

**ROBBINSVILLE PUBLIC SCHOOLS**  
**OFFICE OF CURRICULUM AND INSTRUCTION**

**DEPARTMENT**  
**English Language Arts**

**COURSE TITLE**  
**11th Grade English**

**Board of Education**

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**BOARD OF EDUCATION INITIAL ADOPTION DATE:**

### **Course Philosophy**

As he or she enters the second half of his or her high school career, each student will develop his or her ability to think and communicate at the collegiate level. The goal of the junior English curriculum is to facilitate growth in both literacy and composition skills, allowing students to develop the ability to think for themselves and express those thoughts clearly.

### **Course Description**

*English III* focuses upon the literary trends from the first piece of literature written in the English language to the contemporary concerns of the twenty-first century. The course contains a range of assignments geared towards assessing the proficiency of skills at the eleventh grade level of individual students. Such assignments include reading journals, creative as well as analytical writing, formal research, critical media analysis, and seminar discussions. The level and content of the class challenges students to form analytical interpretations of literature while encouraging students to take creative risks and offer original thought.

## Independent Reading Description

Research suggests that independent reading is crucial in the areas of language acquisition, reading comprehension, and the development of lifelong reading habits (Gallagher 2009).

The English department at Robbinsville High School seeks to create a community of lifelong readers and learners. Properly administered and monitored, we believe that independent reading can be the cornerstone of a student's development in the language arts classroom.

Since the beginning of the 2014-2015 academic year, students entering Robbinsville High School have been presented with the independent reading initiative. Independent reading offers students class time to read, hold book conferences, engage in book clubs and a variety of assignments and interactions, both facilitated by teachers and students alike. Including the summer reading requirement, students will read books that are appropriate and unique to the student's individual reading level. Though students are encouraged to pick their reading, the teacher is responsible for offering reading suggestions dependent on the students' reading and academic levels.

To create a successful independent reading initiative, students are provided freedom to choose books which they have a high level of interest in while exploring a variety of authors and reading material. In order to align with the Common Core Standards, we are asking students to consider books from the following genres:

### Literature:

- Classics
- Stories (includes adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels)
- Dramas (includes one act and multi-act plays)
- Poetry (includes narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics)

### Informational Texts:

- Nonfiction and Historical, Scientific and Technical Texts (includes exposition, argument, personal essays, speeches, opinion pieces, biographies, memoirs, journalism, essays about art or literature, and historical, scientific or economic accounts written for a broad audience)

Teachers have compiled classroom libraries with works that have been popular with students. Students are encouraged to borrow from the class library however students are responsible for acquiring their copies of independent reading books. Furthermore, teachers do own the right to distribute parental consent forms to each student for each new independent reading selection. We feel that instilling a love of reading is a communal effort, one in which encourages parental interaction.

The Robbinsville English department believes in the value of independent reading. Teachers are committed to helping students discover the value of reading. We also know how important peer recommendations will be in fostering a culture of reading. At the conclusion of each book, students will be required to reflect on the reading they have done through a variety of projects designed to help them share their reading experience with their classmates and their teacher.

**Robbinsville Public Schools**  
**Unit #1: Hero Journey**  
**Suggested Time Frame: 12 weeks**

**Enduring Understandings:**

1. Readers develop theories about the author's purpose and identify central ideas.
2. Readers examine conflicts and use decisions made by hero when facing obstacles to help define theme and illuminate character traits.
3. Readers analyze the archetype of the hero's journey and use stages and character archetypes to unlock meaning.
4. Readers share summaries, questions, and interpretations with others to further their understanding of a text.
5. Readers self-monitor reading, set goals, and challenge themselves.
6. Writers use a notebook to collect and develop ideas for hero journeys, and they use every step in the writing process to finely hone a finished piece.
7. Writers critically read other hero journeys and mine them for sophisticated craft moves to use in their own writing.
8. Writers use archetypes in their own hero's journey to bring forth meaning.
9. Writers discover moments that matter and that are worth exploring in a hero's journey; they craft that moment so it has impact on the reader through symbolism, pacing, structure, and stylistic details.
10. Writers use rhetorical strategies to construct meaning. (Effective rhetoric includes proper grammar, appropriate literary strategies, and clear purpose.)

**Essential Questions:**

1. What reading and thinking habits do I have or will I learn by stretching and extending my reading in hero's journeys?
2. What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in fiction texts?
3. What are the archetypes of book-length hero's journey texts, and how do they function?
4. How can reading literature help us to better understand it and, therefore, ourselves?
5. How do we define the word hero? Do cultural changes alter the definition of hero and structure of hero narratives? If yes, how so?
6. How can I use knowledge about these structures to enable me to engage in increasingly complex texts to identify an author's multiple purposes and main ideas in a text?
7. What is good? What is evil? Can one exist without the other?
8. How can I observe my life and my world, pushing beyond just the telling of a good story, and move toward insight that resonates with readers?
9. How can I use archetypes to influence readers?
10. What decisions does an author of a hero's journey make that separate this genre from other storytelling?

Relevant Standards	Learning Objectives	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
11-12.L.04.A 11-12.L.05.A 11-12.L.06 11-12.RL.01 11-12.RL.02 11-12.RL.04 11-12.W.01.C 11-12.W.01.D 11-12.W.02.D 11-12.W.03.A-D 11-12.W.05-6 11-12.W.10	<p>Good readers set goals for their reading, both for inside and outside of school. They think about how much they will read, how they will fit in that reading, and what reading habits they need to support that volume. They also think about what kinds of books they will read, and how they will grow as a reader this year.</p> <p>Good writers generate lots of small moment story ideas in their notebooks to mine their lives for ideas. They look over their ideas to find themes and bigger ideas.</p> <p>Good readers develop fluency as they get acquainted with a narrator’s voice and connect to central ideas in the text.</p> <p>Good writers use digital forums to post work, receive feedback on their work, and provide feedback for others.</p> <p>Good readers research unfamiliar vocabulary, background information that is important to the book, and the author to help acquaint themselves with their book and read it as an informed audience.</p> <p>Good writers develop heroes who engage their audience.</p>	<p><i>Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>● setting smart goals (PEI)</li> <li>● mining life moments listing exercises</li> <li>● mind mapping big ideas of a text to make connections and draw conclusions about theme (setting, characters, central conflict, plot, voice)</li> <li>● explore Figment, WattPad, Kidblog and other digital forums for sharing writing as a class or with a wider online audience</li> <li>● close reading strategies for literature</li> <li>● researching the author to find biographies, written interviews, or videos</li> <li>● prewriting activities to establish voice and create fully developed characters</li> <li>● mind mapping stages of the hero’s journey in a text</li> <li>● establishing purpose through prewriting activities</li> <li>● composing questions at all three levels and reading to find answers</li> <li>● experiment with a variety of strategies, composing six different openings for a story</li> <li>● map out plot, looking for structural patterns</li> <li>● write long to get ideas out without self censoring</li> </ul>	<p><u>Suggested Mentor Texts:</u>            “The Nightingale and the Rose” by Oscar Wilde</p> <p><i>Instructions</i> by Neil Gaiman</p> <p><i>Sir Gawain and the Green Knight</i> by the Pearl Poet</p> <p><i>The Hobbit</i> by J.R.R. Tolkien</p> <p><i>The Sword and the Stone</i> by T.H. White</p> <p><i>The Bean Trees</i> by Barbara Kingsolver</p> <p><i>Haroun and the Sea of Stories</i> by Salman Rushdie</p> <p><i>Stardust</i> by Neil Gaiman</p> <p><i>To Kill a Mockingbird</i> by Harper Lee</p> <p><i>Beowulf</i> translated by Burton Raffel</p> <p>“The Seafarer” translated by Burton Raffel</p> <p>“The Wanderer” translated by Burton Raffel</p> <p><u>Suggested Mentor Films:</u>  <i>O Brother, Where Art Thou?</i></p> <p><i>Star Wars: Episode IV</i></p>	<p>Reader’s Notebook Work</p> <p>Writer’s Notebook Work</p> <p>Sign Post Jots</p> <p>Exit Slips</p> <p>Original Hero’s Journey Story</p> <p>Individual/Small Group Reading Conferences</p> <p>Final Project: digital essay, sun/shadow mandala, or vlog</p>

	<p>Good readers reread key sections to identify and connect stages of the journey that convey central ideas.</p> <p>Good writers determine which truths are important in a hero's journey and how that truth will be expressed.</p> <p>Good readers ask and answer comprehension, interpretation, and application questions as they read.</p> <p>Good writers draw the audience in with a strong lead.</p> <p>Good readers pay attention to how the narrative is structured, and how that structure impacts the reader.</p> <p>Good writers consider structure and perspective, then flash draft.</p> <p>Good readers pay attention to what is said versus unsaid and whose voice is heard versus whose voice is not heard.</p> <p>Good writers slow down the pace so the reader can make a movie in his or her mind.</p> <p>Good readers think about the central conflict. They state an idea about how the character changes because of that conflict, and then connect those parts and ideas to determine the theme of the work.</p>	<ul style="list-style-type: none"> <li>● incorporate archetypes in a purposeful manner</li> <li>● use a variety of strategies to slow down pacing and create emphasis: figurative language, dialogue, cliff hangers, etc</li> <li>● use pitchforks to add detail and engage audience (show instead of tell)</li> <li>● mind map to analyze central character</li> <li>● closely read powerful quotes to better understand the text as a whole</li> <li>● examine how changing a verb can change the effect of the writing (“he is hungry” versus “he eats dinner” versus “he devours dinner”)</li> <li>● compare dialogue versus narration</li> <li>● pair and share book talks</li> <li>● book clubs</li> <li>● interpretation through identification of sign post and answering the associated questions</li> <li>● using peer revision strategies</li> </ul>	<p><i>The Lord of the Rings series</i></p> <p><i>Dr. Horrible's Sing-a-long Blog</i></p> <p><i>Joseph Campbell and the Power of Myth</i></p> <p><u>Suggested Resources:</u>  <i>Notice &amp; Note</i> by Kyleen Beers &amp; Bob Probst</p> <p><i>The Hero's Journey: The Path of Transformation</i> by Reg Harris</p> <p>Anchor Charts</p> <p><u>PEI Strategies Guide:</u>  <a href="https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0">https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0</a></p> <p><a href="http://www.Membean.com">www.Membean.com</a></p> <p><a href="http://www.NoRedInk.com">www.NoRedInk.com</a></p>	
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	<p>Good writers use character relationships to show more about the hero.</p> <p>Good readers of hero journeys understand one of the characteristics of the journey is the focus upon the relationship between the hero and other people.</p> <p>Good writers consider craft in narrative, such as highlighting specific observable details through pitchforking.</p> <p>Good readers delight in specific lines and sections of well-written books.</p> <p>Good writers consider language, paying close attention to word choice throughout by eliminating “to be” or weak verbs and replacing them with active, strong, specific verbs.</p> <p>Good readers compare summaries, interpretations, interesting and confusing parts with partners, even when they don't read the same book.</p> <p>Good writers compose purposeful endings to their hero’s journey after looking at published narratives as mentor texts.</p> <p>Good writers title their pieces in a</p>			
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	<p>way that invites the reader in and that fits the piece.</p> <p>Good readers pay attention to the details the author has chosen through the use of Sign Posts.</p> <p>Good writers use both peer-response groups and self-assessment gain new perspectives and push their revision.</p> <p>Good writers edit for sentence structure variety and powerful use of grammar and punctuation.</p>			
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**Robbinsville Public Schools**  
**Unit #2: Literary Analysis**  
**Suggested Time Frame: 10 weeks**

<p><b>Enduring Understandings:</b></p> <ol style="list-style-type: none"> <li>1. Readers actively interact with text to look for literal and figurative meaning.</li> <li>2. Readers derive text meaning from not only the words listed on the page, but the syntax, structure, diction and organization of a piece.</li> <li>3. Readers cultivate meaning by juxtaposing sections of the text.</li> <li>4. Critical thinker compare and contrast descriptions, scenes, character roles and figurative language in order to determine the writer’s message and purpose.</li> <li>5. Writers craft details and plot development in addition to the combination of literal and figurative writing techniques.</li> <li>6. Writers support theories with text-based support, research and text-to-text, text-to-self, and text-to-world connections.</li> </ol>	<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How do we read for more than comprehension of what is happening?</li> <li>2. When do I close read to infer about character's motivations, desires, and emotional states; to analyze the impact of settings; to carefully consider the author's intention in word choice and description; and when do I do less close reading, accumulating volume and tracking the plot?</li> <li>3. Which writers most effectively use craft to convey their intent and meaning?</li> <li>4. How can we adapt those same techniques in our own writing to best convey our ideas?</li> <li>5. How do we provide the best evidence to support a claim?</li> <li>6. How do we revise for clarity and to adapt additional craft moves that are best suited to our ideas?</li> </ol>
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<b>Relevant Standards</b>	<b>Learning Objectives</b>	<b>Teaching Strategies</b>	<b>Instructional Resources and Materials</b>	<b>Assessment Strategies</b>
11-12.L.02.B 11-12.L.03.A 11-12.L.04.A-B 11-12.RL.02 11-12.RL.03 11-12.RL.05 11-12.RL.06 11-12.W.01.A,E 11-12.W.02.F 11-12.W.03.E 11-12.W.04 11-12.SL.01.C	<p>Good readers search for repeated images, objects, or references to symbolize something important to the text/them as a whole.</p> <p>Good reader revisit and revise their thinking about conclusions they’ve drawn where appropriate.</p>	<p><i>Shared Writing, Mini-Lessons, Teacher Modeling, Independent Writing</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>● Literary Devices</li> <li>● Characterization</li> <li>● Pivotal Moments</li> <li>● Symbolism</li> <li>● Conflict</li> <li>● Imagery</li> <li>● Purpose</li> <li>● Figurative Language</li> </ul>	<p><u>Suggested Mentor Texts:</u>  <i>Lord of the Flies</i> by William Golding</p> <p><i>Animal Farm</i> by George Orwell</p> <p>“The Rocking-Horse Winner” by D.H. Lawrence</p> <p>“All Summer in a Day” by Ray Bradbury</p>	<p>Character Flow Chart</p> <p>Pre-Assessment and Post-Assessment (definitions)</p> <p>Placemat Activity</p> <p>Journal Writing with specific, student-generated rubrics (Focus Corrections Areas include -</p>

	<p>Good readers annotate for literary elements and techniques.</p> <p>Good writers develop an argument and writing purpose from analytical reading.</p> <p>Good readers annotate and react to shifts in characters due to complexity and conflicts (flat versus round characters)</p> <p>Good writers adherence to Standard English writing conventions through executing editing choices based on authentic feedback according to peer-editing criteria.</p> <p>Good writers make appropriate use of transitions.</p> <p>Good readers read for emotional response.</p> <p>Good readers and writers reflect on imagery as the root of emotional responses.</p>	<p>Writing a Literary Essay:</p> <ul style="list-style-type: none"> <li>● Introductions</li> <li>● Thesis Statements</li> <li>● Including strong text evidence <ul style="list-style-type: none"> <li>○ Facts on File Literary Criticisms</li> </ul> </li> <li>● Adding transitions</li> <li>● Organizing information</li> <li>● Conclusions</li> <li>● Syntax</li> <li>● Revision/Editing</li> </ul>	<p>“Thank you Ma’am” by Langston Hughes</p> <p>“Videotape” by Don DeLillo</p> <p><u>Suggested Mentor Films:</u>  <i>Lord of the Flies (1990)</i>  <i>Mary Shelley’s Frankenstein (1994)</i>  <i>Pride and Prejudice (2000)</i>  <i>Malice (1993)</i></p> <p>Sample Literary Essays</p> <p><u>Suggested Resources:</u></p> <p>*<i>Writing Pathways</i> by Lucy Calkins (rubric, checklist, and student models)</p> <p>Anchor Charts</p> <p><a href="http://www.quill.com">www.quill.com</a> (grammar)</p> <p><a href="http://www.chompchomp.com">www.chompchomp.com</a> (grammar)</p> <p><a href="http://www.quickanddirtytips.com/education/grammar/understanding-voice-and-tone-in-writing?page=2">http://www.quickanddirtytips.com/education/grammar/understanding-voice-and-tone-in-writing?page=2</a> (grammar)</p> <p><u>PEI Leadership Guide:</u>  <a href="https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0">https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0</a></p>	<p>transitions, evidence choice, focus on prompt)</p> <p>Writing Reflections</p> <p>Individual/small group writing conferences</p> <p>Whole class mini-lessons: turn &amp; talks/stop &amp; jots</p> <p>Published Literary Essay</p> <p>Drafts</p> <p>SMART Goals self-assessments (PEI)</p> <p>What Went Well (Character POV)</p> <p>Rubrics/ Checklists for writing and reading</p> <p>Sign-posts</p>
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**Robbinsville Public Schools**

**Unit #3: Poetry and Historical Perspective (Renaissance, Seventeenth Century, and/or Romantic)**

**Suggested Time Frame:** 4 weeks

<p><b>Enduring Understandings:</b></p> <ol style="list-style-type: none"> <li>1. Readers and writers slow down to achieve clarity of thought.</li> <li>2. Readers determine meaning by examining and analyzing the connection between the reader’s personal response and the poet’s writing tactics.</li> <li>3. Writers have a clear purpose for writing which drives thoughtful choices and allows focus and fluidity stems.</li> <li>4. Writers make purposeful choices about diction, syntax, mechanics, and form to convey the message of the poem.</li> <li>5. Critical thinkers consider the words and ideas of others as they develop their own ideas.</li> </ol>	<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How do readers find meaning and purpose in a text?</li> <li>2. What is the power of language? What do words make us feel? Why do we feel that? What do words make us think? Why do we think that?</li> <li>3. How do writers create focus and fluidity?</li> <li>4. What is literature? Does it have a purpose in modern society?</li> <li>5. How are an author's choices motivated by his world?</li> </ol>
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<b>Relevant Standards</b>	<b>Learning Objectives</b>	<b>Teaching Strategies</b>	<b>Instructional Resources and Materials</b>	<b>Assessment Strategies</b>
11-12.L.04.B 11-12.L.03.A 11-12.L.04 11-12.L.05 11-12.L.06 11-12.RL.01 11-12.RL.04 11-12.RL.05 11-12.RL.06 11-12.SL.01.C 11-12.SL.01.B 11-12.W.01.D 11-12.W.02.C 11-12.W.03.D 11-12.W.05	<p>Good readers decipher a speaker's message.</p> <p>Good readers determine meaning and purpose of phrases in text.</p> <p>Good readers determine theme/common themes in multiple pieces of literature and its/their creation.</p> <p>Good readers execute critical reading in complex texts.</p> <p>Good writers use form to design and convey a message to an audience in verse.</p>	<p><i>Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading, Reader’s Notebook, Writer’s Notebook</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>• decipher a speaker's message in poetry through decoding denotative vs connotative meaning.</li> <li>• use the structure of a poem to decode meaning.</li> <li>• use rhyme and other sound devices to decode meaning in poetry.</li> <li>• use sound devices such as alliteration, assonance, and consonance to decode tone and mood in poetry.</li> <li>• consider a poet’s use of conventions to</li> </ul>	<p><u>Suggested Mentor Texts:</u>                      “Two Trees” by Don Paterson</p> <p>“The Passionate Shepherd to His Love” by Christopher Marlowe</p> <p>“Nymph’s Reply” by Sir Walter Raleigh</p> <p>“Easter Wings” by George Herbert</p> <p>“On His Blindness” by John Milton</p> <p>“Song” and “Holy Sonnet 10”</p>	<p>Socratic Seminar</p> <p>Literary Response Essay</p> <p>Original poem</p> <p>Reader’s Notebook Work</p> <p>Writer’s Notebook Work</p> <p>Individual/Small Group Reading Conferences</p>

	<p>Good writers use devices of poetry in a purposeful manner.</p> <p>Good writers identify and write on a theme that is meaningful to an ideal reader.</p>	<p>determine meaning.</p> <ul style="list-style-type: none"> <li>● consider a poet’s syntax to determine meaning.</li> <li>● study and cultivate information on time period in order to decipher trends.</li> <li>● investigate common themes across an artistic movement.</li> <li>● consider form in decoding the meaning in poetry.</li> <li>● pay attention to the use of figurative language to determine its impact on the poet’s message.</li> <li>● make choices about poetic structure to convey meaning.</li> <li>● use denotative vs connotative meaning in a purposeful way to convey their message.</li> <li>● use logical and evidence to support their ideas (credibility)</li> <li>● make choices using rhyme and other sound devices to create meaning in original pieces of poetry.</li> <li>● use sound devices such as alliteration, assonance, and consonance to deliver a specified tone and mood in original poetry.</li> <li>● consider a poet’s use of conventions to create meaning in their own texts.</li> <li>● consider a poet’s use of conventions to analyze and infer meaning in a structured response.</li> <li>● consider a poet’s syntax to evaluate the effectiveness of the poet’s intended meaning.</li> <li>● incorporate evidence about the time period in order to compare and</li> </ul>	<p>by John Donne</p> <p>“To His Coy Mistress” by Andrew Marvell</p> <p>“To The Virgins To Make Much of Time” by Robert Herrick</p> <p>Pre-Romantic: “The Tyger” and “The Lamb” by William Blake</p> <p>Romantic: “The World is Too Much With Us” by William Wordsworth</p> <p>“Kubla Khan” by Samuel Taylor Coleridge</p> <p>“Ozymandias” by Percy Bysshe Shelley</p> <p>“When I Have Fears” by John Keats</p> <p>“Freeze Tag” by Suzanne Vega</p> <p><i>Literature and the Language Arts: The British Tradition The EMC Masterpiece Series</i></p> <p><u>Suggested Mentor Films:</u></p> <p><i>Bright Star</i> <i>Dead Poet’s Society</i></p>	<p>Whole Class mini-lessons</p> <p>Skills Assessment on Devices</p>
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		<p>contrast for trends within that time period and/or across time periods.</p> <ul style="list-style-type: none"><li>● investigate common themes across an artistic movement and offer logical inferences.</li><li>● consider form in creating meaning in their own poetry.</li><li>● practice the use of figurative language to emphasize their message as poets.</li></ul>	<p><u>Suggested Resources:</u></p> <p>Anchor Charts</p> <p><a href="http://www.Membean.com">www.Membean.com</a></p> <p><a href="http://www.NoRedInk.com">www.NoRedInk.com</a></p> <p><u>PEI Strategies Guide:</u></p> <p><a href="https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0">https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0</a></p>	
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**Robbinsville Public Schools**  
**Unit #4: Reading & Analyzing Shakespeare**  
**Suggested Time Frame: 4 weeks**

<p><b>Enduring Understandings:</b></p> <ol style="list-style-type: none"> <li>1. Readers analyze by reading for both denotative and connotative meaning.</li> <li>2. Readers identify character motivations to interpret a play.</li> <li>3. Readers interpret staging to understand a play.</li> <li>4. Readers view a text through multiple lenses to analyze it more fully.</li> <li>5. Speakers use stress, inflection, and body language to convey subtext.</li> <li>6. Writers use the literary devices in a sonnet as evidence in their analysis.</li> <li>7. Writers experiment with those literary devices in their own sonnet writing to understand them more deeply.</li> <li>8. Critical thinkers consider the words and ideas of others as they develop their own ideas.</li> </ol>	<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How do readers find meaning and purpose in a complex text?</li> <li>2. How are plays driven by characters? Why must we sometimes read the text backwards to find meaning?</li> <li>3. How do we read a text which was meant to be seen on stage and not on the page?</li> <li>4. Why are Shakespeare’s texts still performed more than the work of any other playwright? Why can they be interpreted in so many different ways for performance?</li> <li>5. Why is it important to hear dialogue in order to understand it more fully?</li> <li>6. How does reading for the structure and form of a work unlock meaning?</li> <li>7. How can writers use the structure and form to create meaning?</li> <li>8. How is the interpretation of the text changed based upon the perspective lens of the reader? How do all readers demonstrate bias?</li> </ol>
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Relevant Standards	Learning Objectives	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
11-12.L.01 11-12.L.03 11-12.L.04 11-12.RL.01 11-12.RL.02 11-12.RI.01 11-12.RI.02 11-12.W.02	<p>Good readers use close reading strategies to interpret key moments in a Shakespearean piece.</p> <p>Good readers analyze characters in a play by</p>	<p><i>Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>● interpreting through structure</li> <li>● reading for denotative vs connotative meaning</li> <li>● tracking characters through dialogue,</li> </ul>	<p><u>Suggested Mentor Texts:</u></p> <p>Shakespeare’s sonnets</p> <p><i>Pop Sonnets: Shakespearean Spins on Your Favorite Songs</i> by Erik Didriksen</p>	<p>Socratic Seminar</p> <p><i>Macbeth</i> Log</p> <p>Original sonnet</p> <p>Reader’s Notebook</p>

<p>11-12.W.03 11-12.SL.01 11-12.SL.05</p>	<p>tracking their motivations.</p> <p>Good readers consider various directorial approaches to staging a play.</p> <p>Good readers consider various critical interpretations of complex texts.</p> <p>Good writers use form and structure to design and convey meaning in a sonnet.</p> <p>Good writers carefully interpret scholarly analysis to find evidence for their own ideas.</p> <p>Good writers and speakers carefully introduce and explain evidence.</p>	<p>asides/soliloquy, and actions to determine motivations</p> <ul style="list-style-type: none"> <li>● comparing staging choices in multiple film interpretations</li> <li>● making directorial choices in groups</li> <li>● considering themes through various lenses (either through the perspective of different characters OR different critical lenses like historical lens, eco-critical lens, feminist lens, and psychological lens)</li> <li>● using the strict rules of form to convey meaning when writing a sonnet</li> <li>● how to introduce, interpret, and analyze evidence</li> <li>● how to read for evidence in a nonfiction text</li> </ul> <p>Writing a Literary Analysis Essay:</p> <ul style="list-style-type: none"> <li>● Introduction</li> <li>● Including strong text evidence <ul style="list-style-type: none"> <li>○ Facts on File Literary Criticisms</li> </ul> </li> <li>● Adding transitions</li> <li>● Conclusions</li> <li>● Publishing</li> </ul>	<p><i>Macbeth</i> by William Shakespeare</p> <p>essays from <i>Shakespeare for Students</i> or Bloom's Literary Database</p> <p><u>Suggested Mentor Films:</u></p> <p><i>Macbeth</i> directed by Roman Polanski</p> <p><i>Macbeth</i> directed by Trevor Nunn</p> <p><i>Macbeth</i> directed by Rupert Goold</p> <p><i>Macbeth</i> Justin Kurzel</p> <p><i>Macbeth</i> from <i>Shakespeare Retold</i></p> <p><i>Scotland, PA</i></p> <p><u>Suggested Resources:</u></p> <p><i>Shakespeare Set Free</i> from the Teaching Shakespeare Institute</p> <p><i>Reading Nonfiction: Notice and Note Stances, Signposts, and Strategies</i> by Kylene Beers</p> <p>lessons from Folger Shakespeare (<a href="http://www.folger.edu">www.folger.edu</a>)</p> <p>Anchor Charts</p> <p><a href="http://www.Membean.com">www.Membean.com</a></p>	<p>Work</p> <p>Writer's Notebook Work</p> <p>Individual/Small Group Reading Conferences</p> <p>Annotation</p> <p>Analysis Questions</p>
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			<a href="http://www.NoRedInk.com">www.NoRedInk.com</a> <b>PEI Strategies Guide:</b> <a href="https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0">https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0</a>	
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**Robbinsville Public Schools**  
**Unit #5: Dystopian Literature and Text-to-World Connections**  
**Suggested Time Frame: 5 weeks**

<p><b>Enduring Understandings:</b></p> <ol style="list-style-type: none"> <li>1. Readers and writers slow down to reread and/or revise for clarity.</li> <li>2. Readers and writers discuss their ideas with others to deepen their understanding.</li> <li>3. Readers and writers become informed about history and the news in order to understand allegorical elements of their reading and inspire their own writing.</li> <li>4. Readers and writers compare and contrast information from a variety of nonfiction sources in order to evaluate the information and view all sides of a story.</li> </ol>	<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How do we read to discover text-to-world connections?</li> <li>2. Explain allegory and its purpose.</li> <li>3. How do we determine credibility of a source and read past bias?</li> <li>4. How do we effectively integrate evidence as writers?</li> </ol>
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Relevant Standards	Learning Objectives	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
11-12.RL.01 11-12.RL.02 11-12.RL.06 11-12.SL.01.D 11-12.SL.02 11-12.SL.03 11-12.SL.04 11-12.W.08 11-12.W.09.B 11-12.W.10	<p>Good readers discuss literature with others to develop a deeper understanding of the text.</p> <p>Good writers evaluate their progress and set goals for themselves.</p> <p>Good readers evaluate the credibility of their sources.</p> <p>Good writers formulate a thesis based upon logical arguments.</p>	<p><i>Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>• book clubs</li> <li>• self evaluation checklist and goal review</li> <li>• considering accuracy, authority, objectivity, currency, coverage, and purpose of source</li> <li>• compose an essential question connecting the text to a real world issue based upon a theme of the novel; answer this question to write a logical thesis statement</li> <li>• consider a variety of types of evidence to respond to essential question: direct quote, statistics,</li> </ul>	<p><u>Suggested Mentor Texts:</u></p> <p>“The Perfect Match” by Ken Liu</p> <p><i>1984</i> by George Orwell</p> <p><i>Brave New World</i> by Aldous Huxley</p> <p><i>Feed</i> by M.T. Anderson</p> <p><i>V for Vendetta</i> by Alan Moore and David Lloyd</p> <p><i>Clockwork Orange</i> by Anthony Burgess</p> <p><i>Pirate Cinema</i> by Cory Doctorow</p>	<p>Dialectic Reading Log</p> <p>Exit Slips</p> <p>Reader’s Notebook Work</p> <p>Writer’s Notebook Work</p> <p>Individual/Small Group Reading and Writing Conferences</p> <p>Literary Thesis Graphic Organizer</p> <p>Peer Editing Checklist</p>

<p>Good readers identify a wide variety of sources.</p> <p>Good writers organize their ideas carefully before drafting.</p> <p>Good readers slow down to think and respond as they read rather than waiting until they finish a text.</p> <p>Good writers carefully introduce and explain evidence.</p> <p>Good writers use MLA format for their document, in-text citations, and works cited page when writing a research paper for the humanities.</p> <p>Good speakers and listeners actively engage with one another in order to successfully communicate messages.</p> <p>Good writers carefully revise and edit ideas for clarity.</p> <p>Good speakers establish credibility</p>	<p>images, video clips, paraphrase, summary</p> <ul style="list-style-type: none"> <li>● use an outline as a graphic organizer</li> <li>● answer questions for analysis for every piece of evidence used: What is it? How does it work? Why is it important to know? How does it connect back to the thesis?</li> <li>● use Owl Purdue or another MLA formatting guide to make sure paper and citations are properly formatted</li> <li>● demonstrate the message cycle model and steps for effective listening; apply to presentations</li> <li>● peer editing</li> <li>● view examples of strong and poor eye contact, clear and mumbled enunciation, and vocal color or vocal monotony to demonstrate impact on credibility of speaker and audience engagement</li> <li>● use tongue twisters to practice eye contact, enunciation, and vocal color</li> </ul>	<p><i>Little Brother</i> by Cory Doctorow</p> <p><i>Fahrenheit 451</i> by Ray Bradbury</p> <p><i>The Handmaid's Tale</i> by Margaret Atwood</p> <p><i>Divergent</i> by Veronica Roth</p> <p><u>Suggested Mentor Films:</u></p> <p><i>The Lego Movie</i></p> <p><i>Zootopia</i></p> <p><i>Divergent</i> series</p> <p><i>The Island</i></p> <p><i>Gattica</i></p> <p><u>Suggested Resources:</u></p> <p>articles and essays from Bloom's literary database and EbscoHost</p> <p>various online sources for news</p> <p>Anchor Charts</p> <p><a href="http://www.Prezi.com">www.Prezi.com</a></p> <p><a href="http://www.Membean.com">www.Membean.com</a></p> <p><a href="http://www.NoRedInk.com">www.NoRedInk.com</a></p> <p><u>PEI Strategies Guide:</u>  <a href="https://drive.google.com/open">https://drive.google.com/open</a></p>	<p>Digital Essay on Text-to-World Connection</p>
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	and engage audience with eye contact, clear enunciation, and vocal color.		<a href="https://www.youtube.com/watch?v=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0">?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&amp;authuser=0</a>	
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**Robbinsville Public Schools**  
**Unit #6: Nonfiction Narratives and Writing the College Essay**  
**Suggested Time Frame: 5 weeks**

**Enduring Understandings:**

1. College essay/personal essay writers must go through the stages of the writing process (brainstorming, drafting/composing, revising and editing) to develop cohesive nonfiction pieces.
2. Writers must spend the time developing ideas for writing including time away from the writing piece as well as meeting deadlines.
3. Writers utilize literary devices such as setting, characterization, imagery, voice and tone to establish purpose in both fiction and nonfiction writing.
4. Readers analyze literary devices such as setting, characterization, imagery, voice and tone to determine purpose in both fiction and nonfiction writing.
5. Writers use structure to develop the purpose of the college essay in equal proportion to the literary devices of setting, characterization, imagery, voice and tone.
6. Writers make choices about conflict and characterization to establish drama and convey their vision.
7. Readers analyze the genre of memoir, how it differs from and is similar to biography and autobiography.
8. Readers examine conflicts and choices by the author/ speaker/ subject and how decisions are made when facing obstacles helps define theme and illuminate character traits.
9. Readers and writers recognize that memoir is a blend of both persuasive/argument and narrative genres and that it brings forth meaning through both storytelling and exposition.

**Essential Questions:**

1. How does the writing process influence the college essay/personal essay?
2. How does time and goal setting influence the writing of fluid ideas and clarity of the writing product?
3. Consider the differences and similarities between fiction writing and nonfiction writing techniques. How are they different? How are they the same?
4. How do other elements of writing, outside of traditional literary devices of setting, characterization, imagery, etc. play a pivotal role in developing the purpose of the college essay/personal essay?
5. How might larger techniques be at play when developing setting, characterization, imagery, voice and tone?
6. What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in nonfiction texts?
7. What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in nonfiction texts?

Relevant Standards	Learning Objectives	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
<p>11-12.L.03.A 11-12.RL.01 11-12.RL.03 11-12.RL.04 11-12.RL.05 11-12.W.01.C 11-12.W.02.D 11-12.W.03.B-D 11-12.W.05 11-12.W.06 11-12.W.10</p>	<p>Good writers practice several exercise techniques to brainstorm a response to the college essay/personal essay prompts over multiple forms and class sessions.</p> <p>Good writers differentiate between major and minor events in the story they create.</p> <p>Good writers create dramatic conflict in purposefully making the character get caught off guard. Such measures include an inciting incident or oblivion to a brewing conflict.</p> <p>Good writers practice varying types of voice which includes voice of restraint or voice of abundance.</p> <p>Good writers recognize how diction and tone develops characterization as well as voice of restraint or voice of abundance.</p> <p>Good writers create conflict in overt or subtle ways.</p>	<p><i>Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading</i></p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>● Common Application College Essay Prompts 2017-2018</li> <li>● The Writing Process: brainstorming, drafting/composing, revising and editing</li> <li>● Brainstorming and getting started - p. 33-35, 39-41, 44, 57-60, 72-73</li> <li>● Avoiding or working through writer’s block: <ul style="list-style-type: none"> <li>○ Ellis p. 14</li> <li>○ PEI - MEDITATION and thinking time with deadlines</li> <li>○ PEI - THINK IT THROUGH</li> </ul> </li> <li>● Drama v. Vision - p.278 “At Least Two Stories” by David Vann</li> <li>● Voice - restraint v. abundance p. 205-207</li> <li>● Conflict - choosing an event p. 279; “Lost and Found” p. 137-141</li> <li>● Characterization - perspective and how it shifts</li> <li>● Craft - pathos, imagery</li> <li>● Revision: show v. tell - p. 307-308, structure - p. 312-315, checklist based upon p. 316-320</li> <li>● Text Structures (italics, chapter titles, section organization, etc.)</li> </ul>	<p><u>Suggested Mentor Texts:</u></p> <p>“Black Men and Public Spaces” by Brent Staples</p> <p>“The Chase” by Annie Dillard</p> <p>“Fishcheeks” by Any Tan</p> <p><i>Bossypants</i> by Tina Fey</p> <p>"Walk the Dog" by Freddie Robinson Jr.</p> <p><i>The Jaguar Man</i> by Lara Naughton (mentor text for memoir)</p> <p>Lara Naughton, her podcast (<a href="http://www.publishersweekly.com/pw/podcasts/index.html?podcast=589&amp;channel=7">http://www.publishersweekly.com/pw/podcasts/index.html?podcast=589&amp;channel=7</a>) and interview (<a href="http://robinandthegiant.podbean.com/e/lara-naughton-interview-the-jaguar-man/">http://robinandthegiant.podbean.com/e/lara-naughton-interview-the-jaguar-man/</a>)</p> <p><u>Suggested Resources:</u></p> <p><a href="http://www.commonapp.org/whats-appening/application-updates/common-application-">http://www.commonapp.org/whats-appening/application-updates/common-application-</a></p>	<p>Reading Notebook work</p> <p>Individual/small group writing conferences</p> <p>Whole class mini-lessons: turn &amp; talks/stop &amp; jots</p> <p>Jots/Responses</p> <p>Peer-editing</p> <p>Portfolio building</p> <p>Drafting checkpoints</p>

	<p>Good writers develop their craft through drafting and composing for specified purposes. Some purposes include those to entertain, inform, instigate, inspire, shame or incite.</p> <p>Good writers revise and edit their work and the work of others for showing rather than telling, clarity of message and purpose, structure and grammar.</p> <p>Good writers edit their work and the work of others for grammar and mechanics.</p> <p>Good writers successfully take risks in storytelling, structure and grammar/mechanics.</p> <p>Good readers recognize the elements of memoir/narrative.</p> <p>Good readers investigate the writer's purpose in conjunction with the writer's message.</p> <p>Good readers evaluate the clarity of the writer's message in comparison to literary devices such as</p>		<p><a href="#">announces-2017-2018-essay-prompts</a></p> <p><a href="https://blog.ivywise.com/blog-o/2017-18-common-application-essay-prompts">https://blog.ivywise.com/blog-o/2017-18-common-application-essay-prompts</a></p> <p><i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis <i>Mechanically Inclined</i> by Jeff Andersen</p> <p>Anchor Charts</p> <p><a href="http://www.Membean.com">www.Membean.com</a></p> <p><a href="http://www.NoRedInk.com">www.NoRedInk.com</a></p> <p><u>PEI Strategies Guide:</u> <a href="https://drive.google.com/open?id=oB9BDigt3RnpAQ3Z2bHRDULqfRUE&amp;authuser=o">https://drive.google.com/open?id=oB9BDigt3RnpAQ3Z2bHRDULqfRUE&amp;authuser=o</a></p>	
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	text structure, organization conflict.			
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