>SL.8.1 (a): Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to</p>	<p>Fenner) (820L)</p> <p>Short Stories (Note: These are used again in Unit Two.)</p> <ul style="list-style-type: none"> • <i>Nine Stories</i> (J.D. Salinger) • <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) • <i>America Street: A Multicultural Anthology of Stories</i> (Anne Mazer, ed.) • <i>Bag in the Wind</i> (Ted Kooser) <p>Poetry</p> <ul style="list-style-type: none"> • "Chicago" (Carl Sandburg) (E) • "O Captain! My Captain!" (Walt Whitman) (E) • <i>Stone Bench in an Empty Park</i> (Paul Janeczko) • <i>Technically, It's Not My Fault</i> (John Grandits) <p>Picture Books (as an Introduction to This Unit)</p> <ul style="list-style-type: none"> • <i>City by Numbers</i> (Stephen T. Johnson) • <i>Bag in the Wind</i> (Ted Kooser) 	<p>add titles. Be sure to select titles, and topics, of enduring interest. One of your goals by the end of the year is to read books from at least four genres that are new to you.</p> <p><u>INTRODUCTORY/CLASS DISCUSSION</u> Your teacher will read <i>Alphabet City</i> and <i>City by Numbers</i>, both by Stephen T. Johnson, to the class. What is the author's purpose in creating these texts? How can we use these books to begin looking at cities (urban settings) in a different way? What are the advantages and disadvantages to using picture books to examine setting? Write responses to these questions in your journal and share with a partner prior to class discussion. (RI.8.1, RI.8.5, RI.8.6, RI.8.7)</p> <p><u>LITERARY GRAPHIC ORGANIZER</u> As you read one of the novels and/or short stories from this unit, take notes in your journal or on a spreadsheet about the story characters, plot, theme, and setting. As you take notes about these categories, think about how the setting affects the story. Be sure to note page numbers with relevant information that is explicitly stated or implied, so you can cite the text during class discussion.</p> <ul style="list-style-type: none"> • Who is/are the major character(s)? • What is the problem faced by the character(s)? How does he/she/they resolve the problem? • What is the theme of the novel? (i.e., good vs. evil, overcoming challenges, etc.) • What is the effect of the setting(s) on the characters? • Is the effect of the setting stated or implied? • What unique words and phrases does the author use to describe the setting(s)? <p>Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.8.1, RL.8.2, RL.8.4)</p>

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<p>evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>SL.8.1(b): Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>L.8.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibility from a range of strategies.</p> <p>L.8.4(a): Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function</p>	<p><u>INFORMATIONAL TEXTS</u> Nonfiction</p> <ul style="list-style-type: none"> • <i>The Building of Manhattan</i> (Donald Mackay) (E) • <i>Skyscraper</i> (Lynn Curlee)(1200L) • <i>The New York Subways</i> (Great Buildings Feats Series) (Lesley DuTemple) • <i>New York</i> (This Land is Your Land Series) (Ann Heinrichs) • <i>September 11, 2001: Attack on New York City—Interviews and Accounts</i> (Wilborn Hampton) (1060L) • <i>September 11, 2001</i> (Cornerstones of Freedom, Second Series) (Andrew Santella) (890L) • <i>Let’s Roll! Ordinary People, Extraordinary Courage</i> (Lisa Beamer) • “The Evolution of the Grocery Bag” (<i>American Scholar Magazine</i>, Autumn 2003) (Henry Petroski) (E) • <i>America’s Top 10 Cities</i> (Jenny E. Tesar) • <i>An American Plague: The True Terrifying Story of the Yellow Fever Epidemic of</i> 	<p><u>CLASS DISCUSSION</u> Compare and contrast settings, characters, plots, and themes of the various novels read. Can you make any generalizations about the effect the urban setting has on these stories? What are they? After class discussion, create a Venn diagram in your journal or with an online template that outlines the similarities and differences among the settings, characters, plots, and/or themes. Post your thoughts on the classroom blog in order to continue the conversation with your classmates. (SL.8.1a,b, RL.8.4)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> (Use the research process learned and practiced in sixth and seventh grades when writing this essay.) Read at least three different informational texts about New York City, from books about the events of September 11, 2001, or Ellis Island, to Manhattan architecture or the New York art world. Analyze how different texts make connections or distinctions among individuals, ideas, or events. Explain your findings in a well-developed essay. Cite at least three examples from each text to illustrate how their approaches to the topic are similar and different. Use a mixture of paraphrasing and direct quotations. Share ideas with a partner and revise your ideas, if desired. Edit your writing for gerunds, participles, infinitive, commas, ellipses, and dashes.</p> <p><u>NARRATIVE WRITING</u> While reading the short stories in this unit, explore your own style of writing. Compare and contrast the following aspects of the stories: Which author orients the reader to a story in a manner that is similar to your own? What sensory details do authors use that you like to use too? How does the author incorporate setting as an integral part of your story? Also, what new vocabulary words can you incorporate into your story? How will your story end? Write your own short story about a real or imagined experience that effectively explores the effect of an urban setting on characters and plot. Edit your writing for gerunds,</p>

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<p>in a sentence) as a clue to the meaning of a word or phrase.</p> <p>L.8.4(b): Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>precede</i>, <i>recede</i>, <i>secede</i>).</p>	<p>1793 (Jim Murphy) (EA)</p> <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <p>New York</p> <ul style="list-style-type: none"> • Edward Hopper, <i>Nighthawks</i> (1942) • Piet Mondrian, <i>Broadway Boogie Woogie</i> (1942-1943) • Joseph Stella, <i>Bridge</i> (1936) • Jean Michel Basquiat, <i>Untitled</i> (1981) <p>Chicago</p> <ul style="list-style-type: none"> • Pablo Picasso, <i>Untitled</i> or “The Picasso” (1967) • Anish Kapoor, <i>Cloud Gate</i> (2004-2006) • Edward H. Bennett and Marcel F. Loyau, <i>Buckingham Fountain</i> (1927) <p>Music and Lyrics</p> <ul style="list-style-type: none"> • “Where Were You When the World Stopped Turning” (Alan Jackson) <p>Film</p> <ul style="list-style-type: none"> • Video footage from September 11, 2001 	<p>participles, infinitives, commas, ellipses, and dashes. Publish your story as a podcast or on a class blog and request feedback. (W.8.3, W.8.7, L.8.1a, L.8.2a)</p> <p><u>NARRATIVE WRITING (AND MULTIMEDIA)</u></p> <p>Read haiku poems from <i>Stone Bench in an Empty Park</i> by Paul Janeczko and concrete poems from <i>Technically, It’s Not My Fault</i> by John Grandits. Next, compare the portrayal of the grocery bag in <i>Bag in the Wind</i> by Ted Kooser to “The Evolution of the Grocery Bag” by Henry Petroski. How does the structure of each text affect the meaning? Write a concrete or haiku poem about a grocery bag and recite your poem accompanied by a visual/digital illustration. Edit your writing for gerunds, participles, infinitives, commas, ellipses, and dashes. Recite your poem for your classmates and record it using a video camera so you can evaluate your performance. (RL.8.2, RL.8.5, W.8.4, RI.8.2, SL.8.6)</p> <p><u>CLASS DISCUSSION</u></p> <p>Compare how different poems about the same item (i.e., the grocery bag) are unique in presentation, structure, and style. Which of these elements affects the meaning of the poem? Why? Write your thoughts in your journal and share with a partner prior to class discussion. Respond to this prompt on the classroom blog and discuss your responses online with your classmates. (SL.8.1a,b)</p> <p><u>MEDIA APPRECIATION/CLASS DISCUSSION</u></p> <p>Compare and contrast the poem “Chicago” by Carl Sandburg and <i>The Great Fire</i> by Jim Murphy. These works are set in the same city. How is the urban setting portrayed in each? How does the structure of each contribute to its meaning? Write your thoughts in your journal and share with a partner prior to class discussion. (RI.8.1, RI.8.9, RL.8.5, RL.8.7)</p> <p><u>CLASS DISCUSSION</u></p>

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		<p>It has been said that places have character of their own. How is setting used as “character”? Write your thoughts in your journal and share with a partner prior to class discussion. Be sure to cite specific information from the texts. You may also post responses to this prompt on a class blog in order to get feedback from others outside of your classroom. (SL.8.1a,b, RL.8.1, RI.8.1)</p> <p><u>LITERATURE RESPONSE</u> What’s in a name? Write journal entry where you respond to this question based on a place read about in class, such as New York City or Chicago. Alternatively, create an ABC list describing a city of interest. An optional extension is to create a digital presentation of your ABC list. (W.8.9a,b, RL.8.1, RI.8.1)</p> <p><u>WORD STUDY</u> Where do words come from? How does knowing their origin help us not only to spell the words, but also to understand their meaning? This is why we study etymology. Create a personal dictionary of terms found, learned, and used throughout this unit (e.g., <i>urban, urbanization, suburban, city, citify, metropolitan, metropolis</i>). This dictionary will be used all year long to explore the semantics (meanings) of words and their origins, especially those with Greek and Latin roots. (L.8.4a,b)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Write an informative/explanatory essay in response to the essential question: “<i>What does the urban setting contribute to these stories?</i>” Make sure to include words and phrases learned in this unit, including figurative and connotative language. After teacher reviews first draft, work with a partner to edit and strengthen your writing. Edit your writing. (W.8.2, W.8.4, W.8.9a,b, SL.8.1a,b, L.8.1a, L.8.2a)</p> <p><u>GRAMMAR AND USAGE</u></p>

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		<p>Teacher will teach mini-lessons on the individual language standards.</p> <p><u>MECHANICS/GRAMMAR WALL</u> As a class, create a Mechanics/Grammar bulletin board where, throughout the year, you will add to a checklist of editing topics as they are taught through targeted mini-lessons. Once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for the elements before publication. (L.8.1, L.8.2, L.8.3)</p> <p><u>VOCABULARY/WORD WALL</u> As a class, create a Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.8.4)</p> <p><u>ART/CLASS DISCUSSION</u> Edward Hopper’s <i>Nighthawks</i> and Piet Mondrian’s <i>Broadway Boogie Woogie</i>, which both depict New York City, were painted in the same year. Notice the dramatic difference in these artists’ styles. The difference goes beyond realism versus abstraction. Discuss the painters’ color palettes, the distance at which they placed the viewer, and the type of space in the work. Dwell on the extent to which each artist was focused on the people versus the place. Were they depicting the same time of day? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)</p> <p><u>ART/CLASS DISCUSSION</u> Compare <i>Cloud Gate</i> with the Picasso sculpture. Both public art sculptures are located in Chicago. Discuss the role(s) fine art can play in a public setting. What makes a public artwork successful? How is viewing art in public different from viewing it in private setting? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

Rural Settings in North America “It Happened in the Country”

Unit 2 - Number of Weeks: 8 – mid Oct.-Dec.

Essential Question: *What does the rural setting contribute to these stories?*

Terminology: explicit textual evidence, genre, implicit textual, evidence, setting, text, structures, and travelogue

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Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.8.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p>RL.8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas;</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Travels with Charley: In Search of America</i> (John Steinbeck) (E) (1010L) • <i>The Adventures of Tom Sawyer</i> (Mark Twain) (E) (750L) • <i>Roll of Thunder, Hear My Cry</i> (Mildred D. Taylor)(920L) <p><u>LITERARY TEXTS</u> Stories</p> <ul style="list-style-type: none"> • <i>This Land Was Made for You and Me: The Life and Songs of Woody Guthrie</i> (Elizabeth Partridge) (E) (1020L) 	<ul style="list-style-type: none"> • MCAS • District GRADE testing • DRA • Dibels • Open Response writing with Mass. rubric • Group and class discussion • Participation • Journal responses to literature, art, media, non-fiction • Dramatization of poems • Writing poems <p><u>INTRODUCTORY ACTIVITY/CLASS DISCUSSION</u> The teacher will read <i>A Mountain Alphabet</i> by Margaret Ruurs or <i>P is for Piñata: A Mexico Alphabet</i> by Tony Johnston to the class. What was the author’s purpose in creating this text? Contrast the way in which these authors present rural life to the way in which authors in the previous unit present urban life. What are the advantages and disadvantages to</p>

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<p>provide an objective summary of the text.</p> <p>RL.8.7: Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.</p> <p>W.8.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>SL.8.1(c): Propel</p>	<ul style="list-style-type: none"> • <i>The Land</i> (Mildred D. Taylor) (760L) • <i>Of Mice and Men</i> (John Steinbeck) (630L) • <i>The Last of the Mohicans</i> (James Fenimore Cooper) (500L) • <i>Shane</i> (Jack Schaefer) (870L) • <i>The Daybreakers</i> (The Sacketts) (Louis L'Amour) (930L) • <i>Barrio Boy</i> (Ernesto Galarza) (1140L) • <i>The Incredible Journey</i> (Sheila Burnford) (1320L) <p>Short Stories (Note: These were also used in Unit One.)</p> <ul style="list-style-type: none"> • <i>Nine Stories</i> (J.D. Salinger) • <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) • <i>America Street: A Multicultural Anthology of Stories</i> (Anne Mazer, ed.) 	<p>using picture books to examine setting? How is this portrayal similar to or different from information you find online? Write responses to these questions in your journal and share with a partner prior to class discussion. Consider creating your own ABC book or digital presentation while reading the stories in this unit, and you will find it can be as easy or as complex as you choose to make it. (RI.8.1, RI.8.2, RI.8.6, RI.8.7)</p> <p><u>NOTE TAKING ON LITERARY ELEMENTS</u> As you read novels and/or short stories from this unit, take notes in your journal or on a spreadsheet about the story characters, plot, theme, and setting. As you take notes about these categories, think about how the setting affects the story, especially in comparison with the urban settings discussed in the previous unit. Be sure to note page numbers with relevant information or mark your book with sticky notes so you can cite the text during class discussion.</p> <p><u>RESEARCH PROJECT (EXTENSION)</u> Use the research process to research the setting for a novel that you are reading. For example, if you are reading <i>The Adventures of Tom Sawyer</i>, you can research Missouri in the 1830s and explain to the class what the area was like at that time. Paraphrase or cite from at least three sources, using the standard bibliographic format preferred by your teacher. You may want to present your findings in a multimedia format. (W.8.7)</p> <p><u>CLASS DISCUSSION</u> Compare and contrast the settings of the various novels read in this unit; compare these works as a group with those that have urban setting (from the previous unit). Can you make any generalizations about the effect that the rural setting has on these stories? After class discussion, create a Venn diagram in your journal (or by using an online template) that outlines the similarities and differences. Post your</p>

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<p>conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify; verify; or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>SL8.1(d): Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation of</p>	<p>Poetry</p> <ul style="list-style-type: none"> • “The Railway Train” (Emily Dickinson) (E) • “Mending Wall” (Robert Frost) (EA) • <i>Spoon River Anthology</i> (Edgar Lee Masters) • <i>My America: A Poetry Atlas of the United States</i> (Lee Bennett Hopkins) <p>Picture Books (as an Introduction to This Unit)</p> <ul style="list-style-type: none"> • <i>A Mountain Alphabet</i> (Margaret Ruurs) • <i>B is for Big Sky Country: A Montana Alphabet</i> (Sneed B. Collard III and Joanna Yardley) • <i>P is for Piñata: A Mexico Alphabet</i> (Tony Johnston) <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction</p> <p><i>Rural United States</i></p> <ul style="list-style-type: none"> • <i>The Alamo</i> (Cornerstones of Freedom, Second Series) (Tom McGowen) • <i>African-Americans in the Old West</i> (Cornerstones 	<p>thoughts on the classroom blog in order to continue the conversation your classmates started in the first unit. (SL.8.1, RL.8.4)</p> <p><u>INFORMATIONAL/LITERATURE TEXT RESPONSE COMPARISON</u> Read and compare the portrayals of settings in two informational texts and develop a multimedia presentation that explores the visual similarities and differences. (RI.8.1, RI.8.2, RL.8.2, RL.8.5, L.8.1a,b, L.8.2a,b)</p> <p><u>LITERARY RESPONSE</u> <i>Travels with Charley</i> is considered a “travelogue.” How does the structure contribute to the meaning in a way that is different from the way poetic structures shape meaning in poetry? Describe how Steinbeck uses point of view and other literary devices to convey his thoughts and feelings about America. Cite specific examples and page numbers from the text. Post your thoughts on the classroom blog.</p> <p><u>INFORMATIONAL TEXT RESPONSE</u> What “power of nature” does Carson find in “The Marginal World”? How does the structure contribute to the meaning? Talk about your ideas with a partner. Then, in your journal or on the classroom blog, discuss the phrase “the shore has a dual nature” in your explanation and cite additional support from the text. (RI.8.1, RI.8.2, RI.8.3, RL.8.4, RI.8.5, L.8.1a,b, L.8.2a,b)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Respond to this line from the poem “Mending Wall” by Robert Frost: “Good fences make good neighbors.” Why does this surface contradiction make sense, not only in the context of the poem, but also in daily life? How does the structure contribute to the meaning? After discussing it as a class, write a well-developed essay, citing at least three specific examples. Edit your writing, especially for active and passive voice and the use of ellipses to indicate an omission.</p>

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<p>complete the task.</p> <p>L.8.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> <p>L.8.4(c): Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.</p> <p>L.8.4(d): Verify the preliminary determination of the meaning of a word or phrase (e.g., by</p>	<p>of Freedom Series) (Tom McGowen)</p> <ul style="list-style-type: none"> • <i>Trails of Tears</i> (Cornerstones of Freedom Series) (R. Conrad Stein) • <i>Wild Horses I have Known</i> (Hope Ryden) (1060L) <p><i>American Science/Technical Subjects</i></p> <ul style="list-style-type: none"> • California Invasive Plant Council (Invasive Plant Inventory) (E) • <i>Geeks: How Two Lost Boys Rode the Internet out of Idaho</i> (Jon Katz) (E) • “The Marginal World” (1955) in <i>The Edge of the Sea</i> (Rachel Carson) <p><i>North America</i></p> <ul style="list-style-type: none"> • <i>Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves</i> (Farley Mowat) (1330L) • <i>One Hundred & One Beautiful Small Towns in Mexico</i> (Guillermo Garcia Oropeza and Cristobal Garcia Sanchez) 	<p><u>POETRY ANALYSIS/RECITATION</u> After reading selection from <i>My America: A Poetry Atlas of the United States</i> by Lee Bennett Hopkins, select your favorite poem. How does the structure of poetry contribute to its meaning in a different way than the structure of prose does? What does the poem reveal about life in America? Write responses in journal and share with a partner. Memorize and recite your favorite poem for your classmates. Record it using a video camera so you can evaluate your performance. (RL.8.5, SL.8.6)</p> <p><u>WRITING (ARGUMENT)</u> What has been the most memorable portrayal of rural America that you have read? What made it memorable to you? Did your familiarity with urban settings (by contrast) help or hinder the powerful effect of the piece you chose? Write a well-developed paper that includes and engaging opening statement of your position, at least three clear reasons, and relevant evidence cited from the text. Edit your writing for active and passive voice and ellipses to indicate an omission. Publish your story on a class blog and request feedback on the strength of your argument from your classmates and others outside your class. (W.8.1, W.8.5, W.8.6, W.8.7, L.8.1a,b L.8.2a,b)</p> <p><u>ART AND INFORMATIVE/EXPLANATORY WRITING</u> How is rural life in America portrayed in Wood’s famous painting <i>American Gothic</i>? Notice the symmetry of the elements in the painting and the frontality of the figures. What does this imply? Who is looking at you and who is not? Why do you believe that Wood made these choices? How does the structure of art affect meaning in ways similar to and different from writing? Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, SL.8.1)</p> <p><u>WORD STUDY</u></p>

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<p>checking the inferred meaning in context or in a dictionary).</p>	<p><u>ART, MUSIC, AND MEDIA</u> Art</p> <ul style="list-style-type: none"> • Grant Wood, <i>American Gothic</i> (1930) • Edward Hopper, <i>Gas</i> (1940) • Edward Hopper, <i>Early Sunday Morning</i> (1930) • Edward Hopper, <i>Cape Cod Evening</i> (1939) 	<p>(Continuing activity from the first unit.)</p> <p><u>CLASS DISCUSSION/WORD STUDY</u> Discuss the etymology of the word <i>suburban</i>. In your experience, what elements of urban and rural settings qualify as “suburban”? Discuss similarities and differences found in suburban settings. Your teacher may ask you to create an online concept map connecting <i>urban</i>, <i>rural</i>, and <i>suburban</i>. (SL.8.1, L.8.4)</p> <p><u>INFORMATIVE/EXPLANATORY ESSAY</u> Write an informative/explanatory essay in response to the essential question: <i>What does the rural setting contribute to these stories?</i> Make sure to include words and phrases learned as part of word study, including figurative and connotative language. After your teacher reviews your first draft, work with a partner to strengthen your writing and edit it, especially for active and passive voice and for the ellipses to indicate an omission. (W.8.4, W.8.9a,b, SL.8.1, L.8.1a,b, L.8.2a,b)</p> <p><u>GRAMMAR AND USAGE</u> Edit a newspaper article or magazine article (or a classmate’s essay) by changing passive to active voice when possible. Discuss with your partner how these changes affect the tone and/or meaning of the text. (L.8.3)</p> <p><u>MECHANICS/GRAMMAR WALL</u> As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these before publication. (L.8.1, L.8.2, L.8.3)</p> <p><u>MECHANICS</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>Teach mini-lessons on the individual language standards. For example, students will receive a paragraph/s that do not contain commas. Working with a partner, you will insert commas when necessary. (L.8.2b)</p> <p><u>VOCABULARY/WORD WALL</u> As a class, create a Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.8.4)</p> <p><u>ART/CLASS DISCUSSION</u> Examine the Hopper paintings. What is different in these rural works versus the urban paintings viewed in the previous unit? Do you see a source of light in Hopper’s paintings? Where? Why do you think he included the elements that he did—or left certain elements out? What role do the people play in these works? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

Looking Back on America

Unit 3 - Number of Weeks: 8 – Jan.-Feb.

Essential Question: *How does learning history through literature differ from learning through informational text?*

Terminology: character types, historical fiction, patterns of events, point of view, preconceived notion

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-Prose (no code)
<p>RL.8.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.</p> <p>RI.8.3: Analyze how a text makes connections among and distinctions between individuals,</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • “Paul Revere’s Ride” (Henry Wadsworth Longfellow) (E) • <i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i> (Russell Freedman) (E) (1110L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Cast Two Shadows: The American Revolution in the South (Great Episodes)</i> (Ann Rinaldi) (610L) • <i>Johnny Tremain</i> (Esther Forbes) (840L) 	<ul style="list-style-type: none"> • MCAS • District GRADE testing • DRA • DIBELS • Open Response writing with Mass. rubric • Group and class discussion • Participation • Journal responses to literature, art, media, non-fiction • Dramatization of poems • Writing poems <p><u>LITERARY GRAPHIC ORGANIZER</u></p> <p>As you read historical fiction from this unit, take notes in your journal or on a spreadsheet about the characters, plot, themes, patterns of events, and setting. As you take notes about these categories, continue to think about how the historical setting affects the story. Be sure to note page numbers with relevant information or mark your text</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>ideas, or events (e.g., through comparisons, analogies, or categories)</p> <p>RI.8.9: Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.</p> <p>W.8.7: Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.</p> <p>SL.8.5: Integrate multimedia and</p>	<ul style="list-style-type: none"> • <i>Code Talker: A Novel About the Navajo Marines of World War Two</i> (Joseph Bruchac) • <i>The Year of the Hangman</i> (Gary Blackwood) (820L) <p>Poetry</p> <ul style="list-style-type: none"> • "I, Too, Sing America" (Langston Hughes) (E) • "I Know Why the Caged Bird Sings" (Maya Angelou) • <i>Hour of Freedom: American History in Poetry</i> (Milton Meltzer) <p>Nonfiction</p> <ul style="list-style-type: none"> • Preamble to the United States Constitution (1787) (E) • First Amendment to the United States Constitution (1791) (E) • 1812, February 3: Adams to Jefferson (John Adams) (E) • <i>The Words We Live By: Your Annotated Guide to the Constitution</i> (Linda R. Monk) (E) • <i>The American Revolutionaries: A History in Their Own Words 1750-1800</i> (Milton Meltzer) 	<p>with sticky notes so you can cite the text during class discussion.</p> <ul style="list-style-type: none"> • Who is/are the major character(s)? Do they remind you of any character types from myths or other traditional stories? How? • What is the problem faced by the character(s)? How does he/she/they resolve the problem? • What is the theme of the novel? (i.e., good vs. evil, overcoming challenges, etc.) • What is the effect of the historical setting(s) on the characters, plot, or theme? • Are there any recognizable patterns of events? What are they, and what do they remind you of? <p>Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.8.1, RL.8.2, RL.8.5, RL.8.9)</p> <p><u>CLASS DISCUSSION</u></p> <p>Compare and contrast the effect of historical settings on characters, plots, and themes in the various novels read. Can you make any generalizations about the effect historical setting has on these stories? After class discussion, create a Venn diagram in your journal (or in an online template) that outlines the similarities and differences among the settings, characters, plots, and/or themes. Post your thoughts on the classroom blog in order to continue the conversation with your classmates. (SL.8.1, RL.8.9)</p> <p><u>CLASS DISCUSSION AND INFORMATIONAL TEXT RESPONSE</u></p> <p>Read the Preamble to the United States Constitution silently and reread it with the class. As a class, discuss how new the idea of freedom described in the Preamble was at the time it was written. Then, in small groups:</p> <ul style="list-style-type: none"> • Discuss why you think the framers included a Preamble for the Constitution • Note the words that are new to you (perhaps ordain, tranquility,

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p> <p>L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<ul style="list-style-type: none"> • Paul Revere's Ride (David Hackett Fischer) (1280L) • <i>Lincoln: A Photobiography</i> (Russell Freedman) (1110L) • <i>We Shall Not Be Moved: The Women's Factory Strike of 1909</i> (Joan Dash) (1170L) • <i>Day of Infamy, 60th Anniversary: The Classic Account of the Bombing of Pearl Harbor</i> (Walter Lord) (EA) (1030L) • <i>George vs. George: The American Revolution As Seen from Both Sides</i> (Rosalyn Schanzer) 1120L) • <i>Good Women of a Well-Blessed Land: Women's Lives in Colonial America</i> (Brandon Marie Miller) (950L) • <i>The Boys' War: Confederate and Union Soldiers Talk About the Civil War</i> (Jim Murphy) (EA) 	<p>or posterity) and discuss what you think they mean</p> <ul style="list-style-type: none"> • Confirm the meanings of the words by using a dictionary • Discuss how carefully you think the framers of the Constitution chose these words • (On chart paper) work together to diagram the sentence. • Note the multiple verbs and their direct objects • What kind of phrase is the introductory phrase? <p>For homework, memorize the Preamble and be prepared to recite it for fellow classmates. (RI.8.1, RI.8.2, RI.8A, RI.8.7, RI.8.g, W.8.2, L.8.1, L.8.3, SL.8.6)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Read John Adams's letter to Thomas Jefferson of February 3, 1812, and note the translation of the Latin phrase he includes. Discuss in small groups:</p> <ul style="list-style-type: none"> • Whether you think Adams believes the new union will survive • On what does Adams think the preservation of the union depends? <p>Reconvene as a class to discuss the small groups' opinions. For homework, write a one-to three-paragraph argument in which you discuss your opinion on whether Adams thinks the new nation will survive. (Note: Another letter or excerpt may be used at teacher's discretion. See the Additional Resources section for a link to more options.) (RI.8.2, RI.8.4, RI.8.6, W.8.1, SL.8.1)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Compare the two sides of the American Revolution as presented in <i>George vs. George: The American Revolution As Seen from Both Sides</i> by Rosalyn Schanzer. In your journal, describe how events are perceived differently depending on your point of view. What specific lines or incidents in the book helped you to learn more about the revolution? Then, write a well-developed paper, citing at least three specific examples from the text that answers this question. Edit your writing for form and use of verbs in</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Biographies</p> <ul style="list-style-type: none"> • <i>George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War</i> (Thomas B. Allen) (1100L) • <i>Tell All the Children Our Story: Memories and Mementos of Being Young and Black in America</i> (Tonya Bolden) (1130L) • <i>America's Paul Revere</i> (Esther Forbes and Lynd Ward) (1000L) <p>Picture Books (as an Introduction to This Unit) <i>We the People</i> (Peter Spier)</p> <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Grant Wood, <i>The Midnight Ride</i> (1931) • Emanuel Leutze, <i>Washington Crossing the Delaware</i> (1851) • John Trumbell, <i>Declaration of Independence</i> (1819) • James Rosenquist, <i>F-111</i> (1933) • Robert Rauschenberg, <i>Retroactive 1</i> (1964) 	<p>the indicative, imperative, interrogative, conditional, and subjunctive moods, as well as for spelling. (RL.8.1, RL.8.2, RL.8.3, RL.8.6, L.8.1, L.8.2, L.8.3)</p> <p><u>POETRY RESPONSE/CLASS DISCUSSION</u> Respond to this line from the poem "Paul Revere's Ride" by Henry Wadsworth Longfellow: "The fate of a nation was riding that night." What is the literal versus figurative meaning of this line? Discuss how literature can give a different view of history than informational texts. Why are we so drawn to poetry? Write responses to these questions in your journal and share with a 'partner prior to class discussion. (RL.8.1, RL.8.2, RL.8.4, RL.8.5, SL.8.1, SL.8.3, L.8.3)</p> <p><u>DRAMATIZATION/FLUENCY</u> After reading "I Know Why the Caged Bird Sings" by Maya Angelou, discuss the meaning of this poem as it relates to life in America. How does the structure of poetry contribute to its meaning in a different manner than prose? Does the caged bird remind you of any character types from other stories read? Decide how to share lines or stanzas with a classmate, and perform a dramatic reading of this poem for your classmates. Record your performance using a video camera so you can evaluate your performance. (RL.8.S, RL.8.9, SL.8.6, L.8.3)</p> <p><u>RESEARCH, INFORMATIVE/EXPLANATORY WRITING AND MULTIMEDIA PRESENTATION</u> Focusing on the connections among individuals, ideas, and events, choose an event from America's past to research. In order to find multiple perspectives on the event, draw on several sources, including a variety of literary, informational, primary, secondary, and multimedia texts. Write an informative/ explanatory essay and, as you draft your essay, work with classmates to strengthen its quality. Be sure to cite your sources accurately using the standard bibliographic format preferred by your teacher. Prior to publishing, integrate multimedia and/or visual displays into your report to clarify information and</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>strengthen your claims with evidence. Edit your writing for form and use of verbs in the indicative, imperative, interrogative, conditional, and subjunctive moods, as well as for spelling and punctuation when paraphrasing and including direct quotations. Present your report to the class and upload it to a class web page for this unit. (RL.8.6, RI.8.3, RI.8.6, RI.8.7, RI.8.8, W.8.2, W.8.S, W.8.6, W.8.7, SL.8.4, SL.8.S, L.8.1a,b,c; L.8.2, L.8.3)</p> <p><u>ART/CLASS DISCUSSION</u> Before the advent of photography, painters would document, interpret, and record important events in paintings. The artists who created these works were not usually present during the event they depicted. View the works by Wood, Leutze, and Trumbell. What did each of these artists record? To what extent do the artists seem to be trying to document the event literally, or to capture its essence? How do works such as these help us to appreciate the events they depict? (SL.8.1, SL.8.2, SL.B.4, SL.8.S)</p> <p><u>ART/CLASS DISCUSSION</u> View Rauschenberg's and Rosenquist's works. Can you tell which events both artists wanted to highlight? Do you believe there is any social commentary present in these works? How are these different from documentary works, like the first three examined? (SL.8.1, SL.8.2, SL.8-4, SL.8.S)</p> <p><u>WORD STUDY</u> [Continuing the activity from the second unit.] Add the words we've found, learned, and used throughout this unit to your personal dictionary (e.g., from "Paul Revere's Ride": moorings, muster, barrack, grenadiers, belfry, and encampment). This dictionary will be used all year long to explore the semantics (meanings) of words and their origins. (L.8-4)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Write an informative/ explanatory essay in response to the essential</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>question: How does learning history through literature differ from learning through informational text? Make sure to include words and phrases you have learned as part of word study, including figurative and connotative language, and refer to literature and informational texts you have read. After your teacher reviews your first draft, work with a partner to strengthen your writing and edit it for the use of verbs in the indicative, imperative, interrogative, conditional, and subjunctive moods, as well as for spelling. Be prepared to record your essay and upload it as a podcast, or other multimedia format of your choice, on the class web page for this unit. (W.8.4, W.8.9a,b, SL.8.1, SL.8.4, L.8.1, L.8.2, L.8.3)</p> <p><u>GRAMMAR AND USAGE</u> Your teacher will teach mini-lessons on the individual language standards. For example, he/she will teach the class about verbs in the (a) indicative, (b) imperative, (c) interrogative, (d) conditional, and (e) subjunctive mood, and you will alter a given sentence so that each new sentence exemplifies the use of each mood. Select a piece of your own writing, find the verbs and identify whether they are in the indicative, imperative, interrogative, conditional, or subjunctive mood. (L.8.1c)</p> <p><u>MECHANICS/GRAMMAR WALL</u> As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember-once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.8.1, L.8.2, L.8.3)</p> <p><u>VOCABULARY/WORD WALL</u> As a class, create a Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.8.4)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

Authors and Artists

Unit 4 - Number of Weeks: 4 – March

Essential Question: *How are artists and authors similar?*

Terminology: biography, humor, irony, mood, perspective, point of view, style, and tone

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-Prose (no code)
<p>RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>RI.8.S: Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> <i>Vincent van Gogh: Portrait of an Artist</i> (Jan Greenberg and Sandra Jordan) (E) (1100L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> <i>From the Mixed-Up Files of Mrs. Basil E. Frankweiler</i> (E. L. Konigsburg) (700L) <i>Leaving Eldorado</i> (Joann Mazzio) (730L) <i>Talking With Tebe: Clementine Hunter, Memory Artist</i> (Mary E. Lyons) <i>A Portrait of the Artist as a Young Man</i> (James Joyce) 	<ul style="list-style-type: none"> MCAS District GRADE testing DRA Dibels Open Response writing with Mass. rubric Group and class discussion Participation Journal responses to literature, art, media, non-fiction Dramatization of poems Writing poems <p><u>INTRODUCTORY ACTIVITY/CLASS DISCUSSION</u></p> <p>Read Museum ABC or Museum Shapes with the class. What is the author's purpose in creating these texts? How do these books provide a different way of looking at art and artists? How is this presentation similar to or different from information you find online? Consider creating, as a class, an ABC book or digital presentation</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>in developing and refining a key concept.</p> <p>RI.8.8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.</p> <p>W.8.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>SL.8.2: Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally)</p>	<p>(1120L)</p> <p>Poetry <i>Is This Forever, or What? Poems & Paintings from Texas</i> (Naomi Shihab Nye)</p> <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>A Short Walk Around the Pyramids & Through the World of Art</i> (Philip M. Isaacson) (E) • Smithsonian Q&A: American Art and Artists-The Ultimate Question and Answer Book (Tricia Wright) <p>Biography</p> <ul style="list-style-type: none"> • <i>Norman Rockwell: Storyteller with a Brush</i> (Beverly Gherman) (980L) • <i>Sparky: The Life and Art of Charles Schulz</i> (Beverly Gherman) • <i>Andy Warhol, Prince of Pop</i> (Jan Greenberg and Sandra Jordan) (1120L) • <i>A Caldecott Celebration: Seven Artists and their Paths to the Caldecott Medal</i> (Leonard S. Marcus) • <i>Marc Chagall</i> (Artists in Their Time Series) (Jude Welton) 	<p>about the art and artists studied in this unit. (RI.B.1, RI.B.6, RI.8.7)</p> <p><u>ART/CLASS DISCUSSION</u> Examine and discuss the variety of perspectives used by the artists in the artworks (e.g., worm's-eye view, sitting at the table, far away, or up close). Identify the perspective in each work. How does the perspective affect the viewer's relationship to the work? For instance, in the works by Caravaggio and Cezanne, does it seem as if there is a spot left for the viewer at the table? How does this differ from the perspective in Bosch's work? What about Clouse's? How do these artists use perspective to draw viewers in? Write responses to these questions in your journal and share with a partner prior to class discussion. Discuss how this compares to authors' use of perspective in the characters they create. (SL.8.1, W.8.1, W.8.2)</p> <p><u>NOTE TAKING ON BIOGRAPHIES</u> As you read biographies of authors and artists, take notes in your journal or on a spreadsheet about the creator's motivation for creativity. As you take notes about these categories, think about the similarities and differences between authors and artists. Be sure to note page numbers with relevant information so you can go back and cite the text during class discussion.</p> <ul style="list-style-type: none"> • Who is the focus of the biography? • When did the author or artist first know that he/she was a creative person? • How did the time in which the author or artist lived, or his/her physical location (i.e., urban or rural), affect his/her work? • What unique words and phrases are used to describe the

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p> <p>L.8.S: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.8.S(b): Use the relationship between particular words to better understand each of the words.</p> <p>L.8.S(c): Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).</p>	<p>(1070L)</p> <ul style="list-style-type: none"> • <i>Mary Cassatt: Portrait of an American Impressionist</i> (Tom Streissguth) • <i>Artist to Artist: 23 Major Illustrators Talk to Children About Their Art</i> (Eric Carle, Mitsumasa Anno and Quentin Blake) • <i>Vincent van Gogh: Sunflowers and Swirly Stars (Smart About Art Series)</i> (Brad Bucks and Joan Holub) • <i>Henri Matisse: Drawing with Scissors (Smart About Art Series)</i> (Jane O'Connor and Keesia Johnson) • <i>Pablo Picasso: Breaking All the Rules (Smart About Art Series)</i> (True Kelley) • <i>The Lives of the Artists</i> (Giorgio Vasari) (excerpt on Michelangelo or Leonardo) • <i>Maya Angelou (Just the Facts Biographies)</i> (L. Patricia Kite) (1060L) • <i>Invincible Louisa: The Story of the Author of Little Women</i> (Cornelia Meigs) (1150L) • <i>Margaret Wise Brown: Awakened by the Moon</i> (Leonard S. Marcus) (1340L) • <i>Mark Twain (Just the Facts</i> 	<p>artist?</p> <p>Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RI.8.1, RI.8.2, RI.8.3, RI.8.8, RL.8.1, RL.8.2, RL.8.3, RL.8.4)</p> <p><u>CLASS DISCUSSION</u> Compare and contrast the lives of authors and artists using the information from your notes. Can you make any generalizations about how authors and artists are similar? What are they? After class discussion, create a Venn diagram in your journal or in an online template that outlines the similarities and differences among the lives of the artists. Post your thoughts on the classroom blog in order to continue the conversation with your classmates. (SL.8.1, RL.8.4)</p> <p><u>RESEARCH PROJECT/BIO-POEM</u> Read a variety of informational texts, in print and online, about authors and artists, and choose one that interests you. Write a bio-poem about this person that includes important facts you think your classmates should know. Include audio or visual displays in your presentation, such as digital slides or a movie, as appropriate. Before turning in your poem, edit your writing for the grammar conventions studied so far this year. (RI.8.1, RI.8.2, RI.8.9, W.8.7, L.B.1a,b,c; L.8.2, L.8.3)</p> <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u> Look at the websites listed earlier and read through <i>A Short Walk Around the Pyramids & Through the World of Art</i> by Philip M. Isaacson in order to select an artist whose work you enjoy. Choose at least two different biographies about this artist to read. As you read the biographies, determine the figurative, connotative, and technical meanings of words and phrases as they are used to describe the artist and his/her work. Supplement this reading with</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Biographies</i>) (Susan Bivin Aller) (1040L)</p> <ul style="list-style-type: none"> • <i>Bram Stoker: The Man Who Wrote Dracula (Great Life Stories)</i> (Steven Otfinoski) (1160L) • <i>Aung San Suu Kyi: Fearless Voice of Burma</i> (Whitney Stewart) (1070L) <p>Pictorial History</p> <ul style="list-style-type: none"> • <i>Buffalo Hunt</i> (Russell Freedman) (EA) (1000L) • <i>The Buffalo and the Indians: A Shared Destiny</i> (Dorothy Hinshaw Patent) <p>Picture Books (as an Introduction to This Unit)</p> <ul style="list-style-type: none"> • <i>Museum ABC</i> (The Metropolitan Museum of Art) • <i>Museum Shapes</i> (The Metropolitan Museum of Art) <p><u>ART, MUSIC, AND MEDIA</u> Art</p> <ul style="list-style-type: none"> • Edouard Manet, <i>Dead Toreador</i> (1864) • Andrea Mantegna, - <i>Lamentation over the Dead Christ</i> (1480) • Michelangelo Merisi da Caravaggio, <i>Supper at</i> 	<p>additional research about the artist, his/her artistic style, preferred subjects, and where his/her art is exhibited. Possibly try to arrange a web interview with the artist. Work with classmates to strengthen your writing through planning, revising, and editing your essay. Edit your writing for the grammar conventions studied so far this year. Your teacher may give you the option of adding a multimedia component to your research report-either by creating a digital slide presentation to highlight key points, or by reading your essay set to music and images from your country of choice. Present both to the class. (RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.S, RI.8.8, W.8.2, W.8.S, W.8.6, W.8.7, L.8.1a,b,c; L.8.2, L.8.3)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Read and compare the use of humor in <i>From the Mixed-Up Files of Mrs. Basil E. Frankweiler</i> by E. L. Konigsburg to the use of humor in <i>Vincent Van Gogh: Sunflowers and Swirly Stars</i> by Brad Bucks and Joan Holub. How does the use of humor engage the reader? How do artists use humor in their art to engage the observer? Write a well-developed response to these questions, citing at least three specific examples from the texts. Share with a partner prior to class discussion. Edit your writing for the grammar conventions studied so far this year. (RI.8.1, RI.8.2, RI.8.3, RI.8.S, RL.8.2, RL.8.6, L.8.1a,b,c; L.8.2, L.8.3)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> <i>From the Mixed-Up Files of Mrs. Basil E. Frankweiler</i> takes place in an art museum. How does the setting contribute to this story? Why? How are the characters' motivations (Claudia, Jamie, Mrs. Frankweiler) similar and different? Write a well-developed response to these questions, citing at least three specific examples from the text. Edit your writing for the grammar conventions studied so far this year. Share with a partner prior to class discussion. Enter your response on the classroom blog to encourage additional dialogue</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Emmaus</i> (1601)</p> <ul style="list-style-type: none"> • Paul Cezanne, <i>The Card Players</i> (1890 -1892) • Paolo Uccello, <i>Niccolo Mauruzi da Tolentino at the Battle of San Romano</i> (1438-1440) • Hieronymus Bosch, <i>The Garden of Earthly Delights</i> (1503-1504) • Chuck Close, <i>Fanny/Fingerpainting</i> (1985) • Sylvia Plimack Mangold, <i>The Linden Tree</i> (1988) 	<p>about this topic with your classmates. (RL.8.1, RL.8.2, RL.8.6, L.8.1a,b,c; L.8.2, L.8.3)</p> <p><u>LITERARY RESPONSE</u> How do Maude's circumstances in <i>Leaving Eldorado</i> by Joann Mazzi hinder her dreams of becoming an artist? How do these circumstances motivate her? Does this story remind you of others read? Why? Write responses to these questions in your journal or on the classroom blog, citing specific examples and page numbers from the text. (RL.8.1, RL.8.6, RL.8.9)</p> <p><u>LITERARY RESPONSE</u> How does James Joyce's stream-of-consciousness style in <i>A Portrait of the Artist as a Young Man</i> help you understand the character's motivations? Write responses to these questions in your journal, citing specific examples and page numbers from the text. (RL.8.1, RL.8.6, RL.8.9)</p> <p><u>CLASS DISCUSSION</u> Look at a variety of art: fine art, illustrations, ads, pictorial histories, and so on. Evaluate the motives (e.g., social, commercial, or political) behind each presentation. How does the motivation affect the message? Why? Write responses to these questions in your journal and share with a partner prior to class discussion. Your teacher may ask you to upload images of the art onto a shared spreadsheet. Each class member will add either audio or text that articulates his/her thoughts regarding the artist's motivation. (SL.8.1, SL.8.2)</p> <p><u>RECITATION/FLUENCY</u> After reading selections from <i>Is This Forever, or What? Poems & Paintings from Texas</i> by Naomi Shihab Nye, select your favorite poem. How does the structure of the poem selected contribute to its meaning and style? How does the point of view of the author create</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>effects such as suspense or humor? Share your insights with a partner and then recite your favorite poem for your classmates. Record your performance using a video camera so you can evaluate it. (RL.8.S, SL.8.6)</p> <p><u>WORD STUDY</u> [Continuing activity from the third unit.] Add words found, learned, and used throughout this unit to your personal dictionary (e.g., from <i>From the Mixed-Up Files of Mrs. Basil E. Frankweiler</i>: inconspicuous, impostor, and stowaway; elements of art and principles of design: color, line, proportion, shape, space, unity, balance, form, texture, and rhythm). This unit focuses on distinguishing among the connotations of these words as they are used by artists. This dictionary will be used all year long to explore the semantics (meanings) of words and their origins. (L.8.4, L.8.5b,c)</p> <p><u>ART/CLASS DISCUSSION</u> If the elements and principles of art and design are the building blocks for artists, what are the building blocks for writers? Write responses to these questions in your journal and share with a partner prior to class discussion. Be prepared to defend your position with examples. Your teacher may invite you and your classmates to discuss the question on the classroom blog. (SL.8.1, SL.8.4)</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> As you reflect on everything read, written, and discussed in this unit, write an informative/ explanatory essay in response to the essential question: How are artists and authors similar? Make sure to include words and phrases learned as part of word study, including connotative language. After your teacher reviews your first draft, work with a partner to strengthen your writing and edit it for the grammar conventions studied so far this year. Be prepared to</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>record your essay and upload it as a podcast or the multimedia format on the class web page for this unit. (W.8.4, W.8.9a,b, SL.8.1, L.8.1a,b,c; L.8.2, L.8.3,L.8.5b,c)</p> <p><u>MECHANICS/GRAMMAR WALL</u> As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember-once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (1.8.1, 1.8.2, 1.8.3)</p> <p><u>VOCABULARY/WORD WALL</u> As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (1.8-4)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

Dramatically Speaking

Unit 5 - Number of Weeks: 4 – April

Essential Question: *How is reading a speech, poem, or script for a play different from performing it?*

Terminology: dialogue, diction, drama, film noir, flashback, monologue, screenplay, script, and staging

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code) (GN) Graphic Novel
<p>RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</p> <p>RL.8.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> "A Poem for My Librarian, Mrs. Long" in <i>Acolytes: Poems</i> (Nikki Giovanni) (E) <i>Sorry, Wrong Number</i> (Lucille Fletcher) (E) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> <i>King of Shadows</i> (Susan Cooper) (EA) (1010L) <p>Poetry</p> <ul style="list-style-type: none"> <i>The Book of Questions</i> (Pablo Neruda) (E) 	<p><u>LITERARY GRAPHIC ORGANIZER</u></p> <p>As you read the plays (and view the films) in this unit, take notes in your journal or on a spreadsheet about particular lines of dialogue or incidents that propel the action, reveal aspects of a character, or provoke a decision. Be sure to note page numbers with relevant information so you can cite the text during class discussion.</p> <ul style="list-style-type: none"> What is the setting of the play? Who are the major and minor characters? What is the theme of the play? What problems are faced by the character(s)? How does he/she overcome this challenge? Which lines of dialogue or events were pivotal to the play? Why? Describe the use of literary techniques, such as flashback, in the play. How do these reveal the point of view of the character and create suspense?

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>as suspense or humor.</p> <p>RL.8.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p> <p>W.8.1: Critique and write arguments to support claims with clear reasons and relevant evidence.</p> <p>SL.8.3: Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p> <p>L.8.5: Demonstrate understanding of figurative language, word relationships,</p>	<ul style="list-style-type: none"> • "Macavity" (T. S. Eliot) <p>Drama</p> <ul style="list-style-type: none"> • <i>A Midsummer Night's Dream</i> (William Shakespeare) (GN390L) • <i>Zora Neale Hurston: Collected Plays</i> (Zora Neale Hurston) • <i>Famous Americans: 22 Short Plays for the Classroom, Grades 4-8</i> (Liza Schafer, editor) • <i>A Raisin in the Sun</i> (Lorraine Hansberry) (NP) <p><u>INFORMATIONAL TEXTS</u></p> <p>Biographies</p> <ul style="list-style-type: none"> • <i>The Play's the Thing: A Story About William Shakespeare (Creative Minds Biographies)</i> (Ruth Turk) • <i>Hitchcock on Hitchcock: Selected Writings and Interviews</i> (Alfred Hitchcock) • <i>Franklin Delano Roosevelt</i> (Russell Freedman) (1070L) • <i>Who Was Ronald Reagan?</i> (Joyce Milton) (780L) • <i>Barbara Jordan: Voice of Democracy (Book Report Biography)</i> (Lisa Renee Rhodes) 	<p>Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.B.1, RL.B.2, RL.8.3, RL.8.6, RL.8.7)</p> <p><u>CLASS DISCUSSION</u></p> <p>Compare and contrast the plots, settings, themes, characters, and literary techniques used. Can you begin to make any generalizations about how films and plays have different effects on viewers from the effects literature has on readers? What are they? Evaluate the claims made by your classmates and evaluate the soundness of reasoning they use in discussion. After class discussion, create a Venn diagram in your journal or by using an online template that outlines the similarities and differences among the techniques used. Post your thoughts on the classroom blog in order to continue the conversation with your classmates. (SL.8.1, SL.8.3, RL.8.6)</p> <p><u>WRITING (ARGUMENT)</u></p> <p>Why have Shakespeare's plays, such as <i>A Midsummer Night's Dream</i>, stood the test of time? Why do we study these plays today? Talk through your ideas with a partner. Then, write an argument in support of studying Shakespeare in eighth grade, including citations from selections read. You may choose to make connections between the plays and other novels, plays, poems, or films. Post your thoughts on a class blog in order to continue the conversation with others outside of your classroom. (W.8.1, W.8.4, SL.8.1, RL.8.6, RL.8.9)</p> <p><u>DRAMATIZATION/CLASS DISCUSSION</u></p> <p>Read the script of <i>Sorry, Wrong Number</i> with your classmates. Discuss how the use of flashbacks adds suspense to the tone of the play. Then listen to the radio drama version and/or view the film</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>and nuances in word meanings. L.8.5(a): Interpret figures of speech (e.g., verbal irony, puns) in context. L.8.5(b): Use the relationship between particular words to better understand each of the words.</p>	<ul style="list-style-type: none"> • <i>Memoirs</i> (Pablo Neruda) • <i>Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston</i> (<i>Great Achievers Series</i>) (Mary E. Lyons) (1040L) <p>Literary Criticism</p> <ul style="list-style-type: none"> • "Shakespeare's Plays: Comedy" (Debora B. Schwartz) • "Midsummer Night's Dream" (D. J. Snider) <p>Speeches</p> <ul style="list-style-type: none"> • "The Banking Crisis" (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933) • "A Time for Choosing" (Ronald Reagan) (October 27, 1964) • <i>Keynote Address to the Democratic National Convention</i> (Barbara Jordan) (July 12, 1976) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Music and Lyrics</p> <ul style="list-style-type: none"> • "Macavity," from <i>Cats</i> (Andrew Lloyd Webber) <p>Film</p> <ul style="list-style-type: none"> • Anatole Litvak, dir., <i>Sorry, Wrong Number</i> (1948) • Alfred Hitchcock, dir., <i>Dial M</i> 	<p>version and compare these to the written version. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.3, RL.8.5, RL.8.6, RL.8.7, SL.8.6)</p> <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u></p> <p>How are playwrights or public speakers similar to and different from other authors? Conduct research about a playwright or public speaker whose work you have read. As you read about his/her life, try to determine the author's purpose for writing the text you read. How is the purpose of the text related to its point of view? Write an informative/explanatory essay in which you explain how point of view is established. Work with classmates to strengthen your writing through planning, revising, and editing your report. Edit your writing for shifts in verb mood and voice. Publish your report about playwrights or public speakers on a class wiki. (RI.8.1, RI.8.2, RI.8.3, RI.8.6, W.8.2, W.8.5, W.8.6, W.8.7, L.8.1, L.8.2, L.8.3, L.8.5a,b,c)</p> <p><u>LITERARY RESPONSE</u></p> <p>Select two political speeches, such as those by Barbara Jordan and Ronald Reagan. Read them closely. How are they similar? How are they different? What perspectives do they bring to their speeches? How do these speakers inspire listeners? What is important for us to learn from these speeches, and why is it important to continue reading them from generation to generation? Share ideas with a partner and then write your own response in your journal or on the classroom blog. (RL.8.2, RL.8.4, RL.8.5, RL.8.6, SL.8.1)</p> <p><u>RESPONSE TO LITERARY NONFICTION</u></p> <p>Create a T-chart or Venn diagram in your journal where you</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>For Murder</i> (1954)</p> <ul style="list-style-type: none"> • Michael Hoffman, dir., <i>A Midsummer Night's Dream</i> (1999) • David Mallet, dir., <i>Cats</i> (1998, PBS Great Performances) • Daniel Petrie, dir., <i>A Raisin in the Sun</i> (1961) • Mirra Bank, dir., <i>Spirit to Spirit: Nikki Giovanni</i> (1988) 	<p>compare two speeches, such as the "Fireside Chat" by Franklin Delano Roosevelt and Barbara Jordan's keynote address at the 1976 Democratic National Convention. Delineate each speaker's arguments and specific claims, evaluate the soundness of the reasoning, and make a judgment about the relevance and sufficiency of the evidence. Point out any particular words that you understand better because of how they were used in context. Write a response to this question in your journal or on the classroom blog: "What is the difference between reading the speech and hearing it/seeing it performed live?" (SL.8.1a,b,c,d; SL.8.3, L.8.5a,b,c; RL.8.5)</p> <p><u>CLASS DISCUSSION</u> How is the delivery of spoken messages in plays and speeches similar and different? When would you choose to give a speech? When would you choose to embed a speech (monologue) in a drama? What are the similarities and differences between performing in a play and delivering a speech? Write responses to these questions in your journal or on the classroom blog, citing specific examples and page numbers from the texts read and speeches heard. (RL.8.1, RL.8.5, SL.8.1)</p> <p><u>DRAMATIZATION/FLUENCY</u> Choose your favorite selection from <i>Acolytes: Poems by Nikki Giovanni</i> or from <i>The Book of Questions by Pablo Neruda</i>. Talk with a classmate about the meaning of the poem chosen. Practice reading it, changing the words emphasized and inflection used. Memorize and/or recite the poem for your class, choosing two different interpretations. Be sure you can articulate how the different interpretations change the tone and mood of the poem. Record yourself using a video camera, not only so you can evaluate your performance, but also so you can see the different interpretations for yourself. Use these experiences to help you articulate how</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>different recitations may change the way listeners interpret the poem. (RL.8.2, RL.8.3, SL.8.6)</p> <p><u>POETRY RESPONSE</u> Compare and contrast the T. S. Eliot poem "Macavity" to the character of the same name in the Andrew Lloyd Webber musical Cats. How are they similar and different? Write a response in your journal, citing specific examples from the poem and musical to justify your thinking. Share links within the classroom blog to performances available online so that your classmates understand your perspective. (RL.8.1, RL.8.6, RL.8.9)</p> <p><u>WORD STUDY</u> [Continue this activity from the fourth unit.] Add words found, learned, and used throughout this unit to your personal dictionary (i.e., dialogue, monologue, staging, etc.). This unit will especially focus on vocabulary unique to plays. This dictionary will be used all year long to explore the semantics (meanings) of words and their origins. (L.8.4, L.8.5a,b,c)</p> <p><u>CLASS DISCUSSION/MEDIA APPRECIATION</u> How is the plot and use of suspense similar and different between Sorry, Wrong Number and Dial M for Murder? Write responses to these questions in your journal and share with a partner prior to class or classroom blog discussion. (RL.8.6, SL.8.1a,b,c,d)</p> <p><u>INFORMATIVE/EXPLANATORY(OR ARGUMENT) WRITING</u> Reflecting on your experiences reading and performing in this unit, write an informative/ explanatory essay in response to the essential question: How is reading a speech, poem, or script for a play</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>different from actually performing dramatically? Write a well-developed paper that includes at least four examples from a poem, speech, or play read. (Alternatively, write an argument in which you explain which you prefer and why. Include examples, as described above.) After your teacher reviews your first draft, work with a partner to edit and strengthen your writing. Edit your writing for shifts in verb mood and voice. Be prepared to record your essay and upload it as a podcast or other multimedia format of choice on the class web page in order to facilitate sharing with your classmates. (W.8.1, W.8.4, W.8.9a,b, SL.8.1, L.8.1, L.8.2, L.8.3, L.8.5)</p> <p><u>MECHANICS/GRAMMAR WALL</u> As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.8.1d)</p> <p><u>VOCABULARY/WORD WALL</u> As a class, create a Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.8.4)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 8

“The Road Not Taken”

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *Can literature help us to define the greater good?*

Terminology: allegory, hero/heroine, satire, strength of character, symbolism, and style

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code) (GN) Graphic Novel
<p>RL.8.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p> <p>W.8.3: Write narratives to develop real or imagined</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Little Women</i> (Louisa May Alcott) (E) (1210L) • "The Road Not Taken" (Robert Frost) (E) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>I, Juan de Pareja</i> (Elizabeth Borton de Trevino) (1100L) • <i>Lord of the Flies</i> (William 	<p>Introductory Activity</p> <p>Read "The Road Not Taken" by Robert Frost. Talk with a classmate about what you think the poem means, both literally and figuratively. Write your ideas down in your journal or on a spreadsheet. We will revisit this poem at the end of the unit to see if our thoughts and ideas have changed. (RL.8.2, RL.8-4, S1.8.5)</p> <p>Literary Graphic Organizer</p> <p>As you read the novels (and view the films) in this unit, take notes in your journal or on a spreadsheet about particular lines of dialogue or incidents that propel the action, reveal aspects of a character, or suggest the greater good. Be sure to note page numbers with relevant information so you can cite the text during class discussion.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>SL.8.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<p>Golding) (770L)</p> <ul style="list-style-type: none"> • <i>The Old Man and the Sea</i> (Ernest Hemingway) (1370L) • <i>Gulliver's Travels</i> (Jonathan Swift) (710L) • <i>The Sea-Wolf (Oxford World's Classics Edition)</i> (Jack London) (1020L) • <i>Rebecca</i> (Daphne du Maurier) (880L) • <i>American Dragons: Twenty-Five Asian American Voices</i> (Laurence Yep) (EA) (990L) • <i>The Color of My Words</i> (Lynn Joseph) (840L) • <i>Children of the River</i> (Linda Crew) (700L) • <i>Amos Fortune, Free Man</i> (Elizabeth Yates) (1090L) • <i>The Outsiders</i> (S. E. Hinton) (750L) • <i>Stargirl</i> (Jerry Spinelli) (590L) <p>Poetry</p> <ul style="list-style-type: none"> • "Nothing Gold Can Stay" (Robert Frost) (E) • Things I Have to Tell You: 	<ul style="list-style-type: none"> • What is the setting of the novel? • Who are the major and minor characters? • What problems or challenges does(do) the character(s) face? How does he/she overcome these challenges? • Which lines of dialogue or events are pivotal to the novel? Why? • What elements were changed between the novel and the film version? • What traditional, mythical, or Biblical references are made in the novel? • What elements of the greater good are revealed, implicitly or explicitly, in the novel? • What problems or challenges does(do) the character(s) face? How does he/she overcome these challenges? • Which lines of dialogue or events are pivotal to the novel? Why? • What elements were changed between the novel and the film version? • What traditional, mythical, or Biblical references are made in the novel? • What elements of the greater good are revealed, implicitly or explicitly, in the novel? <p>Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.8.1, RL.8.2, RL.8.3, RL.8.7, RL.8.6, RL.8.10)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.8.3(a): Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).</p>	<p>Poems and Writing by Teenage Girls (Betsy Franco)</p> <ul style="list-style-type: none"> Night Is Gone, Day Is Still Coming: Stories and Poems by American Indian Teens and Young Adults (Annette Piiia Ochoa, Betsy Franco, and Traci 1. Gourdine) <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction</p> <p>"Trek 7, The Fractal Pond Race" (from Math Trek: Adventures in the Math Zone) (Ivars Peterson and Nancy Henderson) (E)</p> <p>Literary Criticism</p> <p>"Robert Frost, Poet of Action" (James McBride Dabbs)</p>	<p>Class Discussion</p> <p>Compare and contrast settings, themes, and characters, and how these story elements help us to define the greater good. Evaluate the claims made by your classmates and evaluate the soundness of reasoning they use in discussion. Can you begin to make any generalizations about what is the greater good? Your teacher may encourage you to continue the class discussion on the classroom blog throughout the course of this unit. (SL.8.1, SL.8.3, RL.8.9)</p> <p>Informational Text Response</p> <p>After reading "Trek 7, The Fractal Pond Race" from Math Trek: Adventures in the Math Zone by Ivars Peterson and Nancy Henderson, respond to the following question in your journal: -How did Benoit Mandelbrot follow "The Road Not Taken" in his approach to fractals? What can we learn from him? Post your response on the classroom blog to encourage conversation among your classmates. (RL.8.1, RL.8.6, RL.8.8, RL.8.10, W.8.4, W.8.9b, L.8.1, L.8.2, L.8.3, L.8.5)</p> <p>Literary Response/Class Discussion</p> <p>After reading Little Women by Louisa May Alcott:</p> <p>Discuss the role of the setting in Little Women. Why does Alcott put such an important historical event into the background of her story?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <p>Diego Velazquez, <i>Juan de Pareja</i> (1650)</p> <p>Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1638 -1639)</p> <p>Film</p> <p>Mervyn LeRoy, dir., <i>Little Women</i> (1949)</p> <p>Gillian Armstrong, dir., <i>Little Women</i> (1994)</p> <p>John Sturges, dir., <i>The Old Man and the Sea</i> (1958)</p> <p>Jud Taylor, dir., <i>The Old Man and the Sea</i> (1990)</p> <p>Charles Sturridge, dir., <i>Gulliver's Travels</i> (1996)</p> <ul style="list-style-type: none"> • Michael Curtiz, dir., <i>The Sea Wolf</i> (1941) 	<p>Why does Alcott alternate between stories about each of the four March sisters throughout <i>Little Women</i>? Why is this literary technique effective? Write responses to these questions in your journal or on the classroom blog and share with a partner prior to class discussion. (SL.8.1, RL.8.2, RL.8.4, RL.8.6, RL.8.10)</p> <p>Informative/Explanatory Writing and Presentation</p> <p>Compare the societal discriminations that the Logan family experienced in <i>Roll of Thunder, Hear My Cry</i> by Mildred Taylor (read in Unit Two) to the gender discrimination described in <i>Little Women</i> by Louisa May Alcott. How are the characters' experiences similar yet different? Write a well-developed speech that includes an engaging opening statement describing your position and at least three examples cited from the texts. Edit your writing for the grammar conventions studied this year. Present your speech to the class and record it using a video camera so you can evaluate your performance. (RL.8.1, RL.8.2, RL.8.3, RL.8.10, W.8.1, W.8.4, L.8.1, L.8.2, L.8.3, L.8.5)</p> <p>Art/Literary Response</p> <p>How does the writing style (from the first-person point of view) in <i>I, Juan de Pareja</i> by Elizabeth</p> <p>Borton de Trevino affect your connection to the protagonist, de Pareja? How is de Pareja's struggle to paint (because Spanish slaves at the time were forbidden to practice the arts) simultaneously fascinating, suspenseful, and inspiring? View Diego Velazquez's portrait of Juan de Pareja. How does looking at this painting expand your knowledge of its subject? Write responses to these questions and other self-generated</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>questions in your journal. (RL.8.2, RL.8.3, RL.8.6, RL.8.10, W.8.9a)</p> <p>Art/Class Discussion</p> <p>Velazquez painted his assistant, Juan de Pareja, who was also a painter. Velazquez is believed to have painted de Pareja in preparation for a portrait he was soon to paint of Pope Innocent X. Does this strike you as a mere preparatory work? Has Velazquez given de Pareja an assistant's bearing or a more regal one? (SL.8.1, SL.8.2, SL.8A, SL.8.S)</p> <p>Art/Class Discussion</p> <p>Gentileschi was the first female artist to be admitted to the prestigious Accademia delle Arti del Disegno in Florence, Italy, yet she struggled to break into the art world. Compare Gentileschi's self-portrait to Velazquez's portrayal of de Pareja. How are the portraits depicted? What artistic elements engage the viewer? Note that the paintings are nearly contemporaneous. How do the works compare? (SL.8.1, SL.8.2, SL.8A, SL.8.S)</p> <p>Informative/Explanatory Writing</p> <p>Compare the allegorical nature of <i>Lord of the Flies</i> by William Golding to Ernest Hemingway's <i>The Old Man and the Sea</i> in your journal. What important symbols are used in each novel? How is the use of symbolism integral to these novels? Begin by outlining your ideas using a Venn diagram in your journal or using an online template. Write an informative/explanatory essay comparing and contrasting the similarities and differences in these novels, citing specific page</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>numbers for explicit and implicit text references. Share your essay with a partner, and discuss as a class. Your teacher may ask you to upload your essay to the classroom blog in order to encourage an electronic conversation with your classmates.</p> <p>(W.8.2, W .8A, SL.8.1, RL.8.4, RL.8.5, RL.8.9)</p> <p>Literary Response</p> <p>Respond to the following questions in your journal or on a spreadsheet:</p> <ul style="list-style-type: none"> • How does Swift use language to express satire in <i>Gulliver's Travels</i>? • How does Swift's writing style change as the story evolves? • How do the characters' physical characteristics reflect their inner feelings? • How does <i>Gulliver's Travels</i> explore the idea of utopia? • How is the idea of utopia related to "the greater good"? <p>(RL.8.4, RL.8.6, RL.8.9, W.8.4, W.8.9a, L.8-5a,b,c)</p> <p>Literary Response</p> <p>Compare the characters of Hump and Larsen from <i>The Sea-Wolf</i> by Jack London. How do their perspectives on life differ? Are there any similarities between the two characters? Write your responses to these questions in your journal. (RL.8.1, RL.8.3, RL.8.6, RL.8.10)</p> <p>Literary Response</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>In your journal, respond to the following prompts about Rebecca by Daphne du Maurier:</p> <ul style="list-style-type: none"> • What effect does the nameless heroine have on how we read the novel? What does this anonymity symbolize? • What is the role of Manderley in the novel? How does setting contribute to the plot? To the tone? To the suspenseful nature? • What would be "the greater good" learned from Rebecca? (RL.8.2, RL.8.4, RL.8.6) <p>Dramatization/Class Discussion</p> <p>Read one of the novels from this unit. Then view select scenes from the film version and compare them to the scenes as written. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, RL.8.7, SL.8.6)</p> <p>Class Discussion and Recitation</p> <p>Re-read the first poem read in this unit, "The Road Not Taken." After this unit of study, describe how your understanding of this poem has changed. What new insights have you gained? After class discussion, practice reading the poem aloud, emphasizing different words. How does changing emphasis</p> <p>change the meaning? Highlight the words and phrases you want to emphasize. Memorize and recite it for your class. How is your interpretation similar to and different from others? (RL.8.2, RL.8.4,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>SL.8.6)</p> <p>Writing (Narrative and Argument) and Multimedia Presentation</p> <p>Reflecting on your experiences reading novels and viewing related films in this unit, as well as literature read all year, write an argument in response to the essential question: Can literature help us to define the greater good? Include at least three examples from texts to support your position, explaining why they help define "the greater good." You may also choose to write a narrative that reveals your definition of the greater good or develop a multimedia presentation in which your definition is revealed and explained. In your narrative or presentation, include references to specific examples of what you learned from novels read and films viewed about characters, the effect of settings, and pivotal lines of dialogue. Incorporate a variety of words learned this year. Edit your writing for the grammar conventions studied this year. Publish your essay, story, or multimedia presentation as your culminating project for eighth grade. (W.8.3, W.8.5, W.8.6, W.8.8, W.8.9a,b, W.8.10, SL.8.4, SL.8.5, L.8.1, L.8.2, L.8.3, L.8.5, L.8.6)</p> <p>Mechanics/Grammar Wall</p> <p>As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember-once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.8.1, L.8.2, L.8.3)</p> <p>Vocabulary/Word Wall</p> <p>As a class, create a Vocabulary Word Wall bulletin board where,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		throughout the year, you will add and sort words as they are learned within each unit of study. (L.8.4)

Poetry Addendum – Grade 8

Unit 1

O Captain! My Captain!

Walt Whitman

1

O CAPTAIN! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

2

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon'd wreaths—for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head;
 It is some dream that on the deck,
 You've fallen cold and dead.

3

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchor'd safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won;
 Exult, O shores, and ring, O bells!
 But I, with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.

CHICAGO

Carl Sandburg

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted women under
the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill
and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women and children I have
seen the marks of wanton hunger.
And having answered so I turn once more to those who sneer at this my city, and I give
them back the sneer and say to them:
Come and show me another city with lifted head singing so proud to be alive and coarse and
strong and cunning.
Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid
against the little soft cities;
Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the
wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of the
people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be
Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to
the Nation.

Unit 2

The Railway Train by Emily Dickinson

I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step
Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads;
And then a quarry pare
To fit its sides, and crawl between,
Complaining all the while
In horrid, hooting stanza;
Then chase itself down hill
And neigh like Boanerges;
Then, punctual as a star,
Stop — docile and omnipotent —
At its own stable door.

Mending Wall by Robert Frost

Something there is that doesn't love a wall, ☐
That sends the frozen-ground-swell under it, ☐
And spills the upper boulders in the sun, ☐
And makes gaps even two can pass abreast. ☐
The work of hunters is another thing: ☐
I have come after them and made repair ☐
Where they have left not one stone on a stone, ☐
But they would have the rabbit out of hiding, ☐
To please the yelping dogs. The gaps I mean, ☐
No one has seen them made or heard them made, ☐
But at spring mending-time we find them there. ☐
I let my neighbor know beyond the hill; ☐
And on a day we meet to walk the line ☐
And set the wall between us once again. ☐
We keep the wall between us as we go. ☐
To each the boulders that have fallen to each. ☐
And some are loaves and some so nearly balls ☐
We have to use a spell to make them balance: ☐
'Stay where you are until our backs are turned!' ☐
We wear our fingers rough with handling them. ☐

Oh, just another kind of out-door game, ☐
One on a side. It comes to little more: ☐
There where it is we do not need the wall: ☐
He is all pine and I am apple orchard. ☐
My apple trees will never get across ☐
And eat the cones under his pines, I tell him. ☐
He only says, 'Good fences make good neighbors'. ☐
Spring is the mischief in me, and I wonder ☐
If I could put a notion in his head: ☐
'Why do they make good neighbors? Isn't it ☐
Where there are cows? ☐But here there are no cows. ☐
Before I built a wall I'd ask to know ☐
What I was walling in or walling out, ☐
And to whom I was like to give offence. ☐
Something there is that doesn't love a wall, ☐
That wants it down.' I could say 'Elves' to him, ☐
But it's not elves exactly, and I'd rather ☐
He said it for himself. I see him there ☐
Bringing a stone grasped firmly by the top ☐
In each hand, like an old-stone savage armed. ☐
He moves in darkness as it seems to me~ ☐
Not of woods only and the shade of trees. ☐
He will not go behind his father's saying, ☐
And he likes having thought of it so well ☐
He says again, "Good fences make good neighbors."

Unit 3

Paul Revere's Ride

by Henry Wadsworth Longfellow

Listen my children and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,
— One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend through alley and street
Wanders and watches, with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,
— By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,
— A line of black that bends and floats
On the rising tide like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now he gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns.

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet;
That was all! And yet, through the gloom and the light,
The fate of a nation was

riding that night;□ And the spark struck out by that steed, in his flight,□ Kindled the land into flame with its heat.□ He has left the village and mounted the steep,□ And beneath him, tranquil and broad and deep,□ Is the Mystic, meeting the ocean tides;□ And under the alders that skirt its edge,□ Now soft on the sand, now loud on the ledge,□ Is heard the tramp of his steed as he rides.

It was twelve by the village clock□ When he crossed the bridge into Medford town.□ He heard the crowing of the cock,□ And the barking of the farmer's dog,□ And felt the damp of the river fog,□ That rises after the sun goes down.

It was one by the village clock,□ When he galloped into Lexington.□ He saw the gilded weathercock□ Swim in the moonlight as he passed,□ And the meeting-house windows, black and bare,□ Gaze at him with a spectral glare,□ As if they already stood aghast□ At the bloody work they would look upon.

I, Too, Sing America

by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

I Know Why The Caged Bird Sings

by Maya Angelou

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill for the caged bird
sings of freedom.

The free bird thinks of another breeze
an the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Unit 5

Macavity: The Mystery Cat Analysis T.S. Eliot

Macavity's a Mystery Cat: he's called the Hidden Paw--
For he's the master criminal who can defy the Law.
He's the bafflement of Scotland Yard, the Flying Squad's despair:
For when they reach the scene of crime--Macavity's not there!

Macavity, Macavity, there's no one like Macavity,
He's broken every human law, he breaks the law of gravity.
His powers of levitation would make a fakir stare,
And when you reach the scene of crime--Macavity's not there!
You may seek him in the basement, you may look up in the air--
But I tell you once and once again, Macavity's not there!

Macavity's a ginger cat, he's very tall and thin;
You would know him if you saw him, for his eyes are sunken in.
His brow is deeply lined with thought, his head is highly doomed;
His coat is dusty from neglect, his whiskers are uncombed.
He sways his head from side to side, with movements like a snake;
And when you think he's half asleep, he's always wide awake.

Macavity, Macavity, there's no one like Macavity,
For he's a fiend in feline shape, a monster of depravity.
You may meet him in a by-street, you may see him in the square--
But when a crime's discovered, then Macavity's not there!

He's outwardly respectable. (They say he cheats at cards.)
And his footprints are not found in any file of Scotland Yard's.
And when the larder's looted, or the jewel-case is rifled,
Or when the milk is missing, or another Peke's been stifled,
Or the greenhouse glass is broken, and the trellis past repair--
Ay, there's the wonder of the thing! Macavity's not there!

And when the Foreign Office finds a Treaty's gone astray,
Or the Admiralty lose some plans and drawings by the way,
There may be a scap of paper in the hall or on the stair--
But it's useless to investigate--Macavity's not there!
And when the loss has been disclosed, the Secret Service say:
"It must have been Macavity!"--but he's a mile away.
You'll be sure to find him resting, or a-licking of his thumbs,
Or engaged in doing complicated long division sums.

Macavity, Macavity, there's no one like Macavity,
There never was a Cat of such deceitfulness and suavity.
He always has an alibi, or one or two to spare:
And whatever time the deed took place--MACAVITY WASN'T THERE!
And they say that all the Cats whose wicked deeds are widely known
(I might mention Mungojerrie, I might mention Griddlebone)
Are nothing more than agents for the Cat who all the time
Just controls their operations: the Napoleon of Crime!

Unit 6

The Road Not Taken

By Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Nothing Gold Can Stay

Robert Frost

Nature's first green is gold,□
Her hardest hue to hold.□
Her early leafs a flower;□
But only so an hour.□
Then leaf subsides to leaf.□
So Eden sank to grief,□
So dawn goes down to day.□
Nothing gold can stay.

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

Literary Elements & The Short Story

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *What does the urban setting contribute to these stories?*

Terminology: character, characterization, figurative language, irony (dramatic, situational, verbal), narrator, parable, plot (exposition, rising action, crisis/climax, falling action, resolution (denouement), point of view, sensory imagery, setting, style, symbol, symbolism, theme, tone

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>	<p><u>LITERARY TEXTS</u> Short Stories</p> <ul style="list-style-type: none"> • “The Gift of the Magi” (O. Henry) (E) (460L) • “The Overcoat” (Nikolai Gogol) (EA) • “The Most Dangerous Game” (Richard Connell) • “The Kitchen Boy” (Alaa Al Aswany) • “The Secret Life of Walter Mitty” (James Thurber) (EA) • “The Cask of Amontillado” (Edgar Allan Poe) (EA) (700L) • “The Black Cat” (Edgar Allan Poe) (EA) • “The Tell-Tale Heart” (Edgar Allan Poe) (EA) (1350L) 	<p><u>INFORMATIVE/EXPLANATORY WRITING</u> Select a short story and write an essay that analyzes how a particular literary element plays a part in the essence and workings of one of the chosen stories.</p> <p><u>ART/CLASS DISCUSSION</u> How do artists create narratives? Select and compare two works, focusing on the relationship between character and setting and on how the artists combined these to suggest a narrative.</p> <p><u>ART AND INFORMATIVE/EXPLANATORY WRITING</u> Select a short story and an artwork and write an essay in which you discuss the use of symbolism in each.</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.9-10.2: Write informative / explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>L.9-10.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p> <p>L.9-10.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<ul style="list-style-type: none"> • “The Scarlet Ibis” (James Hurst) • “Everyday Use” (Alice Walker) (EA) • “The Minister’s Black Veil” (Nathaniel Hawthorne) (EA) • “How Much Land Does a Man Need?” (Leo Tolstoy) • <i>Drinking Coffee Elsewhere: Stories</i> (ZZ Packer) <p><u>ART, MUSIC & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Michelangelo, <i>The Creation of Adam</i>, Sistine Chapel (c. 1511) • Sultan Muhammad, <i>From Khamsa of Nizamia</i> (1539-1543) • Jacob Lawrence, <i>On The Way</i> (1990) • Emanuel Leutze, <i>Washington Crossing the Delaware</i> (1851) • Pablo Picasso, <i>Young Acrobat on a Ball</i> (1905) • Tina Barney, <i>Marina’s Room</i> (1987) • Roy DeCarava, <i>Untitled</i> (1950) <p>Music and Lyrics</p> <ul style="list-style-type: none"> • “Clothesline Saga” (Bob Dylan) • “Me and Bobby McGee” (Kris Kristofferson and Fred Foster) • “Peter and the Wolf” (Sergei Prokofiev) • “The Bonnie Lass o’Fyvie” (“Peggy-O”) • “Variations on an Original Theme 	<p>Discuss the “slow motion” depiction of murder in Poe’s “The Tell-Tale Heart” and consider how Poe’s craft affects the relationship between the narrator and his victim.</p> <p><u>SPEECH</u> Select a one-minute passage from one of the short stories and recite it from memory.</p> <p><u>SEMINAR QUESTION AND WRITING (ARGUMENT)</u> Is Montresor (from Poe’s “The Cask of Amontillado”) a reliable narrator?</p> <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u> Select one of the authors from the short story unit and conduct an author study. Begin by defining a research question and refine it as necessary. The research should include an autobiographical or biographical text, another story from the same author, and/or a critical essay that addresses a specific aspect of the author’s style. Include three references, use paraphrasing and quoting.</p> <p><u>GRAMMAR AND USAGE</u> Review verbs and nouns. Look at a photograph, painting, or magazine for at least three minutes. On a piece of paper, draw two intersecting lines to make four squares (one for each category: people, places, things, and ideas). In each square, list the nouns by category that you see in the image. Note if they are abstract or concrete nouns and common or proper nouns.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>(‘Enigma’) (Edward Elgar)</p> <p>Film Ken Burns, dir., <i>Brooklyn Bridge</i> (1981) Ang Lee, dir., “Chosen” (2001) (and other BMW short films) Martin Scorsese, dir., <i>No Direction Home</i> (2005)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

The Novel – Honor

Unit 2 - Number of Weeks: 8 – mid Oct.-Dec.

Essential Question: *Is honor inherent or bestowed?*

Terminology: antagonist, characterization, characters: major and minor, conflict, extended metaphor, motif, parallel plots, protagonist, setting, theme

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p><u>LITERARY TEXTS</u></p> <p>Novels</p> <ul style="list-style-type: none"> • <i>To Kill a Mockingbird</i> (Harper Lee) (E) (870L) <p>Alternative Selections</p> <ul style="list-style-type: none"> • <i>The Killer Angels</i> (Michael Shaara) (E) (610L) • <i>All Quiet on the Western Front</i> (Erich Maria Remarque) (830L) • <i>The Color Purple</i> (Alice Walker) (EA) (670L) • <i>Of Mice and Men</i> (John Steinbeck) (EA) (630L) • <i>Black Boy</i> (Richard Wright) (E) (950L) Note: This is an exemplar text in grades 11 and 	<p><u>INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Select a quotation from one of the characters in the novel and write an essay that explains what the quotation reveals about the theme of honor in the book.</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Write an essay that compares primary source accounts of the Scottsboro Boys trials with Scout’s account of the trial in <i>To Kill a Mockingbird</i>. Discuss how novels can reveal dimensions of history even though they are fictional.</p> <p><u>ART/INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Select a documentary photograph from the Library of Congress’s Farm Security Administration-Office of War Information Collection (FSA-OWI) website. In an essay, explain how the image helps illuminate your understanding of life in the American South during the Depression.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RL.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>SL.9-10.2: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.</p> <p>L.9-10.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>	<p>12.</p> <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Brother, Can You Spare a Dime? The Great Depression of 1929-1933</i> (Milton Meltzer) • <i>Only Yesterday</i> (Frederick Lewis Allen) (excerpts, e.g., Chapters XII through XIV) • First Inaugural Speech, March 4 1933 (Franklin D. Roosevelt) <p>Memoir/Essay (to accompany <i>The Color Purple</i>) “In Search of Our Mothers’ Gardens” (Alice Walker (EA) (1160L)</p> <p><u>ART, MUSIC & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Selected photographs by Dorothea Lange, taken for the Farm Security Administration during the Great Depression (Library of Congress) • “America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945” (Library of Congress) <p>Film</p> <ul style="list-style-type: none"> • Robert Mulligan, dir., <i>To Kill a Mockingbird</i> (1962) 	<p><u>SPEECH</u> Select a descriptive passage from a novel and recite it from memory. The passage should take one minute to recite. Include an introduction that states: 1) the title and author of the book; 2) why the book is significant; and 3) how the passage exemplifies one of the book’s themes.</p> <p><u>SEMINAR QUESTION AND WRITING (ARGUMENT)</u> Is Boo Radley (from <i>To Kill a Mockingbird</i>) an honorable man?</p> <p><u>SEMINAR QUESTION AND WRITING (ARGUMENT)</u> Is Scout a reliable narrator?</p> <p><u>ORAL PRESENTATION</u> Describe whether the 1962 film version of <i>To Kill a Mockingbird</i> is faithful to the novel, explaining why you think the film’s director chose to omit or emphasize certain events.</p> <p><u>ART/ORAL PRESENTATION</u> Present several photographs of small southern towns during the Depression from Dorothea Lange’s or the Library of Congress’s collections and compare them to the description of Maycomb in <i>To Kill a Mockingbird</i>. Explain which rendering is more vivid to you and why.</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> In “In Search of our Mothers’ Gardens,” Alice Walker writes, “Guided by my heritage of a love of beauty and a respect for strength – in search of my mother’s garden, I found my own.” Write an informative/explanatory essay in which you answer the question, “How is <i>The Color Purple</i></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.9-10.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p>		<p>a portrayal of Walker’s Search?”</p> <p><u>GRAMMAR AND USAGE</u></p> <p>Review:</p> <p>Verbs: transitive and intransitive (action, linking), helping</p> <p>Adjectives: irregular comparative and superlative; articles; nouns and pronouns used as adjectives; proper and compound adjectives</p> <p>Adverbs: of place, time, manner, frequency, duration, degree, reason; that modify adjectives; adverbs vs. adjectives; regular and irregular comparative and superlative adverbs.</p> <p>Select three paragraphs from the novel. In one paragraph, highlight each verb and describe what kind of verb it is – transitive or intransitive. In the next paragraph, highlight each adjective and identify what type of adjective it is. In the third, highlight each adverb and identify its type.</p> <p>Mechanics</p> <p>Commas with Adjectives in a Series, Subordinate Clauses</p> <p>Select a newspaper or magazine article and highlight all the commas that are used in a series or for subordinate clauses.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

Poetry – Beauty

Unit 3 - Number of Weeks: 8 – Jan.-Feb.

Essential Question: *How does poetry reveal what we might not otherwise recognize?*

Terminology: Alliteration, Analogy, Assonance, Ballad, Blank verse, Consonance, Diction, Dramatic Poetry, Enjambment, Figurative language, Free verse, Haiku, Heroic couplet, Imagery, Lyric poetry, Meter, Narrative poetry, Octet, Ode, Rhyme, Rhyme scheme, Rhythm, Sestet, Sonnet (Petrarchan, Shakespearean)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<p><u>LITERARY TEXTS</u></p> <p>Poetry</p> <ul style="list-style-type: none"> • “Ozymandias” (Percy Bysshe Shelley) (E) • “The Raven” (Edgar Allan Poe) (E) • Sonnet 73 (William Shakespeare) (E) • “Ode on a Grecian Urn” (John Keats) (E) (<i>This is a CCSS exemplar text for grades 11 and 12.</i>) • “We Grow Accustomed to the Dark” (Emily Dickinson) (E) • “Mending Wall” (Robert 	<p><u>INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Compare and contrast the use of a literary device in two different poems.</p> <p>Art/Informative/Explanatory Writing What similarities can we find between great poems and masterpieces of visual art? Choose one of the following formal elements of poetry: rhythm, tone, structure, or imagery. How might these poetic elements compare to the formal elements of art, such as line, shape, space, color, or texture? Choose a painting such as <i>The Starry Night</i> or <i>The Birth of Venus</i> and examine its formal elements. How does the artist utilize each element in the artwork? Now think of one of the poems that you’ve read. Select a formal element in each work and write an essay in which you discuss how the author and the painter develop those elements.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>W.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p> <p>SL9-10.5: Make strategic use of digital</p>	<p>Frost) (E) (<i>This is a CCSS exemplar text for grades 11 and 12.</i>)</p> <ul style="list-style-type: none"> • “Homecoming” (Julia Alvarez) (EA) • “Love Is” (Nikki Giovanni) (EA) • “A Lemon” (Pablo Neruda) (EA) • “Saturday’s Child” (Countee Cullen) (EA) • “Dream Variations,” “In Time of Silver Rain” (Langston Hughes) (EA) • “I Ask My Mother to Sing,” “The Gift” (Li-Young Lee) • “Phantom Limbs” (Anne Michaels) • Psalm 96 (King James Bible) • “Lord Randall” (Anonymous) • “Campo di Fiori” (Czeslaw Milosz) • “The Darkling Thrush” (Thomas Hardy) • “Poetry” (Marianne Moore) • “Elegy Written in a Country Churchyard” (Thomas Gray) • “The Sound of the Sea” (Henry Wadsworth Longfellow) (EA) • “I Wandered Lonely as a Cloud” (William Wordsworth) 	<p>Art/Class Discussion Most great poems explore one idea or concept, often distilling it to its essence. Look carefully at three masterpieces of art and discuss if you believe that the artists who made them did similar things?</p> <p>Art/Informative/Explanatory Writing View the image of the terracotta urn from the Archaic age of Greece. Write an essay in which you discuss the ways in which reading Keats’ description of the urn is a different experience from viewing it.</p> <p>Research Select a poem and write a research paper in which you analyze the development of the writer’s poetry in his/her lifetime, using at least three poems and citing at least two secondary sources.</p> <p>Speech Select a poem and recite it from memory. Include: title, author and type of poem; and how the poem exemplifies the stated type of poetry.</p> <p>Writing (Argument) and Seminar Question Are poems better when they follow a strict rhyme or meter? Why or why not?</p> <p>Writing (Argument) and Seminar Question Which is a more effective form of communication – literal language or figurative language?</p> <p>Oral Presentation Discuss whether you agree with Seamus Heaney when he credits poetry “because credit is due to it, in our time and in all time, for its truth to life, in every sense of the phrase.”</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p>L.9-10.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p> <p>L.9-10.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	<ul style="list-style-type: none"> • “The Lady of Shalott” (Alfred Lord Tennyson) • “Bogland,” “Digging,” and/or “The Underground” (Seamus Heaney) • “The Reader,” “In Trackless Woods” (Richard Wilbur) • “Walking Distance” Debra Allbery) • “Morning Glory (Naomi Shihab Nye) • Haiku selections <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Faulkner in the University: Class Conferences at the University of Virginia 1957-1958</i> (William Faulkner, Frederick L. Gwynn, ed.) (excerpts) • “Crediting Poetry,” Nobel Prize Acceptance Speech (1995), [Seamus Heaney] (excerpts) <p><u>ART, MUSIC, & MEDIA</u></p> <p>Art and Architecture</p> <ul style="list-style-type: none"> • Greek, <i>Terracotta Hydria</i> (ca. 510 BCE) • Leonardo da Vinci, <i>Mona Lisa</i> (1503-1506) • Sandro Botticelli, <i>The Birth of Venus</i> (1486) 	<p>Research and Informative/Explanatory Writing Read and listen to or watch Seamus Heaney read “The Underground.” Identify and read more about the literary and other allusions in the poem and explain why they might enhance the appreciation of the poem.</p> <p>Note Taking and Narrative Writing Select a poem from the list of Exemplar Texts. Annotate the poem for the poet’s use of poetic devices. Using your annotations, explicate the poem. In 100 words, discuss the poems theme and the way in which the poet’s use of these devices illuminates the theme.</p> <p>Narrative Writing In “Mending Wall,” Frost uses an extended metaphor (the wall) to convey an idea. Consider an idea you want to express and then think of a metaphor that will enable you to convey your idea in a poem.</p> <p>Grammar and Usage Review: Prepositions: position, direction, time, purpose and means, possession, accompaniment, comparison, support or opposition, exception, concession; combining prepositions Prepositions vs. Adverbs: look at a photograph taken during a sporting event in the newspaper, then, using adverbs and prepositions, write two sentences for each event that describe what is happening in the picture. The first sentence should use the word as a preposition, and the second as an adverb.</p> <p>Mechanics Colons: Select a newspaper or magazine article that uses colons.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • Vincent van Gogh, <i>The Starry Night</i> (1889) • Michelangelo, <i>David</i> (1504) • The Parthenon (447-432 BCE) • Frank Lloyd Wright, Frederick C. Robie House (1909) • Chartres Cathedral (1193-1250) <p>Music</p> <ul style="list-style-type: none"> • Giacomo Puccini, “Un bel di, vedremo” (<i>Madama Butterfly</i>, 1904) • Giacomo Puccini, “O mio babbino caro” (<i>Gianni Schicchi</i>, 1918) 	<p>Highlight where they are used and explain why.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

Drama – Fate

Unit 4 - Number of Weeks: 4 – March

Essential Question: *Are we governed by fate or free will?*

Terminology: Aside, Blank verse, Classical allusions, Comedy, Dialogue, Dramatic Irony, Foil, Greek chorus, Heroic ,
 oublet, iambic pentameter, Irony: dramatic, situational, verbal, Monologue, Protagonist, Soliloquy, Stasimon, Tragedy,
 Tragic flaw, Tragic hero, Tragic illumination

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>	<p><u>LITERARY TEXTS</u> Drama <i>Romeo & Juliet</i> (William Shakespeare) (E) <i>Antigone</i> (Sophocles) (EA) <i>Oedipus the King</i> (Sophocles) (E)</p> <p><u>INFORMATIONAL TEXTS</u> <i>Poetics</i> (Aristotle) (excerpt on comedy and tragedy) “The Visual Artistry of <i>Romeo & Juliet</i>” (James Black) (<i>Studies in English Literature, 1500-1900</i>, Vol. 15, No. 2, Spring 1975: 245-256)</p>	<p><u>INFORMATIVE/EXPLANATORY WRITING</u> Compare and contrast aspects of tragic illumination in the tragedies of <i>Romeo & Juliet</i> and <i>Antigone</i> (or <i>Oedipus</i>).</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Discuss the extent to which one of the dramas studied adheres to Aristotle’s definition of tragedy.</p> <p><u>SPEECH</u> Select a one-minute passage from one play and recite it from memory. Include: the title of the play and the act and scene of the passage; why the passage is significant; how the passage exemplifies one of the play’s themes.</p> <p><u>SEMINAR QUESTION AND INFORMATIVE/EXPLANATORY WRITING</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible and how a later author draws on a play by Shakespeare).</p> <p>RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one), in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing</p>	<p><u>ART, MUSIC, & MEDIA</u></p> <p>Art Pablo Picasso, <i>The Tragedy</i> (1903) Michelangelo Merisi da Caravaggio, <i>The Death of the Virgin</i> (1604-1606) Artemisia Gentileschi, <i>Judith and Her Maidservant with the Head of Holofernes</i> (1625)</p>	<p>How does free will play a part in Romeo and Juliet's destiny?</p> <p><u>ART/ORAL PRESENTATION</u> Examine the rendering of Caravaggio's <i>The Death of the Virgin</i>. How does the artist choose to create dramatic effects? For instance, note the nuances of light and shadow, mood, composition of the figures, and illusion of depth. Note the curtain the painter has included to "reveal" the scene. How do these elements direct your eye? Does the curtain draw you into a certain part of the painting? Compare the Caravaggio with the Gentileschi. What are both of these artists doing with color and light? How are these paintings different? Can you find similarities between the Caravaggio and V.iii of <i>Romeo & Juliet</i>?</p> <p><u>INFORMATIONAL TEXT AND INFORMATIVE/EXPLANATORY WRITING</u> In his essay "The Visual Artistry of <i>Romeo & Juliet</i>," James Black argues that "<i>Romeo and Juliet</i> is an especially 'visual play.'" He notes that the "story is told and its tragedy unfolded in a series of pictures as well as in dialogue; and indeed the play is a brilliant exercise in suiting the action to the words in such a way that both actions and words are given special intensity." Select a specific scene from the play. Note the action in the scene. Examine the ways that the dialogue "depicts" the action. How does the dialogue in the scene contribute to the visual presentation of the action and, by extension, the play's theme?</p> <p><u>GRAMMAR, USAGE, & MECHANICS</u> Review: Pronouns: personal (nominative and objective),</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>their own clearly and persuasively.</p> <p>L.9-10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>demonstrative, interrogative, possessive, indefinite, reflexive/"intensive," relative</p> <p><u>AGREEMENT OF PRONOUNS & ANTECEDENTS</u></p> <p>Appositives: commas with appositives, restrictive and nonrestrictive clause</p> <p>Read a fellow student's essay. Highlight all of the pronouns and identify each of them by type. Name their antecedents. Explains why commas are or are not included with clauses.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

Epic Poetry – Heroism

Unit 5 - Number of Weeks:

Essential Question: *Are epic heroes brave, smart, or lucky?*

Terminology: allusion, archetype, arete, chronological order, the classical epic poem, epic poetry, epic/homeric simile, epithet, evidence, hero, heroic couplet, iambic pentameter, invocation, narrative, oral tradition, Thesis statement

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of a text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with</p>	<p>LITERARY TEXTS</p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Mythology</i> (Edith Hamilton) <p>Poetry</p> <ul style="list-style-type: none"> • <i>The Odyssey</i> (Homer) (E) • <i>The Aeneid</i> (Virgil) • “The Lotos-Eaters” (Alfred Lord Tennyson) • “Endymion” (John Keats) (EA) (excerpts) • “The Song of Hiawatha” (Henry Wadsworth Longfellow) (EA) • <i>The Ramayana</i> (Valmiki) (excerpts) 	<p>Informative/Explanatory Writing Write an informative/explanatory essay in which you describe how Aeneas or Odysseus (or a contemporary soldier from another reading) exhibits the characteristics of an epic hero.</p> <p>Narrative Writing Write a poem or prose narrative about a journey you or someone you know has taken, using epic similes, epithets, and allusions.</p> <p>Informative/Explanatory Writing Compare the treatment of the theme of heroism in <i>The Aeneid</i> or <i>The Odyssey</i> with its treatment of one of the contemporary nonfiction accounts.</p> <p>Oral Presentation/Class Discussion Play excerpts from Henry Purcell’s opera <i>Dido and Aeneas</i> and</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.7: Analyze various accounts of a subject in different mediums (e.g., a person’s life story told in both print and multimedia), determining which details are emphasized in each account.</p> <p>W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>SL.9-10.3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>L.9-10.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or</p>	<p>INFORMATIONAL TEXTS</p> <ul style="list-style-type: none"> • <i>Poetics</i> (Aristotle) (excerpts) • <i>The Gold of Troy</i> (Robert Payne) • <i>Odysseus in America: Combat Trauma and the Trials of Homecoming</i> (Jonathan Shay) (excerpts) • <i>Goodbye Darkness: A Memoir of the Pacific War</i> (William Manchester) (excerpts) • <i>Soldier’s Heart: Reading Literature Through Peace and War at West Point</i> (Elizabeth D. Samet) • <i>Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families</i> (Andrew Carroll, ed.) • <i>The Hero with a Thousand Faces</i> (Joseph Campbell) • “The Devious Narrator of <i>The Odyssey</i>” (Scott Richardson, <i>The Classical Journal</i>, Vol. 101, No. 4, pp. 337-359) • “Going to War” (Second Lieutenant Kelley Victor Gasper) 	<p>lead the class in a discussion on whether this rendering of an epic in another medium is or is not “faithful” to the original.</p> <p>Select a one-minute passage from <i>The Odyssey</i> or <i>The Aeneid</i> and recite it from memory. Include: what the excerpt is; who wrote it; why it is significant as an example of an important literary tradition.</p> <p>Writing (Argument) and Seminar Question Is Odysseus (or Aeneas) courageous?</p> <p>Writing (Argument) Select someone you know or someone famous in contemporary history, and write an argument that explains why you think this person exemplifies the characteristics of an epic hero.</p> <p>Informational Text and Informative/Explanatory Writing (Advanced) Read teacher-selected excerpts of Scott Richardson’s essay “The Devious Narrator of <i>The Odyssey</i>.” Discuss how this depiction of the relationship between you (the audience) and Homer (the author) influences your reading of Odysseus’s journey.</p> <p>Grammar and Usage Review: Conjunctions: coordinating, correlative, subordinating (vs. prepositions) Conjunctive adverbs Select three paragraphs from one of the informational texts listed. Highlight all the conjunctions and conjunctive adverbs and identify their types and why they are used over the other.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
speaking.	<p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> Greece, Relief Plaque (ca. 450 BCE) <p>India</p> <ul style="list-style-type: none"> <i>Folio from the Ramayana of Valmiki: Ram a Shatters the Trident of the Demon Viradha</i> (1597-1605) 	<p>Mechanics Semicolons</p> <p>Repeat activity above with reasons for the use of each semicolon.</p> <p>Art/Class Discussion</p> <p>Compare the Greek relief and the page from <i>The Ramayana</i>. Both show scenes from epic stories. How do they convey heroism? How would you describe the main characters in the scenes? Do you know who the main characters are? Without knowing any additional information about these images, provide some insight into what you see. How is the artist telling these stories?</p> <p>Art/Writing</p> <p>Describe what the text does to the manuscript page from <i>The Ramayana</i>. Even though you cannot read the text, how does it enhance or detract from the image? Write what you believe the text says. If there were text in the Greek relief, what do you think it would say?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 9

Literary Nonfiction – Reflection (the Memoir, the Essay, and the Speech)

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *How is reflecting different from remembering?*

Terminology: abstract / universal essay, alliteration, autobiography, chronological order, classification and division, compare-and-contrast essay, ethos, pathos, logos, exemplifications, extended metaphor, memoir, objective / factual essay, personal / autobiographical essay, repetition, satire

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a	<u>LITERARY TEXTS</u> None for this unit <u>INFORMATIONAL TEXTS</u> Memoirs <ul style="list-style-type: none"> • <i>One Writer's Beginnings</i> (Eudora Welty) • <i>A Childhood: The Biography of a Place</i> (Harry E. Crews) • <i>Running in the Family</i> (Michael Ondaatje) • "A Four Hundred Year Old Woman" (Bharati Mukherjee) • "In Search of Our Mothers' Gardens" (Alice Walker) (EA) • <i>The Woman Warrior: Memoirs</i> 	Narrative Writing (Memoir) Write a memoir (perhaps after the style of one of those read) recounting a specific person, place, experience, event, day, moment, work of art, or another specific thing and convey its significance to you. Informative/Explanatory Writing Discuss how two literary texts studied this year illustrate Faulkner's thesis in his 1949 Nobel Prize acceptance speech. Speech Select a one-minute passage from one of the speeches here and recite it from memory. Include: the occasion/context of the speech and its literary and historical significance. Seminar Question and Informative/Explanatory Writing

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>formal or informal tone).</p> <p>RI.9-10.3: Analyze how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced or developed, and the connections that are drawn between them.</p> <p>RI.9-10.9: Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, The Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letters from a Birmingham Jail”), including how they address related themes and</p>	<p><i>of a Girlhood Among Ghosts</i> (Maxine Hong Kingston)</p> <ul style="list-style-type: none"> • “Learning to Read and Write” (Frederick Douglass) (EA) • <i>Notes of a Native Son</i> (James Baldwin) • “A Sketch of the Past” (Virginia Woolf) <p>Essay</p> <ul style="list-style-type: none"> • <i>Life on the Mississippi</i> (Mark Twain) (EA) (excerpts) <p>Speeches</p> <ul style="list-style-type: none"> • “Second Inaugural Address” (Abraham Lincoln) (E) • “Gettysburg Address” (Abraham Lincoln) (E) • “Address at the March on Washington” (Martin Luther King, Jr.) (E) • “Letter from a Birmingham Jail” (Martin Luther King, Jr.) (E) • Nobel Prize Acceptance Speech, 1949 (William Faulkner) (EA) • “Sinews of Peace Address” (Winston Churchill) • “Brandenburg Gate Address” (June 12, 1987) (Ronald Reagan) • “Letter to Albert G. Hodges” <p>Essays</p> <ul style="list-style-type: none"> • “Politics and the English 	<p>Compare Lincoln’s Gettysburg Address with Martin Luther King Jr.’s Address at the March on Washington and explain why they are both considered great speeches.</p> <p>Art/Oral Presentation Examine the artworks listed. Begin by comparing Rembrandt’s <i>Self-Portrait at an early age</i> with his <i>Self-Portrait at the Age of 63</i>. How has the artist depicted himself in both paintings? Although you can infer from the titles and dates of the works that the artist has aged, what visual clues is Rembrandt giving you? Now view two very different self-portraits – by Jacob Lawrence and Pablo Picasso. How has self-portraiture changed, and remained the same, over time? What similarities can you find?</p> <p>Oral History and Narrative Writing Project: “In Their Voices” Interview an adult member of your family. The interview must be substantive; if transcribed, it should be at least one thousand words. Then, compose memoirs in the voice of the relative.</p> <p>Grammar and Usage/Mechanics Review: Interjections (and their punctuation) Identify the interjections from one of their memoirs and explain why their use is important.</p> <p>Art/Class Discussion Examine Courbet’s <i>The Desperate Man</i> and Matthíasdóttir’s <i>Self Portrait with Dark Coat</i>. How has each artist chosen to depict himself or herself? What mood is each painter trying to depict, and what visual clues led you to discover this? Why do you believe painters paint themselves – especially in the case of these two images? Is it similar to why people write memoirs? Are these self-portraits believable – that is, do you think it is a faithful depiction of</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>concepts. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>SL.9-10.3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>L.9-10.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>	<p>Language” (George Orwell) (E) (<i>This is a CCSS exemplar text for grades 11 and 12</i>)</p> <ul style="list-style-type: none"> • “The Lost Childhood” (Graham Greene) • Excerpts from <i>The 100 Most Influential Books Ever Written: The History of Thought from Ancient Times to Today</i> (Martin Seymour-Smith) • “Lear, Tolstoy, and The Fool” (George Orwell) • “Avant-Garde and Kitsch” (Clement Greenberg) • “Preface to <i>Lyrical Ballads</i>” (William Wordsworth) • “Lincoln and the Gettysburg Awakening” (Glenn LaFantasie) (excerpts) <p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <p>Vincent van Gogh, <i>Self-Portrait</i> (1889) Jan van Eyck, <i>Self-Portrait</i> (1433) Albrecht Dürer, <i>Self-Portrait at the age of 13</i> (1484) Leonardo da Vinci, <i>Possible Self-Portrait of Leonardo da Vinci</i> (ca. 1513) Rembrandt van Rijn, <i>Self-Portrait at an early age</i> (1628) Rembrandt van Rijn, <i>Self-Portrait at the Age of 63</i> (1669)</p>	<p>the painter? What do we mean by “faithful” in portraiture or in writing?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1638-1639) Jacob Lawrence, <i>Self-Portrait</i> (1977) Gustave Courbet, <i>The Desperate Man</i> (self-portrait) (1843) Louisa Matthíasdóttir, <i>Self-Portrait with Dark Coat</i> (no date) Francis Bacon, <i>Self-Portrait</i> (1973) Balthus, <i>Le roi des chats</i> (<i>The king of cats</i>) (1935) Pablo Picasso, <i>Self-Portrait</i> (1907)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 10

World Literature (Latin and Central America)

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *How does magical realism reveal new perspectives of reality?*

Terminology: extended metaphor, first-person point of view, foreshadowing, imagery, irony, magical realism, metaphor, paradox, rhetoric, symbolism, theme

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly; also draw inferences.</p> <p>RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p> <p>RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work</p>	<p>LITERARY TEXTS</p> <p>Novels</p> <ul style="list-style-type: none"> • (Chile) <i>The House of the Spirits</i> (Isabel Allende) (1280L) • (Mexico) <i>Like Water for Chocolate</i> (Laura Esquivel) (1030L) • (Colombia) <i>One Hundred Years of Solitude</i> (Gabriel Garcia Marquez) (1410L) <p>Short Stories</p> <ul style="list-style-type: none"> • (Argentina) “The Secret Miracle” (Jorge Luis Borges) • “The Garden of Forking Paths” (Jorge Luis Borges) • (Chile) <i>The Stories of Eva Luna</i> (Isabel Allende) • (Colombia) • “The Sea of Lost Time” (Gabriel 	<p>Language</p> <p>Your teacher will select passages from various activities in this unit. Find all the figures of speech in these passages, and explain what you think each means in the context of the work as a whole.</p> <p>Oral or Mixed-Media Presentation</p> <p>Prepare a ten-minute presentation on the life of a Latin American author, with images, maps, audio, and other applicable resources.</p> <p>Grammar and Usage</p> <p>Share a page of a research essay with a partner and identify (by type) all the clauses you can find.</p> <p>Speech</p> <p>Choose a poem or prose passage from this unit and recite it from memory. Your introduction should</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>RI.9-10.5: Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.</p> <p>RI.9-10.8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient.</p> <p>W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>Garcia Marquez)</p> <ul style="list-style-type: none"> • “No One Writes to the Colonel” (Gabriel Garcia Marquez) • “Chronicle of a Death Foretold” (Gabriel Garcia Marquez) <p>Drama</p> <ul style="list-style-type: none"> • (Mexico) <i>The Impostor: A Play for Demagogues</i> (Rodolfo Usigli) <p>Poetry</p> <ul style="list-style-type: none"> • (Chile) “Book of Twilight” (Pablo Neruda) • <i>Twenty Love Poems and a Song of Despair</i> (Pablo Neruda) • (Mexico) <i>Eagle or Sun?</i> (Octavio Paz) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>The Testimony of Contemporary Latin American Authors</i> (Doris Meyer, ed.) <p>Speech</p> <ul style="list-style-type: none"> • “The Solitude of Latin America” Nobel Prize Acceptance Speech, 1982 (Gabriel Garcia Marquez) <p><u>ART, MUSIC, AND DRAMA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Diego Rivera, <i>The History of Mexico: The Ancient Indian World</i> ((1929-1935) • Deity Figure (Honduras, third to sixth century) • Drinking Vessel (Peru, late fifteenth 	<p>include who wrote the poem, when they wrote it, what makes it memorable, and any words or phrases that hold special meaning in context.</p> <p>Narrative Writing Write a short story inspired by any of the works in the unit. Read it to the class, and invite discussion about what inspired it and how.</p> <p>Analysis of Figurative Language Your teacher will select passages from a work in this unit. In your journal or on a spreadsheet, identify the figures of speech and interpret them in complete sentences. Then select the abstract nouns in the passage and discuss the nuances and various connotations of each.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p> <p>W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>SL.9-10.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p>L.9-10.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.9-10.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary when considering a word or phrase important to comprehension or expression.</p>	<p>to early sixteenth century)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 10

World Literature (Asia)

Unit 2 - Number of Weeks: 8 – mid Oct.-Dec.

Essential Question: *How does Asian literature both honor and challenge cultural traditions?*

Terminology: absurd, allegory, Confucianism, figurative language, filial piety, first-person perspective, foreshadowing, internal monologue, irony, metaphor, paradox, perfect rhyme, perspective, poetic translation, simile, stream of consciousness, symbol, Taoism, theme, third-person omniscience, tone (Chinese)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.2: Determine a theme or central idea of a text and analyze its development, including how it emerges or is shaped by specific details; provide an objective summary of the text.</p> <p>RL.9-10.5: Analyze how an author's choices on structuring a text, ordering events, and manipulating time create effects like mystery and suspense.</p> <p>RI.9-10.1: Cite strong textual</p>	<p>LITERARY TEXTS</p> <p>Novels (China)</p> <ul style="list-style-type: none"> • <i>Family</i> (Pa Jin) <p>(India)</p> <ul style="list-style-type: none"> • <i>Midnight's Children</i> (Salman Rushdie) (1120L) • <i>In Custody</i> (Anita Desai) <p>(Japan)</p> <ul style="list-style-type: none"> • <i>The Sound of Waves</i> (Yukio Mishima) <p><i>Norwegian Wood</i> (Haruki Murakami) (790L)</p> <p>Short Stories (China)</p> <ul style="list-style-type: none"> • <i>Under the Red Flag</i> (Ha Jin) 	<p>Collaboration Reflect on seminar questions, take notes on your response, and note the page numbers of textual evidence.</p> <p>Seminar and Informative/Explanatory Writing Compare and contrast <i>Midnight's Children</i> and <i>Nectar in a Sieve</i>. How do they differ in meaning? How are they similar? Write an informal/explanatory essay using at least two pieces of textual evidence from each text to support an original thesis statement.</p> <p>Seminar and Writing (Argument) What does Amal teach the other characters in Rabindranath Tagore's <i>The Post Office</i>? Do these teachings reflect the values of Confucianism and Taoism? Write an argument using at least three pieces of textual</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>evidence to support analysis of what the text says explicitly, as well as drawing inferences.</p> <p>RI.9-10.4: Determine the meaning of words as they are used in the text, including figurative meanings; analyze the impact of word choices on meaning and tone.</p> <p>W.9-10.7: Conduct short and sustained research projects to answer questions or solve problems; narrow or broaden the inquiry; synthesize multiple sources, and demonstrate an understanding of the subject.</p> <p>W.9-10.10: Write over extended as well as shorter time frames for a range of tasks, purposes, and audiences.</p> <p>SL.9-10.1: Initiate and participate in discussions with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas while clearly expressing their own.</p>	<p>(Japan)</p> <ul style="list-style-type: none"> • <i>Rashomon and Other Stories</i> (Ryunosuke Akutagawa) • (Vietnam) • <i>The General Retires and Other Stories</i> (Nguyen Huy Thiep) <p>Drama (China)</p> <ul style="list-style-type: none"> • <i>Thunderstorm</i> (Tsao Yu) <p>Poetry</p> <ul style="list-style-type: none"> • “Lost in Translation” (James Merrill) • (China) • “Substance, Shadow, and Spirit” (T’ao Ch’ien) <p>(India)</p> <ul style="list-style-type: none"> • <i>The Golden Craft</i> (Rabindranath Tagore) <p>INFORMATIONAL TEXTS</p> <ul style="list-style-type: none"> • <i>The Colombia Companion to Modern East Asian Literature</i> (Joshua Morrow, ed.) • <i>The Analects</i> (Confucius) (selections) • <i>The I Ching</i> (transmitted by Fei Zhi) • <i>The Tao of Pooh and the Te of Piglet</i> (Benjamin Hoff) (selections) 	<p>evidence to support your position.</p> <p>Mixed Media Presentation Choose a recording of a poem from <i>Chinese Poems of the Tang and Sung Dynasties</i>, or find a different recording. Play the recording and explain the literary structure of the poem. Present two translations of the poem and compare the translations.</p> <p>Grammar and Usage Read a draft of another student’s essay from an assignment in this unit. Highlight instances of parallel structure and places where parallel structure could strengthen the writing.</p> <p>Art/Class Discussion Examine a painting or object from each culture. What iconography do you see in each? Do you see cross-cultural connections in the artwork? What imagery might you interpret as specific to one culture? Why does this imagery stand out to you?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.9-10.2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</p>	<p>Autobiography (China) <i>Six Records of a Floating Life</i> (Shen Fu)</p> <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art (Japan)</p> <ul style="list-style-type: none"> • Kimono with carp, water lilies, and morning glories (1876) <p>(China)</p> <ul style="list-style-type: none"> • Moon-shaped flask with birds (1723-1725) <p>Media <i>Chinese Poems of the Tang and Sung Dynasties: Read by Lo Kung-Yuan in Northern Chinese, Peking Dialect</i> (Folkways Records, 1963)</p> <p><i>Film—Kurosawa—Rashomon--1950</i></p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 10

World Literature (Africa and the Middle East)

Unit 3 - Number of Weeks: 8 – Jan.-Feb.

Essential Question: *How does the literature in this unit offer insight into African and Middle Eastern cultural conflicts?*

Terminology: antagonist, colonialism, denouement, extended metaphor, foreshadowing, irony, mysticism, paradox, persona, point of view, post colonialism, rhetoric, satire

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.1: Cite strong and thorough textual evidence to support analysis of the text and inferences.</p> <p>RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.</p> <p>RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside of the United States.</p> <p>RI.9-10.5: Analyze in detail how</p>	<p>LITERARY TEXTS</p> <p>Novels</p> <p>(Turkey)</p> <ul style="list-style-type: none"> • <i>My Name is Red</i> (Orhan Pamuk) <p>(Nigeria)</p> <ul style="list-style-type: none"> • <i>Things Fall Apart</i> (Chinua Achebe) (890L) <p>(South Africa)</p> <ul style="list-style-type: none"> • <i>Cry, the Beloved Country</i> (Alan Paton) (860L) <p>(United Kingdom)</p> <ul style="list-style-type: none"> • <i>Martha Quest</i> (Doris Lessing) <p>Short Stories</p> <p>(Botswana)</p> <ul style="list-style-type: none"> • <i>The Collector of Treasures and Other Botswana Village Tales</i> (Bessie Head) 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance.</p> <p>Oral presentation Working with a partner, choose a work in this unit with a character who faces a difficult choice. Write and perform two monologues, each one defending a particular option.</p> <p>Grammar and Mechanics Read a classmate’s draft essay for one of the activities listed above. Note the places where semicolons are—or could be—used to connect two closely related independent clauses.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.</p> <p>RI.9-10.8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient.</p> <p>W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capability to link to other information and to display information flexibly and</p>	<p>(South Africa)</p> <ul style="list-style-type: none"> • <i>Tales from a Troubled Land</i> (Alan Paton) <p>(Israel)</p> <ul style="list-style-type: none"> • <i>The World is a Room and Other Stories</i> (Yehuda Amichai) <p>(Other)</p> <ul style="list-style-type: none"> • <i>Arabian Nights</i> <p>Poetry</p> <ul style="list-style-type: none"> • <i>The Epic of Gilgamesh</i> (ancient poem from Mesopotamia) <p>(Palestine)</p> <ul style="list-style-type: none"> • <i>The Butterfly’s Burden</i> (Mahmoud Darwish) <p>(Israel)</p> <ul style="list-style-type: none"> • <i>Open Closed Open: Poems</i> (Yehuda Amichai) <p>Drama</p> <p>(South Africa)</p> <ul style="list-style-type: none"> • <i>“Master Harold”...and the Boys</i> (Athol Fugard) 	<p>Seminar and Informative/Explanatory Writing</p> <p>What is satire? What is being satirized in <i>The Ethics of the Aristocrats</i>? What is the author’s political point of view as revealed by this satire? Write an essay that uses at least three pieces of textual evidence to support an original thesis statement.</p> <p>Seminar and Writing (Argument)</p> <p>Is there a common concern of postcolonial literature, as reflected in the works of this unit? Is there one statement they all seem to be making about colonialism? Is so, what is that statement? Write an argument using at least three pieces of textual evidence to support your position.</p> <p>Narrative Writing/Performance</p> <p>Write a narrative monologue from the point of view of one of the secondary characters in Achebe’s novel. Perform the monologue for the class.</p> <p>Art/Class Discussion</p> <p>Study the traditional African artworks. Compare the two standing figures from Mali and Congo. What do you see? What features are present in both figures? After examining these figures, what characteristics might you think are distinct to the region in which they are created?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>dynamically.</p> <p>W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>SL.9-10.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated and appropriate.</p> <p>L.9-10.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.9-10.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		

Curriculum Map – Ware Public Schools – English Language Arts: Grade 10

World Literature (Russia)

Unit 4 - Number of Weeks: 4 – March

Essential Question: *How is Russian literature both timeless and affected by historical events?*

Terminology: the absurd, allusion, antihero, Bolshevik revolution, carnivalesque, communism, digression, fantasy, fate, grotesque, gulag, irony, narrator reliability, paranormal, persona, repetition, stalinism, verse (syllabic, accentual, syllabic-accentual)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.9-10.3: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.5: Analyze how an authors' choices concerning how to structure a text, order events within it, and manipulate time create mystery, tension, or suspense.</p> <p>RI.9-10.3: Analyze how the author unfolds an analysis or</p>	<p>LITERARY TEXTS</p> <p>Novels and Novellas</p> <ul style="list-style-type: none"> • <i>Notes from the Underground</i> (Fyodor Dostoevsky) (1050L) • <i>The Death of Ivan Ilyich</i> (Leo Tolstoy) • <i>One Day in the Life of Ivan Desinovich</i> (Alexander Solzhenitsyn) <p>Short Stories</p> <ul style="list-style-type: none"> • "The Overcoat" (Nikolai Gogol) • "Home" (Anton Chekhov) • "The Duel" (Anton Chekhov) 	<p>Vocabulary</p> <p>While reading the texts in this unit, keep a record in your journal or on a shared spreadsheet of words with multiple connotations. List some possible synonyms for the word as you think the author intended it to be understood.</p> <p>Art/Class Discussion</p> <p>Examine the architecture of St. Basil's Cathedral. What do you see? How do the color, style, and opulence affect your perception of religion in Russia? How might you categorize this type of architecture? Is this distinctly Russian architecture, or do you see a hybridization of eastern and western European elements?</p> <p>Speech</p> <p>Recite a favorite passage from one of the stories in this unit.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>series of ideas or events, including the order in which the points are made, and the connections that are drawn between them.</p> <p>RI.9-10.6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>RI.9-10.7: Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.</p> <p>W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and</p>	<ul style="list-style-type: none"> • “The Head-Gardener’s Story” (Anton Chekhov) • <i>Tales of the Late Ivan Petrovich Belkin</i> (Alexander Pushkin) <p>Poetry</p> <ul style="list-style-type: none"> • “The Twelve” (Aleksandr Blok) • “To Urania” (Joseph Brodsky) <p>Drama</p> <ul style="list-style-type: none"> • <i>The Seagull</i> (Anton Chekhov) • <i>The Inspector-General: A Comedy in Five Acts</i> (Nikolai Gogol) • Informational Texts • <i>The Proud Tower: A Portrait of the World Before the War, 1890-1914</i> (Barbara Tuchman) (Chapter Two) <p><i>The Gulag Archipelago: An Experiment in Literary Investigation</i> (Alexander Solzhenitsyn) (excerpts)</p> <p><i>Nikolai Gogol</i> (Vladimir Nabokov) (Chapter One)</p> <p><i>Poets with History and Poets without History</i> (Marina Tsvetaeva)</p> <p>Art, Music, and Media</p>	<p>Include an introduction that states: --From where it is excerpted --Who wrote it --Its literary significance Record your recitation using a video camera so you can evaluate your performance for accuracy.</p> <p>Oral Presentation Cite examples of narrative repetition or digression in one of the works you have read; comment on its significance in the story. Your teacher may ask you to record your presentation as a podcast for publication on the class web page.</p> <p>Collaboration Reflect on seminar questions, take notes on your discussions, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? This collaboration can be done in a journal or on a shared online document.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>analysis of content.</p> <p>SL.9-10.3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>L.9-10.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	<p>Art</p> <ul style="list-style-type: none"> • St. Basil’s Cathedral (Moscow, Russia, 1555-1561) • Marc Chagall, <i>I and the Village</i> (1911) <p>Music Dmitri Shostakovich, <i>The Nose</i> (1928)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

The New World

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

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

Terminology: allegory, apostrophe, conceit, covenant of grace, didactic, poetry, the great awakening, idealism, lyric, poetry, oxymoron, parallelism, pragmatism, sermon

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particular fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>RL.11-12.9: Demonstrate knowledge of eighteenth-, nineteenth-, and early</p>	<p><u>LITERARY TEXTS</u> Poetry</p> <ul style="list-style-type: none"> • “On Being Brought from Africa to America” (Phillis Wheatley) (E) • “An Hymn to the Evening” (Phillis Wheatley) (EA) • “To His Excellency General Washington” (Phillis Wheatley) (EA) • “To My Dear and Loving Husband” (Anne Bradstreet) • “Upon the Burning of Our House” (Anne Bradstreet) • “Upon a Spider Catching a Fly” (Edward Taylor) • <i>An Almanack for the Year of Our Lord 1648</i> (Samuel Danforth) (selections) • “The Day of Doom” (Michael 	<p>Seminar and Writing (Argument) Does Anne Bradstreet’s work typify or differ from the other Puritan literature that you have read?</p> <p>Seminar and Informative/Explanatory Writing Select a passage from one of the poems and another from one of the informational texts that treat a similar theme (e.g., “On Being Brought from Africa to America” and <i>Of Plymouth Plantation</i>). How are the themes revealed in the different genres and what different techniques or literary devices do the authors use to convey theme?</p> <p>Seminar and Writing (Argument) Could some contemporary American approaches to religion be traced to Puritan origins? Why or why not? Classroom Activity, Seminar, and Writing (Argument) View a staged or film version of <i>The Crucible</i>. Is John</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>SL.11-12.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>Wigglesworth)</p> <ul style="list-style-type: none"> • “The Sot-Weed Factor” (Ebenezer Cook) <p>Drama <i>The Crucible</i> (Arthur Miller) (EA)</p> <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Of Plymouth Plantation</i> (William Bradford) (excerpts) • <i>The Bloody Tenet of Persecution, for Cause of Conscience</i> (Roger Williams) (excerpts) • <i>A Key into the Language of America</i> (Roger Williams) (excerpts) • <i>The Selling of Joseph: A Memorial</i> (Samuel Sewall) • <i>The Trials of Phillis Wheatley: America’s First Black Poet and Encounters with the Founding Fathers</i> (Henry Louis Gates Jr.) (excerpts) • “The Negro Artist and the Racial Mountain” (Langston Hughes) (EA) <p>Autobiography</p> <ul style="list-style-type: none"> • <i>A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (Mary Rowlandson) • <i>The Secret Diary of William Byrd of Westover, 1709-1712</i> (William Byrd) (excerpts) <p>Speeches</p> <ul style="list-style-type: none"> • “Sinners in the Hands of an Angry God” (July 8, 1741) (Jonathan Edwards) 	<p>Proctor a tragic figure? Why or why not? Compare him to other tragic figures studied in ninth grade, like Oedipus Rex.</p> <p>Speech Select a one- to two-minute passage from one of the texts and recite it from memory. Include: what the excerpt is from, who wrote it, and why it exemplifies Puritan literature.</p> <p>Writing (Argument) In his essay “The Trials of Phillis Wheatley” Henry Louis Gates Jr. discusses Wheatley’s critics. He notes that her “trials” began when her white contemporaries doubted her ability to write. Today, Gates says, her “trials” continue. In the conclusion to his essay, Gates suggests that Wheatley’s critics miss a crucial point: “The challenge isn’t to read white, or read black; it is to read. If Phillis Wheatley stood for anything, it was the creed that culture was, could be, the equal possession of all humanity.” Agree or disagree?</p> <p>Writing (Argument) After reading excerpts from “Sinners in the Hands of an Angry God,” write an argument that explains why you think early settlers were persuaded by Edwards’ sermon.</p> <p>Grammar and Usage Examine one of the texts studied in this unit for usage (e.g., words or conventions) that differs from contemporary usage. Discuss with classmates whether and/or how the meanings of words and/or sentence structure has changed since that time. “Translate”</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.11-12.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	<p><u>ART, MUSIC, & MEDIA</u> Art</p> <ul style="list-style-type: none"> • Charles Wilson Peale, <i>Mrs. James Smith & Grandson</i> (1776) • John Singleton Copley, <i>Mrs. George Watson</i> (1765) • John Valentine Haidt, <i>Young Moravian Girl</i> (ca. 1755-1760) • Joseph Wright (Wright of Derby), <i>Portrait of a Woman</i> (1770) 	<p>instances of antiquated syntax into contemporary sentences; determine whether and/or how the meaning of the sentence is affected by the translation.</p> <p>Art/Class Discussion Examine the artworks listed. What does each image show about “young America”? Examine the Copley painting in comparison to the Haidt. What can you learn about each of these women and their lives in America? How are the women different? Carefully examine the iconography present in each image. Compare the Peale, Copley, and Wright paintings. What can we learn about the new nation from the way the painters worked? Do you detect a European influence? What stylistic aspects or materials might American artists be borrowing from England, judging by the similarities between the Wright (English) and Copley or Peale (American) portraits?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

A New Nation

Unit 2 - Number of Weeks: 8 – mid Oct.-Dec.

Essential Question: *Why was the founding of America unique?*

Terminology: anti-federalism, aphorism, deism, federalism, heroic, couplet, maxim, natural, law, alvation, separation of church and state

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>RI.11-12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or</p>	<p><u>LITERARY TEXTS</u></p> <p>Poetry</p> <ul style="list-style-type: none"> • “The Star-Spangled Banner” (Francis Scott Key) • “The Wild Honeysuckle” (Philip Freneau) • “The Indian Burying Ground” (Philip Freneau) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • The Declaration of Independence (Thomas Jefferson) (E) • Virginia Statute for Religious Freedom (Thomas Jefferson) (EA) • Letter to John Adams (August 1, 1816) (Thomas Jefferson) 	<p>Writing (Argument) Imagine that you are an early American colonist. Write a letter to a family member or friend persuading him or her to join your fight for American independence.</p> <p>Informative/Explanatory Writing Explain Madison’s use of the term <i>faction</i> in <i>Federalist</i> No. 10.</p> <p>Seminar and Writing (Argument) Do the Declaration of Independence and the Constitution share similar tones? Why or why not?</p> <p>Research and Informative/Explanatory Writing Select one of the texts studied and write a research paper in which you trace the enduring significance of the work through contemporary American history.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>RI.11-12.8: Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g. in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).</p> <p>RI.11-12.9: Analyze seventeenth-, eighteenth- and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.</p>	<p>(EA)</p> <ul style="list-style-type: none"> • Benjamin Banneker’s Letter to Thomas Jefferson (August 19, 1971) (Benjamin Banneker) • Thomas Jefferson’s Letter to Benjamin Banneker (August 30, 1791) (Thomas Jefferson) • Preamble to the Constitution and Bill of Rights (E) • “The Way to Wealth,” <i>Poor Richard’s Almanack</i> (Benjamin Franklin) (selections) • <i>Common Sense</i> or <i>The Crisis</i> (Thomas Paine) (E) • <i>Federalist</i> No. 1 (Alexander Hamilton) (E) • <i>Federalist</i> No. 10 (James Madison) • <i>The Complete Anti-Federalist</i> (Herbert J. Storing) (selections) • <i>Letters from an American Farmer</i> (J. Hector St. John de Crevecoeur) (selections) <p>Autobiography</p> <ul style="list-style-type: none"> • <i>The Autobiography or Benjamin Franklin</i> (Benjamin Franklin) • <i>Equiano’s Travels: The interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African</i> (Olaudah Equiano) 	<p>Research and Informative/Explanatory Writing (could be assigned in collaboration with a history teacher) Select one of the Founding Fathers and conduct independent research, defining and refining the research question independently. Final essay should include: biographical information; analysis of a document that the founder wrote, including its historical significance; the Founder’s unique contribution to the new nation; the long-term importance of the Founder.</p> <p>Oral or Mixed-Media Presentation Students will prepare and give a formal summary (oral or mixed-media presentation) of the research paper, fielding questions from peers.</p> <p>Grammar and Usage Examine one of the founding documents for variety in sentence structure. Diagram the three highlighted sentences, and then rewrite each sentence in “contemporary” prose.</p> <p>Art/Class Discussion Examine the artworks listed. How did artists portray historical figures and events from the founding of America? Why might an artist choose to depict such events or figures? Examine each artwork for imagery detailing the founding of America and identify ways in which artists use history for inspiration. In addition, compare the Leutze and Trumbull paintings. How does the artist share each narrative with you? Which visual clues lead you to discover what is happening in the scene? Why might these paintings inspire viewers during the time period as well as future viewers?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.11-12.1: Write arguments to support claims in an analysis of substantive topics of texts, using valid reasoning and relevant and sufficient evidence.</p> <p>SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>L.11-12.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>	<p>Speeches Speech to the Virginia Convention (March 20, 1775) (Patrick Henry) (E)</p> <p><u>ART, MUSIC & MEDIA</u> Art</p> <ul style="list-style-type: none"> • Emmanuel Leutze, <i>Washington Crossing the Delaware</i> (1851) • John Trumbull, <i>Declaration of Independence</i> (1819) • John Copley, <i>Paul Revere</i> (ca. 1768) • Thomas Pritchard Rossiter, <i>Washington and Lafayette at Mount Vernon</i> (1859) • Gilbert Stuart, <i>James Monroe</i> (ca. 1820-1822) • Gustavus Hesselius, <i>Lapowinsa</i> (1735) • Auguste Couder, <i>Siege de Yorktown</i> (ca. 1836) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

American Romanticism

Unit 3 - Number of Weeks: 8 – Jan.-Feb.

Essential Question: *What is American Individualism?*

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

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL.11-12.9: Demonstrate</p>	<p>LITERARY TEXTS</p> <p>Novels</p> <ul style="list-style-type: none"> • <i>The Scarlet Letter</i> (Nathaniel Hawthorne) (E) • <i>The Pioneers</i> (James Fenimore Cooper) • <i>Moby-Dick</i> (Herman Melville) (EA) • <i>Uncle Tom’s Cabin</i> (Harriet Beecher Stowe) <p>Short Stories</p> <ul style="list-style-type: none"> • “Billy Budd” (Herman Melville) (E) • “The Fall of the House of Usher” (Edgar Allan Poe) (EA) 	<p>Narrative Writing Write your own narrative essay in the style of <i>Walden</i>.</p> <p>Seminar and Writing (Argument) Agree or disagree with this Emerson quotation: “What is popularly called Transcendentalism among us is Idealism; Idealism as it appears in 1842.”</p> <p>Seminar and Writing (Argument) Select one of the short stories and explain why you think it is a good example of American romanticism.</p> <p>Informative/Explanatory Writing (to follow reading of biographical information about Anne Hutchinson, such as the Gomes essay, and <i>The Scarlet Letter</i> by Nathaniel Hawthorne.) Why does Hawthorne choose an intellectual rebel, Anne Hutchinson, to frame the story of Hester Prynne?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>knowledge of eighteenth-, nineteenth-, and twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>RI.11-12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>W.11-12.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<ul style="list-style-type: none"> • “The Piazza” (Herman Melville) (EA) • “The Legend of Sleepy Hollow” (Washington Irving) • “Rip Van Winkle” (Washington Irving) • “Rappaccini’s Daughter” (Nathaniel Hawthorne) (EA) • “The Minister’s Black Veil” (Nathaniel Hawthorne) (EA) • “Young Goodman Brown” (Nathaniel Hawthorne) (EA) <p>Poetry</p> <p>“The Old Oaken Bucket” (Samuel Woodworth)</p> <p>“The Raven” (Edgar Allan Poe) (E) (This is a CCSS exemplar text for grades 9-10)</p> <p>“Annabel Lee” (Edgar Allan Poe) (EA)</p> <p>“Song of Myself” (Walt Whitman) (E)</p> <p>“I Hear America Singing” (Walt Whitman) (EA)</p> <p>“When Lilacs Last in the Dooryard Bloom’d” (Walt Whitman) (EA)</p> <p>“A Bird came down the Walk” (Emily Dickinson) (EA)</p> <p>“This is my letter to the World” (Emily Dickinson) (EA)</p> <p>“Because I could not stop for Death” (Emily Dickinson) (E)</p> <p>INFORMATIONAL TEXTS</p>	<p>Oral Commentary</p> <p>Students will be given a passage they have not seen before from one of the other works by Hawthorne or Melville and asked to provide a ten-minute commentary on two of the following questions: 1) what is the primary significance of this passage; 2) identify the poetic techniques used in this poem (or extract from a poem) and relate them to the content; 3) which poetic techniques in this poem or extract are typical of the writer; 4) what are the effects of the dominant images used in this work; 5) what do you think the important themes in this work are?</p> <p>Language/Vocabulary</p> <p>Keep track of new words (or different uses or words you know) in the works you read in this unit. Use a dictionary to confirm their definitions and parts of speech. Note their etymology and whether or how the author used the word differently than it is used today. Write new sentences of your own using each new word encountered.</p> <p>Art/Class Discussion</p> <p>Examine the paintings featured. Why do you believe these are romantic paintings? What visual aspects do the artists employ to interact with the viewer? How do they use the formal principles of art and design? View Thomas Cole’s work <i>Romantic Landscape with Ruined Tower</i>. What has Cole done to create a “romantic landscape”? After viewing all of these paintings, what do you think are the characteristics of a romantic work of art?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>L.11-12.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades</p> <p>11-12: reading and content, choosing flexibly from a range of strategies.</p>	<p><i>Walden; or Life in the Woods</i> (Henry David Thoreau) (E)</p> <p>Essays</p> <ul style="list-style-type: none"> • “Self-Reliance” (Ralph Waldo Emerson) (EA) • “Society and Solitude” (Ralph Waldo Emerson) (E) • “Civil Disobedience” (Henry David Thoreau) (EA) • “Annexation” (John O’Sullivan) (<i>United States Magazine and Democratic Review</i>, 17, No.1, 1845) • “Anne Hutchinson: Brief Life of Harvard’s ‘Midwife’: 1595-1643” (Peter J. Gomes) <p>Speeches</p> <p>“Address to William Henry Harrison” (1810) (Shawnee Chief Tecumseh)</p> <p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Frederic Church, <i>Niagara</i> (1857) • George Inness, <i>The Lackawanna Valley</i> (1855) • Asher Durand, <i>Kindred Spirits</i> (1849) • Albert Bierstadt, <i>Looking Down Yosemite Valley</i> (1865) • Thomas Cole, <i>Romantic Landscape with Ruined</i> 	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<i>Tower (1832-1836)</i>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

A Troubled Young Nation

Unit 4 - Number of Weeks: 4 – March

Essential Question: *What is an American?*

Terminology: abolition, American dream, assimilation, autobiography, biography, determinism, “melting pot”, mood, naturalism, realism, regionalism, satire

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individual ideas or events interact and develop over the course of a text.</p> <p>W.11-12.5: Develop and strengthen writing as needed by</p>	<p><u>LITERARY TEXTS</u></p> <p>Novels</p> <ul style="list-style-type: none"> • <i>The Adventures of Huckleberry Finn</i> (Mark Twain) (EA) • <i>The Awakening</i> (Kate Chopin) • <i>Ethan Frome</i> (Edith Wharton) • <i>Daisy Miller</i> (Henry James) • <i>The Call of the Wild</i> (Jack London) • <i>Sister Carrie</i> (Theodore Dreiser) • <i>My Ántonia</i> (Willa Cather) • <i>The Autobiography of an Ex-Coloured Man</i> (James 	<p>Seminar and Writing (Argument) Write an argument in which you agree or disagree with the following statement: Women in nineteenth-century America could not really be free.</p> <p>Seminar and Informative/Explanatory Writing Choose two women from among the works studied and compare and contrast their life experiences, noting the ways in which they either exemplified or were an exception to the times in which they lived.</p> <p>Seminar and Writing (Argument) Does Huckleberry Finn embody the values inherent in the American Dream?</p> <p>Seminar and Informative/Explanatory Writing How does Mark Twain address the issue of slavery in <i>The Adventures of Huckleberry Finn</i>?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 on page 54 of the Common Core State Standards)</p> <p>SL.11-12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>L.11-12.2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</p>	<p>Weldon Johnson)</p> <p>Folk Tales</p> <ul style="list-style-type: none"> • “Plantation Proverbs” (<i>Uncle Remus</i>) <p>Short Stories</p> <ul style="list-style-type: none"> • “The Celebrated Jumping Frog of Calaveras County” (Mark Twain) (EA) • “What Stumped the Bluejays” (Mark Twain) (EA) • “Roman Fever” (Edith Wharton) • “The Story of an Hour” (Kate Chopin) • “The Yellow Wallpaper” (Charlotte Perkins Gilman) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • Letter to Albert G. Hodges (Abraham Lincoln) (EA) • Declaration of Sentiments, Seneca Falls Convention (1848) • “The Higher Education of Women,” from <i>A Voice from the South</i> (Anna Julia Cooper) <p>Autobiography</p> <ul style="list-style-type: none"> • <i>Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself</i> (Frederick 	<p>Informative/Explanatory Writing</p> <p>Edith Wharton, Charlotte Perkins Gilman, and Kate Chopin are often referred to as feminist authors. Their protagonists are usually women, and their conflicts are frequently with men. Read two of the following stories: “Roman Fever” by Edith Wharton, “The Yellow Wallpaper” by Charlotte Perkins Gilman, and “The Story of an Hour” by Kate Chopin. Then, write an essay in which you explore how the positioning of the women protagonists in the stories exposes the authors’ views of women in society.</p> <p>Speech</p> <p>Recite the Gettysburg Address from memory. Include an introduction that discusses why the excerpt exemplifies America’s core conflicts and its finest values.</p> <p>Mixed-Media Presentation</p> <p>Create a mixed-media presentation that summarizes one of the novels you’ve read and presents questions that you think the novel raises about its uniquely American themes.</p> <p>Grammar and Usage</p> <p>Examine a page from one of the stories in this unit and highlight the prepositional phrases; identify what they modify and determine whether they are adjectival or adverbial.</p> <p>Art/Class Discussion</p> <p>Focus on the Homer painting. Without knowing any background information on the time period of the setting of this work, what do you think might be going on in this scene? Now learn some background information on the painting. Did you come up with “correct” assumptions? Is</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Douglass) (EA) (excerpts)</p> <ul style="list-style-type: none"> • <i>Up From Slavery: An Autobiography</i> (Booker T. Washington) • <i>The Narrative of Sojourner Truth</i> (Sojourner Truth and Olive Gilbert) • <i>Twenty Years at Hull House</i> (Jane Addams) (selections) <p>Speeches</p> <ul style="list-style-type: none"> • “Gettysburg Address” (Abraham Lincoln) (E) • “A House Divided” (Abraham Lincoln) (EA) • “Ain’t I a Woman?” (Sojourner Truth) (May 29, 1851) • “I will fight no more forever” (Chief Joseph the Younger of the Nez Perce Nation) (October 5, 1877) <p>Essays</p> <ul style="list-style-type: none"> • “Why I Wrote ‘The Yellow Wallpaper’” (Charlotte Perkins Gilman) • “‘The Yellow Wallpaper’ and Women’s Discourse” (Karen Ford) • “‘I Had Barbara’: Women’s Ties and Wharton’s ‘Roman Fever’” (Rachel Bowlby) 	<p>there a “right” answer to analyzing this work of art?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Winslow Homer, <i>A Visit from the Old Mistress</i> (1876) <p>Spirituals</p> <ul style="list-style-type: none"> • “Go Down, Moses” (Traditional) • “Swing Low, Sweet Chariot” (Traditional) • “I Thank God I’m Free at Last” (Traditional) • “Lift Every Voice and Sing” (James Weldon Johnson) (E) • “All God’s Children Had Wings” (Traditional) • “Promises of Freedom” (Traditional) <p>Film</p> <p>Ed Bell and Thomas Lennon, dir., <i>Unchained Memories</i> (2003)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

Emerging Modernism

Unit 5 - Number of Weeks: 4 – March

Essential Question: *How did modernization result in isolation and disillusionment in the early American twentieth century?*

Terminology: alienation, American modernism, dialect, disillusionment, flashback, foreshadowing, “great migration”, Harlem Renaissance, industrialization, interior monologue, The Lost Generation, motif, stream of consciousness, Villanelle

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly</p>	<p>LITERARY TEXTS</p> <p>Novels</p> <ul style="list-style-type: none"> • <i>Their Eyes Were Watching God</i> (Zora Neale Hurston) (E) • <i>The Great Gatsby</i> (F. Scott Fitzgerald) (E) • <i>As I Lay Dying</i> (William Faulkner) (E) • <i>A Farewell to Arms</i> (Ernest Hemingway) (E) • <i>The Pearl</i> (John Steinbeck) (EA) • <i>Of Mice and Men</i> (John Steinbeck) (EA) • <i>Winesburg, Ohio</i> (Sherwood Anderson) (selections) <p>Short Stories</p> <ul style="list-style-type: none"> • “A Rose for Emily” (William Faulkner) (EA) • “Hills like White Elephants” (Ernest Hemingway) (EA) 	<p>Seminar and Writing (Informative/Explanatory) What are the effects of the shifting point of view on the reader’s understanding of events in <i>As I Lay Dying</i>? Why do you think Faulkner chose to tell the story from different points of view?</p> <p>Seminar and Writing (Argument) After reading “The Love Song of J. Alfred Prufrock” and <i>The Great Gatsby</i>, decide whether you agree or disagree with the following: Prufrock and Gatsby have similar characters.</p> <p>Seminar and Writing (Informative/Explanatory) After reading James Baldwin’s essay, “If Black English Isn’t a Language, Then Tell Me, What Is?” and Zora Neale Hurstons’ <i>Their Eyes Were</i></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>RI.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive</p>	<ul style="list-style-type: none"> • “The Snows of Kilimanjaro” (Ernest Hemingway) (EA) • “A Clean, Well-Lighted Place” (Ernest Hemingway) (EA) <p>Poetry</p> <ul style="list-style-type: none"> • “Yet Do I Marvel” (Countee Cullen) (E) (This is a CCSS exemplar text for grades 9 and 10.) • “Tableau” (Countee Cullen) (EA) • “The Road Not Taken” (Robert Frost) (E) (This is a CCSS exemplar text for grades 6 through 8) • “The Death of the Hired Man” (Robert Frost) (EA) • “Birches” (Robert Frost) (EA) • “The Love Song of J. Alfred Prufrock” (T.S. Eliot) (E) • “Richard Cory” (E.A. Robinson) • “The House on the Hill” (E.A. Robinson) • “The Negro Speaks of Rivers” (Langston Hughes) (EA) • “Mother to Son” (Langston Hughes) (EA) • “Harlem” (Langston Hughes) (EA) • “Conscientious Objector” (Edna St. Vincent Millay) (EA) • “Grass” (Carl Sandburg) (EA) • “Poetry” (Marianne Moore) • <i>The Pisan Cantos</i> (Ezra Pound) (selections) • “Domination of Black” (Wallace Stevens) • “A High-Toned Old Christian Woman” (Wallace Stevens) • “In the Dordogne” (John Peale Bishop) • “The Silent Slain” (Archibald MacLeish) 	<p><i>Watching God</i>, discuss the pivotal role that dialect plays in <i>Their Eyes were Watching God</i>.</p> <p>Informative/Explanatory Writing In “Towards a Definition of American Modernism,” Daniel Joseph Singal notes that novelists like F. Scott Fitzgerald and Ernest Hemingway (among other American writers) “chronicled the disintegration of modern society and culture, but [their] primary concern... was somehow ‘to make the world re-cohere’” (p.20). Write an essay in which you consider Singal’s words as you examine Fitzgerald’s or Hemingway’s social-political critique of the modern world.</p> <p>Writing Conduct a close reading of Langston Hughes’s “The Negro Speaks of Rivers,” “Mother to Son,” and “Harlem,” identifying Hughes’s use of metaphors to depict ideas.. then compose your own poem in response to Hughes’s ideas and vision. Use a metaphor that depicts your perception of Hughes.</p> <p>Seminar and Writing (Argument) How do the poems of this unit – especially by Eliot, Frost, and Pound – grapple with hope and despair? In the end of the poems selected, does hope or despair triumph?</p> <p>Multimedia Presentation Make a formal multimedia presentation in which you define and discuss the Lost Generation in American literary history.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>elements) in presentations to enhance understandings of findings, reasoning, and evidence and to add interest.</p> <p>L.11-12.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>Drama <i>The Piano Lesson</i> (August Wilson)</p> <p><u>INFORMATIONAL TEXTS</u></p> <p>Speeches</p> <ul style="list-style-type: none"> • <i>Black Elk Speaks</i> (Black Elk, as told through John G. Neihardt) (selections) • “The Solitude of Self” (February 20, 1892) (Elizabeth Cady Stanton) • “The Spirit of Liberty” speech at “I Am an American Day” (Learned Hand, 1944) (EA) <p>Essays</p> <ul style="list-style-type: none"> • “If Black English Isn’t a Language, Then Tell Me, What Is?” (James Baldwin) • “Towards a Definition of American Modernism” (Daniel Joseph Singal, <i>American Quarterly</i>, 39, Spring 1987, 7-26) • “<i>The Great Gatsby</i> and the Twenties” (Ronald Berman) • “<i>A Farewell to Arms: The Impact of Irony and the Irrational</i>” (Fred H. Marcus) (excerpts) <p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Marsden Hartley, <i>Mount Katahdin, Maine</i> (1939-1940) • Georgia O’Keeffe, <i>Ram’s Head, Blue Morning Glory</i> (1938) • Alfred Stieglitz, <i>From the Back Window, 291</i> (1915) 	<p>Oral Presentation or Writing (Argument) Discuss what you think Learned Hand meant when he said of Americans, “For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land.”</p> <p>Grammar and Mechanics Read a draft of a classmate’s essay and highlight all the independent and dependent clauses and make sure they are punctuated correctly.</p> <p>Art/Class Discussion Examine and discuss the paintings listed. Do you see modernism emerging in these works?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • Jacob Lawrence, <i>War Series: The Letter</i> (1946) • Charles Sheeler, <i>Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company</i> (1927) • Stuart Davis, <i>Owh! In San Pao</i> (1951) • Charles Demuth, <i>My Egypt</i> (1927) • Arthur Dove, <i>Goat</i> (1934) • Imogen Cunningham, <i>Calla</i> (1929) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 11

Challenges and Successes of the Twentieth Century

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *Does twentieth-century American literature represent a fulfillment of America’s promise, as discussed in Unit Four?*

Terminology: beatniks, the beat generation, minimalism, nonlinear narratives, parody, pastiche, postmodernism

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.7: Analyze</p>	<p>LITERARY TEXTS</p> <p>Novels</p> <ul style="list-style-type: none"> • <i>Love Medicine</i> (Louise Erdrich) (EA) • <i>Song of Solomon</i> (Toni Morrison) (EA) • <i>The Joy Luck Club</i> (Amy Tan) (EA) • <i>Invisible Man</i> (Ralph Ellison) • <i>Native Son</i> (Richard Wright) • <i>Seize the Day</i> (Saul Bellow) • <i>The Catcher in the Rye</i> (J.D. Salinger) • <i>Cat’s Cradle</i> (Kurt Vonnegut) • <i>Into the Wild</i> (Jon Krakauer) • <i>All the Pretty Horses</i> or <i>The Road</i> (Cormac McCarthy) 	<p>Seminar and Informative/Explanatory Writing Discuss the characterization techniques authors use to create Huckleberry Finn, Jay Gatsby, and/or John Grady Cole.</p> <p>Seminar and Writing (Argument) Compare a scene from the 1951 film of <i>A Streetcar Named Desire</i> with the same scene in the 1995 film or a stage performance.</p> <p>Seminar and Informative/Explanatory Writing How do Willy Loman and Tommy Wilhelm contend with being “nobody”?</p> <p>Informative/Explanatory Writing In his essay “The Content of His Character,” Shelby Steele observes that authors Richard Wright and Ralph Ellison, both African Americans, hold vastly different political visions of America. How do the authors’ opposing visions of America’s promise emerge</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>RI.11-12.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>W.11-12.2: Write informative/explanatory texts to examine</p>	<p>Short Stories</p> <ul style="list-style-type: none"> • “The Man Who Was Almost a Man” (Richard Wright) (EA) • “Petrified Man” (Eudora Welty) • “A Good Man is Hard to Find” (Flannery O’Connor) • “The Swimmer” (John Cheever) • “Flying Home” (Ralph Ellison) • “A&P” (John Updike) • “Where Are You Going, Where Have You Been?” (Joyce Carol Oates) <p>Drama</p> <ul style="list-style-type: none"> • <i>Death of a Salesman</i> (Arthur Miller) (E) • <i>A Streetcar Named Desire</i> (Tennessee Williams) (EA) <p>Poetry</p> <ul style="list-style-type: none"> • “Sestina” (Elizabeth Bishop) (E) • “The Fish” (Elizabeth Bishop) (EA) • “One Art” (Elizabeth Bishop) (EA) • “America” (Allen Ginsberg) • “Love Calls Us to the Things of This World” (Richard Wilbur) • “Skunk Hour” (Robert Lowell) • “Memories of West Street and Lepke” (Robert Lowell) • “July in Washington” (Robert 	<p>in their two stories?</p> <p>Oral Presentation Play recordings of two of the poets reading their work and discuss how their reading influences the listener’s interpretation of the poem (e.g., tone, inflection, pitch, emphasis, and pauses).</p> <p>Research Paper Write a research paper in which you trace the influence of World War II on American literature.</p> <p>Oral Commentary Students will be given an unfamiliar passage from a contemporary novel, poem, or short story and asked to provide a ten-minute commentary on two of the following questions: 1) what are the effects of the dominant images used in this extract; 2) identify the literary or poetic techniques used in this work and relate them to the content; 3) what do you think the important themes in this extract are?</p> <p>Grammar Examine a one- to two-page excerpt from <i>All the Pretty Horses</i>. Insert punctuation where you think convention would demand it. Explain why you think McCarthy has omitted standard punctuation in some places in his novel.</p> <p>Art/Class Discussion The paintings listed are all signal examples of abstract expressionist art. What do you see in each image?</p> <p>Art/Class Discussion View the two works of architecture, one residential and one commercial. The same architect, Ludwig Mies van der Rohe,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>SL.11-12.3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p> <p>L.11-12.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Lowell)</p> <ul style="list-style-type: none"> • “The Black Swan” (James Merrill) • “The Octopus” (James Merrill) • “Days of 1964” (James Merrill) • “The Tartar Swept” (August Kleinzahler) • “Happiness” or “The Current” (Raymond Carver) • “The Visitor” (Carolyn Forché) • “My Friends” (W.S. Merwin) • “Tulips” (Sylvia Plath) • “Advice to a Prophet” (Richard Wilbur) <p><u>INFORMATIONAL TEXTS</u> <i>The Feminine Mystique</i> (Betty Friedan)</p> <p>Speeches</p> <ul style="list-style-type: none"> • “Address to the Broadcasting Industry” (1961) (Newton Minow) • Inaugural Address (January 20, 1961) (John F. Kennedy) • Brandenburg Gate Address (June 12, 1987) (Ronald Reagan) <p>Essays</p> <ul style="list-style-type: none"> • “On Being an American” (H.L. Mencken) • “Seeing” or other essays from <i>Pilgrim at Tinker Creek</i> (Annie 	<p>designed these buildings. How do they compare? Does the comparison suggest that artists and architects sometimes work on similar ideas?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Dillard)</p> <ul style="list-style-type: none"> • “Letter from a Birmingham Jail” (Martin Luther King, Jr.) • “Remembering Richard Wright” (Ralph Ellison) • “The Content of His Character” (Shelby Steele) <p>Biography/Autobiography</p> <ul style="list-style-type: none"> • <i>Patton: A Biography</i> (Alan Axelrod) (excerpts) • <i>The Autobiography of Malcolm X: As Told to Alex Haley</i> (Malcolm X) (excerpts) <p><u>ART, MUSIC, & MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Willem de Kooning, <i>Excavation</i> (1950) • Barnett Newman, <i>Concord</i> (1949) • Jackson Pollock, <i>Number 28, 1950</i> (1950) • Mark Rothko, <i>Untitled</i> (1964) • Franz Kline, <i>Untitled</i> (1957) • Robert Motherwell, <i>Elegy to the Spanish Republic, 70</i> (1961) • David Smith, <i>Pillar of Sundays</i> (1945) • Mark di Suvero, <i>Are Years What? (For Marianne Moore)</i> (1967) 	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • Louise Bourgeois, <i>Red Fragmented Figure</i> (1953) <p>Architecture</p> <ul style="list-style-type: none"> • Farnsworth House, Plano, Illinois (1951) • Seagram Building, New York City, New York (1957) <p>Music and Lyrics</p> <ul style="list-style-type: none"> • “This Land is Your Land” (Woody Guthrie) • “Where Have All the Flowers Gone?” (Pete Seeger) • “Blowin’ in the Wind” (Bob Dylan) <p>Film</p> <ul style="list-style-type: none"> • Elia Kazan, dir., <i>A Streetcar Named Desire</i> (1951) • Glenn Jordan, dir., <i>A Streetcar Named Desire</i> (1995) <p>Media</p> <p><i>Omnibus: A Streetcar Named Desire</i> (television episode, 1955)</p>	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Middle Ages

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *How did medieval man distinguish between and the divine?*

Terminology: allegory, anonymity, caesura, “Dance of death”, epic, fabliaux, farce, foil, framed narrative, hyperbole, icon (religious art), miracle, mystery, and morality plays, perspective (art and literature), symbol

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RI.11-12.2: determine two or more central ideas of a text and analyze their development over the</p>	<p><u>LITERARY TEXTS</u></p> <p><u>Novella</u></p> <p><i>The Decameron</i> (Cont. in Unit 2) Giovanni Boccaccio (1500L)</p> <p><u>Drama</u></p> <p><i>The Summoning of Everyman</i> (Anonymous) <i>Farce of Master Pierre Pathelin</i> (Anonymous)</p> <p><u>Poetry</u></p> <p>The General Prologue in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E)</p>	<p>Collaboration: Reflect on seminar questions take notes on your responses and note the page numbers of textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?</p> <p>Seminar and Informative/Explanatory Writing: Compare and contrast <i>Sir Gawain and the Green Knight</i> and “The Knight’s Tale.” What are the qualities of the ideal knight? Do they differ at all? Use textual evidence from both texts to support and original concise thesis.</p> <p>Seminar and Informative/Explanatory Writing: Choose one of the <i>Canterbury Tales</i>. Explain how the main character shows his or her personality through narrative. How do fabliaux reveal the point of view of the</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>W.11-12.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning, and relevant and sufficient evidence.</p> <p>SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative, or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.</p> <p>L.11-12.3(a): Apply</p>	<p>“The Wife of Bath’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E)</p> <ul style="list-style-type: none"> • “The Knight’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E) • “The Monk’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E) • “The Pardoner’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E) • “The Nun’s Priest’s tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer) (E) • <i>Sir Gawain and the Green Knight</i> (Anonymous) • <i>Inferno</i> (Cantos I-XI,XXXI-XXXIV) (Dante Alighieri) • “When the leaf sings” (Arnaut Daniel) • “The bitter air” (Arnaut Daniel) • “I see scarlet, green ,blue ,white, yellow” (Arnaut Daniel) • “The Ruin” in <i>The Exeter Book</i> (Anonymous) • “The Wanderer” in <i>The Exeter Book</i> (Anonymous) • “Lord Randall” (Anonymous) • “Dance of Death” (“Danza de la Muerte”) (Anonymous) <p><u>INFORMATIONAL TEXTS:</u></p>	<p>character? Use textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Compare “<i>The Monk’s Tale</i>” in <i>The Canterbury Tales</i> with Dante’s story of Ugolino in Cantos XXXII through XXXIII of <i>Inferno</i>, paying special attention to depiction of character. Use at least on critical source. Use textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument) Is the Wife of Bath from <i>The Canterbury Tales</i> a feminist? Use textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Discuss “The Pardoner’s Tale” as a satire. What exactly is being literally described versus being satirized? Why does Chaucer use satire? Is Chaucer satirizing human nature or the Church as an establishment? Use textual evidence to support an original, concise thesis statement.</p> <p>Informative/Explanatory Writing: Draw parallels between representations of character in a medieval play and in medieval icons. Compare and contrast their similarities and differences. Are they more alike or different? Use concrete evidence from both texts to support an original, concise thesis statement.</p> <p>Seminar and Writing (Argument): Explain how St. Augustine attempts to resolve a paradox in Book XI of <i>Confessions</i>. Is his resolution convincing? Why or why not?</p> <p>Seminar and Writing (Argument):</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	<ul style="list-style-type: none"> • <i>Confessions</i> (Book XI) (Saint Augustine) (1270L) • <i>The One and the Many in the Canterbury Tales</i> (Traugott Lawler) • <i>Medieval Images, Icons, and Illustrated English Literary Texts: From Ruthwell Cross to the Ellesmere Chaucer</i> (Maidie Hilmo) • <i>St Thomas Aquinas</i> (K.G.Chesterton) • <i>The History of the Medieval World: From Conversion to Constantine to the First Crusade</i> (Susan Wise Bauer) <p><u>ART, MUSIC, AND MEDIA</u></p> <ul style="list-style-type: none"> • Cimabue, <i>Maesta</i> (1280) • Giotto, <i>Arena (Scrovegni) Chapel frescos, Padua</i> (after 1305) <i>Joachim Among the Shepards, Meeting at the Golden Gate, Raising of Lazarus, Jonah Swallowed Up by the Whale</i> • Duccio, <i>Maestra</i> (1308-1311) • Masaccio, <i>The Tribute Money</i>, Brancacci Chapel, Florence (ca.1402) • Lorenzo Ghiberti, <i>Gates of Paradise</i> (1425-1452) 	<p>Read Book XI of St. Augustine’s <i>Confessions</i>. Agree or disagree with Augustine’s idea: “Evil stems not from God but from a perversion of human will.” Use textual evidence to support an original, concise thesis statement.</p> <p>Speech: Select one of the poems from this unit and recite it from memory. Include an introduction that states: *What the excerpt is from *Who wrote it *Why it exemplifies the medieval period.</p> <p>Seminar and Writing (Argument): “To what degree does medieval literature regard human existence as secondary to the divine?” Use textual evidence from one of the texts read in this unit to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Read Dante’s <i>Inferno</i>. How does the allegory reveal the values of the Middle Ages? What sins are punished most severely and why? Do you agree with the Hierarchical circles of hell that Dante creates? Use textual evidence to support an original, concise thesis statement.</p> <p>Research Paper(Argument): Does the term <i>Dark Ages</i> accurately describe the Middle Ages? Use primary and secondary sources from this unit or outside of the unit to support an original, concise thesis statement to answer the question. Cite at least three sources. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>the anticipation and addressing of questions or counterclaims, and the proper citation of sources.</p> <p>Research Paper (Informative/Explanatory): Answer the essential question: “How did medieval man distinguish between the earthly and the divine?” Use primary and secondary sources from this unit or outside of the unit to support an original thesis statement to answer the question. Cite at least three sources. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking, the anticipation and addressing of questions or counterclaims, and the proper citation of sources.</p> <p>Art/Class Discussion: Compare earlier images from the medieval period to later ones. For instance, compare Giotto’s Arena Chapel frescos with Masaccio’s at the Brancacci Chapel. How do we see depictions of man change? Do religious figures begin to take on earthly characteristic as the Middle Ages wane? What changes do you observe in the various depictions of Jesus, both as a child and as an adult (consider comparing both Maesta images)?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Renaissance and Reformation

Unit 2 - Number of Weeks: 8 – mid Oct.-Dec.

Essential Question: *How does Renaissance literature break with and build on the literature of the Middle Ages?*

Terminology: allusion, classicism, divine proportion, (golden ratio, golden mean), divine right of kings, eclogue, epistle, fate, free will, The great Chain of Being, humanism, iambic pentameter, iambic tetrameter, idyll, ode, satire, sonnet, symmetry

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors)</p> <p>RL.11-12.6: Analyze a case in which grasping point of</p>	<p><u>Literary Texts</u></p> <p>Novels</p> <ul style="list-style-type: none"> • <i>The Life of Gargantuan and the Heroic Deeds of Pantagruel</i> (Books 1 and 2) (Francois Rabelais) • <i>The Decameron</i> (continued from Unit One) m(Giovanni Boccaccio) (1500L) <p>Drama</p> <ul style="list-style-type: none"> • <i>The Jewish Women (Les Juifves)</i> (Robert Garnier) • <i>Nine Carnival Plays</i> (Hans 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?</p> <p>Seminar and Informative/Explanatory Writing: Read <i>Macbeth</i>. How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of the kings? What does it reveal about fate and free will? Use textual evidence from the play to support your response in an original, concise thesis statement.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>view requires distinguishing what is directly stated in a text from what is really meant(e.g., satire, sarcasm, irony, or understatement.)</p> <p>RI.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RI.11-12.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of</p>	<p>Sachs)</p> <ul style="list-style-type: none"> • <i>Henry IV, Part I</i> (William Shakespeare) • <i>The Tragedy of Macbeth</i> (William Shakespeare) • <i>Richard III</i> (William Shakespeare) <p>Poetry</p> <ul style="list-style-type: none"> • <i>Dark Night of the Soul</i> (Saint John of the Cross) (excerpts) • “The Nightingale of Wittenburg” (Hans Sachs) • <i>The Faerie Queen</i> (Edmund Spenser) (excerpts) • Sonnets 29,30,40,116,128,130,143, and 146 (William Shakespeare) • “The Passionate Shepherd to His Love” (Christopher Marlowe) • “The Nymph’s Reply to the Shepherd” (Sir Walter Raleigh) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Rabelais and His World</i> (Mikhail Bakhtin) • <i>The Prince</i> (Niccolo Machiavelli) (excerpts) (1510L) 	<p>Seminar and Writing (Argument) After reading <i>Macbeth</i> and excerpts from <i>The Prince</i> by Machiavelli, answer one of the following questions. How do Machiavelli’s principles apply to the play? What is Shakespeare saying about Machiavelli’s approach to attaining and maintaining political power? Consider the quotation, “It is better to be feared than to be loved.” Is this true for <i>Macbeth</i>? Use textual evidence from both texts to support your position.</p> <p>Seminar and Informative/Explanatory Writing Read <i>Henry IV, Part I</i>. How does Falstaff reflect the new ideas of the Renaissance regarding chivalry and honor? How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of kings? Use textual evidence from the play to support your response in an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory writing Relate Pcioli’s <i>On the Divine Proportion</i> to a Shakespeare sonnet. In what ways is the sonnet an expression of divine proportion (or not)? Cite specific evidence from both texts to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory writing Compare one of the satirical stories of <i>The Canterbury Tales</i> (from Unit One) with one of the stories from Boccaccio’s <i>The Decameron</i>. What does the satire reveal about the author’s intention and message? Use textual evidence to support an original, concise thesis.</p> <p>Seminar and Informative/Explanatory writing</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>content.</p> <p>SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>L.11-12.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.</p>	<p>Essays</p> <ul style="list-style-type: none"> • “Of Cannibals” (Michel de Montaigne) • <i>On the Divine Proportion (De divina proportione)</i> (Illustrations only) (Luca Pacioli) • <i>Lives of the Most Excellent Painters, Sculptors, and Architects</i> (Giorgio Vasari) • “On Introducing Shakespeare: Richard III” (Charles A. Pennel) <p><u>Art, Music, and Media</u></p> <p>Art</p> <ul style="list-style-type: none"> • Sandro Botticelli, <i>Primavera</i> (1482) • Leonardo da Vinci, <i>Vitruvian Man</i> (1487) • Leonardo da Vinci, <i>Mona Lisa</i> (1503-1506) • Michelangelo, <i>David</i> (1505) • Leonardo da Vinci, <i>The Virgin and Child with St. Anne</i> (1508) • Michelangelo, Sistine Chapel, ceiling (1508-1512) • Raphael, <i>The Niccolini-Cowper Madonna</i> (1508) • Jacopo da Pontormo, 	<p>Show how one of the plays from this unit departs from the medieval conceptions of drama. Use specific evidence to support an original, concise thesis statement.</p> <p>Speech Select a poem from this unit and recite it from memory. Include an introduction that states:</p> <ul style="list-style-type: none"> • Who wrote the poem • An aspect of the poem that comes through after multiple readings. <p>Seminar and Informative/Explanatory writing Use literary works as textual evidence, do one of the following: (a) compare two Renaissance literary works, with attention to symmetry and form; (b) compare a Renaissance literary work with a medieval literary work, with attention to depiction of character; or(c) relate a literary work to a philosophical work. Include at least one critical source and one reference to a literary work to support an original, concise thesis statement.</p> <p>Research Paper Using texts from this unit as well as additional sources, explain how literature from the Renaissance breaks with or builds on ideas derived from the Middle Ages. Cite specific textual evidence to support an original, concise thesis statement to answer the essential question. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted(i.e.. why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking, the anticipation and addressing of questions or counterclaims, and the proper citation of sources. Your</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Deposition from the Cross (Entombment)</i> (1525-1528)</p> <ul style="list-style-type: none"> • Michelangelo, <i>The Last Judgment</i>, Sistine Chapel altar wall (1536-1541) • Michelangelo Merisi da Caravaggio, <i>The Entombment of Christ</i> (1602-1603) • Giovanni Lorenzo Bernini, <i>Ecstasy of Saint Teresa</i> (1647-1652) 	<p>teacher may give you the opportunity to share and refine your initial research questions on the classroom blog in order to get feedback from your classmates.</p> <p>Art/Class Discussion View Michelangelo’s <i>Last Judgment</i>, da Vinci’s <i>Virgin and Child</i>, Pontormo’s <i>Deposition</i>, and Bernini’s <i>Ecstasy of Saint Teresa</i>. What range of emotions is evident in these works of art? What imagery or symbols do the artists use to convey these emotions? What painting or sculpting techniques are used to heighten the effect? Which work do you respond to the most and why?</p> <p>Art/Class Discussion Examine and discuss the following artworks: Michelangelo’s <i>David</i>, Raphael’s <i>Madonna</i>, and da Vinci’s <i>Mona Lisa</i> and <i>Vitruvian Man</i>. How has each artist worked to depict human beauty? What elements of beauty do they highlight? What is idealized? Are there any aspects that are realistic? Do you believe these portrayals are beautiful? Why or why not?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Seventeenth Century

Unit 3 - Number of Weeks: 8 – Jan.-Feb.

Essential Question: *How did seventeenth century writers regard the relationship between reason and emotion?*

Terminology: aesthetics, allegory, allusion, argumentation, authorial intent, blank verse, conceit, dissent, doubt, dramatic irony, enlightenment, ethics, fate, free will, “In medias res”, inductive reasoning, metaphysical poetry, paradox, personification, rationalism, satire, tragic flaw

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12-1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.11-12.7: analyze multiple interpretations of a story, drama, or poem (e.g., recorded live</p>	<p>LITERARY TEXTS:</p> <p>Novels</p> <ul style="list-style-type: none"> • <i>Don Quixote</i> (Miguel de Cervantes (E) (selections) (910L) • <i>The Pilgrim’s Progress</i> (John Bunyan) (1140L) <p>Drama</p> <ul style="list-style-type: none"> • <i>Hamlet</i> (William Shakespeare) • <i>King Lear</i> (William 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?</p> <p>Seminar and Writing (Informative/Explanatory and Argument): Analyze “The Flea” by addressing one of the following questionsⓈ1) Why is it considered metaphysical poetry? (I/E) ;(2) How does it use irony to convey its message? (I/E) ;(3) Is it a poem of logic or of emotion? (A). Use textual evidence to discuss and write an original, concise thesis statement to support your position (#3).</p> <p>Seminar and Informative/Explanatory Writing:</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p>RI.11-12.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings: analyze how an author uses and refines the meaning of a key term or terms over the course of the text (e.g., how Madison defines “faction” in <i>Federalist</i> No.10).</p>	<p>Shakespeare) (E)</p> <ul style="list-style-type: none"> • <i>The Merchant of Venice</i> (William Shakespeare)(E) • <i>The Alchemist</i> (Ben Jonson) • <i>The Miser</i> (Jean-Baptiste Moliere) (EA) <p>Poetry</p> <ul style="list-style-type: none"> • “The Flea” (John Donne) (E) • “Song: Goe and catche a falling starre” (John Donne) (E) • “Holy Sonnet 10” (John Donne) (E) • “To His Coy Mistress” (Andrew Marvell) • “To the Virgins, to Make Much of Time” (Robert Herrick) • “To Daffodils” (Robert Herrick) • “Love III” (George Herbert) • “The Apparition” (John Donne) <p><u>INFORMAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Leviathan</i> (Thomas Hobbes) (excerpts) (1470L) 	<p>Read <i>The Pilgrim’s Progress</i>. Consider the text as an allegory. What themes do the characters represent? How do these characters work together to create an allegory? What does the allegory reveal about Bunyan’s point of view on religious ideas of the seventeenth century? Use textual evidence from the novel to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Read <i>The Alchemist</i>. How does the plot reveal satire? What values of this time period are being mocked? How does the author use satire to reveal his point of view? Use textual evidence from the play to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Read <i>The Miser</i>. How does the plot reveal satire? What values of this time period are being mocked? How does satire reveal Moliere’s point of view? Use textual evidence from the play to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Analyze Donne’s “Holy Sonnet 10.” Is the speaker of the poem pious or irreverent with regard to the Church’s teachings? How does the use of personification convey the poem’s message? Why is the poem considered metaphysical? Cite specific textual evidence from the poem to support an original, concise thesis statement.</p> <p>Seminar and Writing (Argument): Read Donne’s “Song: Goe and catche a falling starre.” Is the point of view a cynical one? Or is its point of view realistic? Does it build upon religious views or does it depart from the Church’s teachings? How does emotion affect the logic of the speaker? Use textual evidence to support your position.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade specific expectations for writing types are defined in standards 1-3 above.)</p> <p>W.11-12.5: develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions</p>	<ul style="list-style-type: none"> • <i>Novum Organum</i> (Francis Bacon) (excerpts) • <i>An Essay Concerning Human Understanding</i> (John Locke) • “Explicating Donne: ‘The Apparition’ and ‘The Flea’” (Laurence Perrine) <p>ART, MUSIC, AND MEDIA</p> <p>Art Peter Paul Rubens, <i>The Debarkation at Marseilles</i> (1622-1625) Nicolas Poussin, <i>Et in Arcadia Ego</i> (ca.1630s) Rembrandt van Rijn, <i>The Nightwatch</i> (1642) Johannes Vermeer, <i>Girl with a Pearl Earring</i> (1665)</p> <p>Film Grigori Kozintsev and Iosif Saphiro, dir., <i>Hamlet</i> (1964) Laurence Olivier, dir., <i>Hamlet</i> (1948) Arthur Hiller, dir., <i>Man of La Mancha</i> (1972) Dale Wasserman, <i>Man of La Mancha</i> (1966)</p>	<p>Seminar and Informative/Explanatory Writing: Compare and contrast Donne’s “Song: Goe and catche a falling starre” to Marvell’s “To His Coy Mistress.” How do emotion and logic affect the speaker’s point of view in each poem? How does gender affect the author’s attitudes? Use textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Read <i>Hamlet</i>. With special consideration to his soliloquies, is Prince Hamlet influenced by his sense of logic or sense of emotion? Use specific textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Read King Lear. In the beginning of the play, is King Lear motivated by his sense of reason or by emotion? By the end of the play, how has King Lear resolved his emotional needs with his rational thought? Consider the same question for Edmund, Edgar, Regan, Goneril, and/or Cordelia. Use textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Read excerpts of the <i>Leviathan</i>. Agree or disagree with Hobbes’s assessment of human nature. Defend your opinion with specific textual evidence that supports an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Read excerpts from <i>Don Quixote</i> and /or watch the film version of <i>Man of La Mancha</i>. Compare Don Quixote’s outlook on life with that of another character, such as the priest. Use textual evidence citing either the novel or the film to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Analyze “To Daffodils,” “To the Virgins, to Make Much of Time,” and “To</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>should demonstrate command of Language standards 1-3 up to and including grades 11-12 on page 54 of the Common Core State Standards.)</p> <p>SL.11-12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>L.11-12.1(a,b): demonstrate command of the conventions of Standard English grammar and usage when writing or speaking</p>		<p>His Coy Mistress.” Compare the message and intention of each. Do these poems appeal to human emotion or human logic to convey their ideas? Use textual evidence from two or more poems to write a comparative essay. Be sure your thesis is specific, concise, and original.</p> <p>Speech: Select a poem or excerpt from a longer poem and recite it from memory. Include an introduction that states: *What excerpt it is from *Who wrote it *What kind of poetry it exemplifies and why</p> <p>Research Paper: Using multiple texts from this unit and additional sources, discuss how writers of the seventeenth century regard the relationship between reason and emotion. Include an original, concise thesis statement that directly answers the essential question. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking, the anticipation and addressing of questions or counterclaims, and the proper citation of sources.</p> <p>Art/Class Discussion: As scholars and philosophers moved into an age of reason and rationality, why do you think there was still a push for romanticized, opulent imagery, labeled as baroque art? View the painting by Rubens, which is a part of a series of twenty-one paintings. What is emphasized in this work of art: color, the senses, movement? View the Rubens and Poussin in comparison to the Dutch works by Rembrandt and Vermeer. These Dutch artists were said to be working in a Golden Age. What aspects of the Dutch art are similar to the French and Flemish works?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		What influence do you think location has on artistic style?

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Eighteenth and Early Nineteenth Century

Unit 4 - Number of Weeks: 4 – March

Essential Question: *What role does nature play in eighteenth- and early nineteenth- century literature?*

Terminology: allegory, allusion, assonance, defamiliarization, digression, elegy, grotesque, metaphor, moral, imperative, narrative devices, pastoral, satire, science fiction, sturm and drang, supernatural, Tall tale, unreliable narrator

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>Lexile Framework for Reading http://lexile.com/fab/</p>	<p>(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar</p>	<p>(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming</p>
<p>RL.11-12.2: determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL. 11-12.3: analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>	<p><u>LITERARY TEXTS</u></p> <p>Novels:</p> <ul style="list-style-type: none"> • <i>Robinson Crusoe</i> (Daniel Defoe) (930L) • <i>Gulliver’s Travels</i> (Jonathan Swift) (1090L) • <i>The Vicar of Wakefield</i> (Oliver Goldsmith) (1290L) • <i>Emma</i> (Jane Austen) (1070L) • <i>The Sufferings of Young Werther</i> (Johann Wolfgang von Goethe) • <i>The Surprising Adventures of Baron Munchhausen</i> 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?</p> <p>Seminar and Informative/Explanatory Writing: Read selected poems from Blake’s <i>Songs of Innocence and Experience</i>. Consider biblical allusion to explain the relationship between Innocence and Paradise. How is Experience a metaphor for the Fall of Man? Use textual evidence from the poems selected to create an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: How does Tennyson’s <i>In Memoriam A.H.H.</i> use nature to</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RI. 11-12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>W.11-12.3: write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of</p>	<p>(Rudolf Erich Raspe)</p> <p>Short Story:</p> <p>“Micromegas” (Voltaire)</p> <p>Poetry:</p> <ul style="list-style-type: none"> • “Auguries of Innocence” and <i>Songs of Innocence and Experience</i> (selected poems) (William Blake) (EA) • “Ode on Indolence” and “ode on a Grecian Urn” (John Keats) (excerpts) • <i>In Memoriam A.H.H.</i> (Alfred Lord Tennyson) • “The deserted Village” (Oliver Goldsmith) • “Tintern Abbey,” “London 1802,” “The World is Too Much With Us,” “Ode: Intimations of Immortality” (William Wordsworth) (excerpts) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>The Diary of Samuel Pepys</i> (Samuel Pepys) • <i>The Life of Samuel Johnson</i> (James Boswell) • “Preface to <i>Lyrical Ballads</i>” 	<p>express metaphorically human feelings and emotions? What point of view is Tennyson revealing? Use textual evidence from the poem to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Explicate “Ode on Indolence.” Agree or disagree with Keats: “This (Indolence) is the only happiness; as is a rare instance of advantage in the body overpowering the Mind.” Use textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Does <i>Robinson Crusoe</i> reveal Defoe’s point of view on imperialism or colonization? Why or why not? Alternatively, you may consider what <i>Robinson Crusoe</i> suggests about the author’s view of human nature. Is this a reflection of the period in which it was written, or do you think Defoe’s view represents a departure from the established beliefs of his day? Use textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Compare and contrast the themes found in <i>Gulliver’s Travels</i> and “Micromegas.” Do the texts share similar messages? Do they use satire in the same way? How does Swift’s allegory compare to Voltaire’s science fiction? Use evidence from both texts and organize in a comparative essay. Include an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Compare the science fiction elements in Voltaire’s “Micromegas” and one of the tall tales in <i>The Surprising Adventures of Baron Munchhausen</i>. How does the science fiction genre enable the authors to express their ideas? Use</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p>L.11-12.2(am): Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</p>	<p>(William Wordsworth) ART, MUSIC, AND MEDIA: Art</p> <ul style="list-style-type: none"> • John Singleton Copley, <i>Watson and the Shark</i> (1778) • Frederic Edwin Church, <i>Morning in the Tropics</i> (1877) • John Constable, <i>Seascape Study with Rain Cloud</i> (1827) • Theodore Gericault, <i>The Raft of the Medusa</i> (1818-1819) • Jean Honore-Fragonard, <i>The Progress of Love: The Pursuit</i> (1771-1773) • Henry Fuseli, <i>The Nightmare</i>, (1781) • William Blake, <i>TheLovers' Whirlwind</i> (1824-1827) 	<p>textual evidence from both texts to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: What point of view is revealed by Swift’s allegory in <i>Gulliver’s Travels</i>? How does his allegory satirize human behavior and human history? Are Swift’s views reflective of the beliefs of his day? Use textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing (Argument): Read “<i>The Vicar of Wakefield</i>.” Is it a sentimental and idealistic novel? Or is it a cynical satire? Use textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Read the poems “London, 1802” and “The Deserted Village.” What values and concerns do they share? Cite specific evidence from both texts to support an original, concise thesis statement.</p> <p>Speech: Recite one of the poems in this unit from memory. Include an introduction that discusses how the poem relates to the natural world.</p> <p>Research Paper: Using specific evidence from various sources studied in this unit, write a research paper that answers the essential question: What role does nature play in eighteenth- and early nineteenth-century literature? Include an original, concise thesis statement to answer this essential question.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>Art/Class Discussion Examine and discuss the artworks listed. Begin by viewing the Church, Copley, and Constable paintings. How did artists of this period frame the relationship between man and nature? Where does man belong in these images-or does he even belong? Now compare the Gericault and the Fragonard. What do you see in the images? Which painting do you believe would be more “typical” of the period? Which looks more romantic in style to you, and why? Do you believe these images were painted for "art's sake" or for a larger social purpose?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Nineteenth Century

Unit 5 - Number of Weeks: 4 – April

Essential Question: *How do romantic and Victorian literature embody the tension between art for art's sake and art as a response to social and cultural conflict?*

Terminology: antihero, adventure, caste systems, decadence, Edwardian, feminism, foreshadowing, framed, narrative, gender, gothic, horror, narrator, romanticism, scientific, rationalism, social satire, sprung rhythm, symbol, Victorian, worldview

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.4: Determine the meaning of words and phrases as they are</p>	<p><u>LITERARY TEXTS:</u></p> <p>Novels</p> <ul style="list-style-type: none"> • <i>The Red and Black</i> (Stendhal) (1080L) • <i>The Hunchback of Notre Dame</i> (Victor Hugo) (1340L) • <i>The Three Musketeers</i> and <i>The Count of Monte Cristo</i> (Alexandre Dumas) (530L,810L) • <i>Twenty Thousand Leagues Under the Sea</i> (Jules 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?</p> <p>Seminar and Informative/Explanatory Writing: Compare the moral conflict of Julien Sorel in <i>The red and the Black</i> and Nora Helmer in <i>A Doll's House</i>. What are their similarities and differences? Organize textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Analyze an author's view of art (and Literature) as expressed in a</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RI.11-12.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific</p>	<p>Verne)(1030L)</p> <ul style="list-style-type: none"> • <i>The Time Machine</i> (H.G. Wells) (1070L) • <i>Heart of Darkness</i> (Joseph Conrad) (1050L) • <i>A Passage to India</i> (E.M. Forster) (950L) • <i>Sense and Sensibility</i> (Jane Austen) (1180L) • <i>Jane Eyre</i> (Charlotte Bronte (E) (890L) • <i>Wuthering Heights</i> (Emily Bronte) (880L) • <i>A Christmas Carol</i> (Charles Dickens) (1080L) • <i>Frankenstein</i> (Mary Shelley) (810L) • <i>Dracula</i> (Bram Stoker)(960L) • <i>The Picture of Dorian Gray</i> (Oscar Wilde) (920L) <p>Children’s Literature</p> <ul style="list-style-type: none"> • <i>Peter and Wendy</i> (J.M.Barrie) • <i>Alice’s Adventures in Wonderland</i> (Lewis Carroll) (950L) • <i>The Jungle Book</i> (Rudyard Kipling) (1140L) 	<p>work from this unit. Organize textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Closely analyze a key passage from a novel and comment on how setting illuminates the themes of the work as a whole. How do the aesthetics of setting create larger meaning? Consider Notre Dame Cathedral in <i>The Hunchback of Notre Dame</i>, the red room in <i>Jane Eyre</i>, or the castle in <i>Dracula</i>. Organize textual evidence to support an original, concise thesis statement.</p> <p>5 Seminar and Writing (Argument): According to Charles Darwin: “Of all the differences between man and the lower animal, man’s sense of moral conscience is by far the most important.” Do you agree with Darwin? Consider <i>Heart of Darkness</i>. Does this novel support or challenge Darwin’s idea? Organize textual evidence to support your position.</p> <p>Seminar and Writing (Argument): Some people believe Victorians “invented” childhood through art and literature. Is childhood a product of nature and science, or is it socially engineered? What qualities of childhood are illustrated by the children’s classics <i>Peter and Wendy</i> or <i>Alice’s Adventures in Wonderland</i>? What social conventions are these texts responding to? What literary devices are used to respond to the adult world of the Victorian era? Organize textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Consider <i>The Jungle Book</i> as an allegorical tale. What lessons do the laws of the jungle teach the reader? How does the text demonstrate romanticism through science? Organize textual</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>purpose and audience.</p> <p>W.11-12.7: Conduct short as well as more sustained research projects to answer a question (Including a self-generated one) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.8: gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and</p>	<p>Drama</p> <ul style="list-style-type: none"> • <i>A Doll’s House</i> (Henrik Ibsen) • <i>The Sunken Bell</i> (Gerhart Hauptmann) • <i>The Importance of Being Earnest</i> (Oscar Wilde) (E) <p>Poetry</p> <ul style="list-style-type: none"> • <i>The Flowers of Evil</i> (Charles Baudelaire) (selections) • <i>Childe Harold’s Pilgrimage</i> (George Gordon Lord Byron) • <i>The Ballad of Reading Gaol</i> (Oscar Wilde) (EA) • “Dover Beach” (Matthew Arnold) • “Goblin Market” (Christina Rossetti) (EA) • “Spring and Fall” (Gerard Manley Hopkins) • Sonnet 43 (Elizabeth Barrett Browning) • “Love Among the Ruins” (Robert Browning) • “The Raven” (Edgar Allan Poe) • “Annabel Lee” (Edgar Allan Poe) 	<p>evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing (Argument): How do the poems of this unit-especially those by Arnold, Baudelaire, Hopkins, Wilde, and Robert Browning-grapple with hope and despair? By the end of the poems selected, does hope or despair triumph? How do these poems compare with American poems written at the same time? Organize textual evidence to support your position.</p> <p>Seminar and Writing (Argument): Is it helpful or misleading to define literature in terms of trends and movements such as romanticism? Organize textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Trace the distinction between logic and emotion in sense and Sensibility. How does this text demonstrate itself as a romantic novel? Compare or contrast its depiction of class and gender hierarchies to another text in this unit. Organize textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Consider <i>The Three Musketeers</i> or <i>Twenty Thousand Leagues Under the Sea</i> as adventure novels. Do these texts serve the reader as a means of entertainment? Or are they meant to illustrate a social statement and moral message? Organize textual evidence to support your position.</p> <p>Seminar and Writing (Argument): Consider the horror novels <i>Dracula</i> and/or <i>Frankenstein</i>. Are these texts written for the sake of entertaining us with horror and heightening our senses? Or is it social commentary weaved into</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>over- reliance on any one source and follow a standard format for citation.</p> <p>SL.11.-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>L.11-12.5(a,b): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<ul style="list-style-type: none"> • <i>The Rime of the Ancient Mariner</i> (Samuel Taylor Coleridge) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Culture and Anarchy</i> (Matthew Arnold) (excerpts) • <i>Faust</i> (Johann Wolfgang von Goethe (excerpts, e.g., the opening) • <i>Reveries of a Solitary Walker</i> (Jean-Jacques Rousseau) (excerpts) • <i>The Origin of Species</i> (Charles Darwin) (excerpts) • <i>Hard Times</i> (Charles Dickens) (excerpts) • <i>The Decay of Lying</i> (Oscar Wilde) (EA) • <i>Tallis’s History and Description of the Crystal Palace, and the Exhibition of the World’s Industry in 1851</i> (John Tallis) <p><u>ART, MUSIC, AND MEDIA</u></p> <ul style="list-style-type: none"> • James McNeill Whistler, <i>Mother of Pearl and Silver: The Andalusian</i> (1888-1900) • James McNeill Whistler, 	<p>the stories? Organize textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Charlotte Bronte once said, “Conventionality is not morality.” How is this statement illustrated in her novel <i>Jane Eyre</i>? Consider the text as a gothic novel. How do its gothic characteristics help convey its themes? Organize textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): In <i>Wuthering Heights</i>, Catherine has to choose between nature and culture. Explain how this is illustrated in the text. Is this a moral choice? Organize textual evidence to support your position.</p> <p>Seminar and Writing(Argument): Compare and contrast in a balanced argument <i>Wuthering Heights</i> or <i>Jane Eyre</i> with <i>Frankenstein</i> or <i>Dracula</i>. All are considered gothic novels. What characteristics make them gothic? Does the gothic motif serve as a source of entertainment, or does it help illustrate social commentary? Organize textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: H.G.Wells called himself a socialist. How does The Time Machine illustrate socialist values? Does this text maintain the tradition of the Victorian novel? How? Organize textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing (Argument): Ibsen’s <i>A Doll’s House</i> is considered by some to be the first feminist play. Do you agree or disagree with this designation? What do we mean when we call a piece of literature feminist? Do</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Symphony in White, No. 1: The White Girl</i> (1862)</p> <ul style="list-style-type: none"> • James McNeill Whistler, <i>Arrangement in Gray and Black: The Artist's Mother</i> (1871) • James McNeill Whistler, <i>Symphony in Flesh Colour and Pink: Portrait of Mrs. Frances Leyland</i> (1871-1874) 	<p>we make such a judgment according to today's standards or according to the standards in the day the text was written? You may refer to other texts to illustrate your point. Organize textual evidence to support your position.</p> <p>Speech: Memorize and recite a poem from this unit. (Or a two-minute passage from a long poem). Include an introduction that discusses how the poem's structure and form contributes it its meaning.</p> <p>Research Paper: Use specific evidence from various sources studied in this unit and/or additional sources to write a research paper that answers the following question: How does the literature of the romantic and Victorian era's tension between art for art's sake? (Where art includes literature) and art as a response to social and cultural conflict? Include an original, concise thesis statement to answer this essential question. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking, the anticipation and addressing of questions and counterclaims, and the proper citation of sources.</p> <p>Art/Class Discussion: Examine the four paintings by James McNeill Whistler. As you have done throughout this unit, describe with partners the small details and specific elements you can see in each painting. What do you find when you closely examine each painting? What has Whistler done to capture your attention? What draws you into the painting: the color, mood, line, texture, or light? How might these artworks show early signs of modernism? Are these paintings "Art for art's sake?" Why or why not?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment

Curriculum Map – Ware Public Schools – English Language Arts: Grade 12

European Literature: Twentieth Century

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *Why might the twentieth century be regarded as the Age of Anxiety?*

Terminology: absurd, affirmation, anxiety, dystopia, existentialism, free verse, modernism, negation, neologism, postmodernism, Rhetorical device, satire, totalitarianism, understatement

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.6: Analyze a case in which grasping point of</p>	<p><u>LITERARY TEXTS:</u></p> <p>Novels</p> <ul style="list-style-type: none"> • <i>The Mayor of Casterbridge</i> (Thomas Hardy) (1090L) • <i>Pan: From Lieutenant Thomas Glahn’s Papers</i> (Knut Hamsun) (760L) • <i>Steppenwolf</i> (Hermann Hesse) • <i>Briefing for a Descent into Hell</i> (Doris Lessing) • <i>1984</i> (George Orwell) (1090L) • <i>Brave New World</i> (Aldous Huxley) (870L) • <i>All Quiet on the Western</i> 	<p>Collaboration: Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance.</p> <p>Seminar and Informative/Explanatory Writing: How does Auden’s “September 1, 1939” (in the Age of Anxiety) shed light on the works studied in this unit? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: How did Sassoon’s war-era poetry contribute to the shaping of existentialism as a philosophy? Write an essay that uses specific textual evidence to support an original, concise thesis statement</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>RL.11-12.10: By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 11-CCR text complexity band independently and proficiently.</p> <p>RI.11-12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing and</p>	<p><i>Front</i> (Erich Maria Remarque) (830L)</p> <ul style="list-style-type: none"> • <i>The Metamorphosis</i> (Franz Kafka) (1340L) <p>Drama</p> <ul style="list-style-type: none"> • <i>Antigone</i> (Jean Anouilh) • <i>Mother Courage and Her Children</i> (Bertolt Brecht) • <i>Caligula</i> (Albert Camus) • <i>Pygmalion</i> (George Bernard Shaw) • <i>Rhinoceros</i> (Eugene Ionesco) (E) • <i>Waiting for Godot</i> (Samuel Beckett) • <i>King Lear</i> (William Shakespeare) • <i>Hamlet</i> (William Shakespeare) <p>Poetry</p> <ul style="list-style-type: none"> • "The Darkling Thrush" (Thomas Hardy) • "Archaic Torso of Apollo" (Rainer Maria Rilke) • "The Second Coming" (William Butler Yeats) • <i>Poem of the Deep Song</i> (Federico Garcia Lorca) (selections) • <i>Four Quartets</i> (T.S. Eliot) (EA) 	<p>Seminar and Informative/Explanatory Writing: How do <i>All Quiet on the Western Front</i> and Sassoon's war poems influence and contribute to the existential movement? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Compare Anouilh's <i>Antigone</i> with Sophocles' <i>Antigone</i> (which students read in ninth grade). Cite at least two sources of outside literary criticism. Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Was Orwell's classic novel <i>1984</i> prophetic? Consider the rise, fall, and endurance in the twentieth century of political regimes that restrict personal freedoms. Write an essay that uses specific textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Compare the outcasts in two dystopian works in this unit, <i>1984</i> and <i>Brave New World</i>. How are their struggles different? How are they similar? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: What social values are discarded in the dystopian works <i>1984</i> and/or <i>Brave New World</i>? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Hesse is a master of blending fantasy and reality. He claims his novel <i>Steppenwolf</i> has been "violently misunderstood." Consider it as an</p>

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<p>engaging.</p> <p>W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience;</p>	<ul style="list-style-type: none"> • <i>The Wasteland</i> (T.S.Eliot) (EA) • “Conversation with a Stone” (Wisława Szymborska) • “Suicide in the Trenches” (Siegfried Sassoon) • “Counter-Attack” (Siegfried Sassoon) • “The Old Huntsman” (Siegfried Sassoon) • “Dreamers” (Siegfried Sassoon) • “The Daffodil Murderer” (Siegfried Sassoon) • <i>The Age of Anxiety: A Baroque Eclogue</i> (W.A. Auden) (EA) <p><u>INFORMATIONAL TEXTS:</u></p> <ul style="list-style-type: none"> • <i>Thus Spoke Zarathustra</i> (Friedrich Wilhelm Nietzsche) • <i>Letters to a Young Poet</i> (Rainer Maria Rilke) • <i>The Courage to Be</i> (Paul Tillich) (excerpts) • <i>The Ego and the Id</i> (Sigmund Freud) <p>Speech</p> <ul style="list-style-type: none"> • “Their Finest Hour” (House of Commons, June 18, 1940) (Winston Churchill) (EA) 	<p>existential novel. Why could it easily be misunderstood? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Relate the loss of hope and despair to one of the dystopian novels in this unit to Hardy’s poem “The Darkling Thrush.” From where does this hopelessness derive in both texts? Write an essay that uses specific textual evidence to support an original concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Consider <i>Mother Courage and her Children</i> as an allegorical, moral tale where war is depicted as a business. What moral is presented by the story? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: How is Gregor Samsa’s transformation in <i>The Metamorphosis</i> a metaphor for the existential experience? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Examine how the author reworks classical stories and themes in Anouilh’s <i>Antigone</i> and /or Camus’s <i>Caligula</i>. Consider how historical context affects an enduring story or theme. Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Informative/Explanatory Writing: Consider musical allusions and their contribution to the meaning of twentieth-century poetical works using Eliot’s <i>Four Quartets</i> and /or Lorca’s <i>Poem of the Deep Song</i>. What musical characteristics</p>

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<p>integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p>SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>L.11-12.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading,</p>	<p>Essay</p> <ul style="list-style-type: none"> • “Crisis of the Mind” (Paul Valery) • “The Fallacy of Success” (G.K. Chesterton) (E) <p><u>ART, MUSIC, AND MEDIA:</u></p> <p>Art</p> <ul style="list-style-type: none"> • Pablo Picasso, <i>Reading at a Table</i> (1934) • Henri Matisse, <i>Blue Nude</i> (1952) • Georges Braque, <i>Candlestick and the Playing Cards on a Table</i> (1910) • Joan Miro, <i>The Potato</i> (1928) • Kurt Schwitters, <i>Untitled (Oval Construction)</i> (1925) • Piet Mondrian, <i>Composition No. III</i> (1921,repainted 1925) <p>Music</p> <ul style="list-style-type: none"> • Ludwig van Beethoven, <i>String Quartet No. 15 in A Minor, Op. 132</i> (1825) • Flamenco guitar music (e.g., Carlos Montoya, Paco Pena) 	<p>highlight the themes in the poetry? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Seminar and Writing(Argument): Paying close attention to the storm scenes and the role of the fool in <i>King Lear</i>, how could the play be regarded as an existential work? Write an essay that uses specific textual evidence to support your position.</p> <p>Seminar and Writing(Argument): Paying close attention to Hamlet’s soliloquies, how can <i>Hamlet</i> be regarded as a work of existentialism? How does it apply to Auden’s concept of anxiety? Write an essay that uses specific textual evidence to support your position.</p> <p>Seminar and Writing(Argument): “The Second Coming” is an allegorical poem that describes the state of Europe after WWI. How do the metaphors in the poem convey meaning? Does the poem reveal an existential world view? Why or why not? Write an essay that uses specific textual evidence to support your position.</p> <p>Seminar and Informative/Explanatory Writing: Compare and contrast how both <i>The Mayor of Casterbridge</i> and <i>Pygmalion</i> are concerned with fashioning the perfect individual. How do these texts conform to Auden’s Age of Anxiety? Write an essay that uses specific textual evidence to support an original, concise thesis statement.</p> <p>Speech: Memorize and recite a one-to-two minute passage from one of the texts. Include an introduction that discusses one of the following issues:</p>

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<p>writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>How the passage deals with the question of meaning and meaninglessness How the passage comments, directly or indirectly, on historical events.</p> <p>Research Paper: Using texts from this unit or additional outside sources, write a research paper that answers the essential question: Why (in literature) might the 20th century be regarded as the Age of Anxiety? Use textual evidence to support an original thesis statement designed to answer this question. The paper should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some and not others), a balance of paraphrasing and quoting from sources, original thinking, the anticipation and addressing of questions and counterclaims, and the proper citation of sources.</p> <p>Art/Class Discussion: Examine the Picasso, Matisse, Mondrian, and Miro images. Do these works of art have anything in common? Do they depict anything you recognize? Do you think they were made for a particular buyer, a patron, or just because the painters wanted to make them? How might you categorize each work, besides “abstract”? How has the artist evolved by the 20th century to be an untethered individual? Can you see how these artists might be driven by their own artistic tendencies or desires? What are these paintings “about”?</p>