English IV

Table of Contents

Unit 1: The Anglo-Saxon Period in English Literature ....................................................... 1-1
Unit 2: The Medieval Period: England During the Age of Chivalry and Feudalism .......... 2-1
Unit 3: The Elizabethan Period: The Renaissance Comes to England ............................... 3-1
Unit 4: The Seventeenth Century: The Puritans and the Restoration ................................ 4-1
Unit 5: The Eighteenth Century: The Age of Reason .......................................................... 5-1
Unit 6: The Romantic Period: Turning to Imagination, Fantasy, and Nature .................. 6-1
Unit 7: The Victorian Period: Power and Change ............................................................... 7-1
Unit 8: The Twentieth Century and Beyond: Moving Beyond the Age of Realism .......... 8-1
2012 Louisiana Transitional Comprehensive Curriculum
Course Introduction

The Louisiana Department of Education issued the first version of the Comprehensive Curriculum in 2005. The 2012 Louisiana Transitional Comprehensive Curriculum is aligned with Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS) as outlined in the 2012-13 and 2013-14 Curriculum and Assessment Summaries posted at http://www.louisianaschools.net/topics/gle.html. The Louisiana Transitional Comprehensive Curriculum is designed to assist with the transition from using GLEs to full implementation of the CCSS beginning the school year 2014-15.

Organizational Structure
The curriculum is organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. Unless otherwise indicated, activities in the curriculum are to be taught in 2012-13 and continued through 2013-14. Activities labeled as 2013-14 align with new CCSS content that are to be implemented in 2013-14 and may be skipped in 2012-13 without interrupting the flow or sequence of the activities within a unit. New CCSS to be implemented in 2014-15 are not included in activities in this document.

Implementation of Activities in the Classroom
Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana Transitional Comprehensive Curriculum. Lesson plans should be designed to introduce students to one or more of the activities, to provide background information and follow-up, and to prepare students for success in mastering the CCSS associated with the activities. Lesson plans should address individual needs of students and should include processes for re-teaching concepts or skills for students who need additional instruction. Appropriate accommodations must be made for students with disabilities.

Features
Content Area Literacy Strategies are an integral part of approximately one-third of the activities. Strategy names are italicized. The link (view literacy strategy descriptions) opens a document containing detailed descriptions and examples of the literacy strategies. This document can also be accessed directly at http://www.louisianaschools.net/lde/uploads/11056.doc.

Underlined standard numbers on the title line of an activity indicate that the content of the standards is a focus in the activity. Other standards listed are included, but not the primary content emphasis.

A Materials List is provided for each activity and Blackline Masters (BLMs) are provided to assist in the delivery of activities or to assess student learning. A separate Blackline Master document is provided for the course.

The Access Guide to the Comprehensive Curriculum is an online database of suggested strategies, accommodations, assistive technology, and assessment options that may provide greater access to the curriculum activities. This guide is currently being updated to align with the CCSS. Click on the Access Guide icon found on the first page of each unit or access the guide directly at http://sda.doe.louisiana.gov/AccessGuide.
Time Frame: Approximately four weeks

Unit Description

This unit focuses on applying reading strategies and responding to the primary genres of the Anglo-Saxon period in English literature, specifically the epic and the riddle. Study of the relationship of the literature to the historical period is required along with responses to the literature. Literary interpretation of the Anglo-Saxon period and the literature’s connection to experience will be demonstrated in various responses from discussions to multi-paragraph compositions. Ongoing activities include oral and written responses to a variety of prompts; grammar instruction differentiated for students’ specific needs; independent reading instruction and monitoring; definition of vocabulary words within the context of the literature; and appropriate use of the words in self-generated sentences.

Student Understandings

The essential goals of this unit require students to read, comprehend, interpret, and analyze the literature of the Anglo-Saxon Period, recognizing that the literature is a reflection of the people and the time in which they lived. Other critical goals call for students to respond to the texts, as well as to recognize the effects of the literary elements on the text.

Guiding Questions

1. Can students list the characteristics of Anglo-Saxon literature and explain how they are reflected in the literature of the age?
2. Can students identify a personal monster and the characteristics or traits that deem this person or entity as such?
3. Can students identify the characteristics of an epic poem and show how these general characteristics apply to Beowulf, the Anglo-Saxon epic?
4. Can students compare and contrast the English national epic Beowulf to other world epics and to the literature of today?
5. Can students recognize the oral tradition evident in the riddles of Anglo-Saxon culture and its presence in today's literature?
6. Can students understand the cultural significance of riddles both from the Anglo-Saxon Period and from various other cultures and time periods?
7. Can students demonstrate how the ideal of the typical Anglo-Saxon warrior is reflected in Anglo-Saxon literature?
8. Can students recognize the melancholy and sadness present in the literature of this age, particularly in its elegies?
9. Can students compare and contrast characters and situations in Anglo-Saxon literature to people and life today?
10. Can students understand the relevance of “the quest”?
11. Can students expand their vocabulary through reading, study, and practice?
12. Can students eliminate personal errors in grammar and weaknesses in style?

Unit 1 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>14a.</td>
<td>Develop complex compositions, essays, and reports that include a clearly stated central idea/thesis statement (ELA-2-H1)</td>
</tr>
<tr>
<td>14b.</td>
<td>Develop complex compositions, essays, and reports that include a clear, overall structure (e.g., introduction, body, appropriate conclusion) (ELA-2-H1)</td>
</tr>
<tr>
<td>14c.</td>
<td>Develop complex compositions, essays, and reports that include supporting paragraphs organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)</td>
</tr>
<tr>
<td>16a.</td>
<td>Develop complex compositions using writing processes such as selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)</td>
</tr>
<tr>
<td>16b.</td>
<td>Develop complex compositions using writing processes such as prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)</td>
</tr>
<tr>
<td>16c.</td>
<td>Develop complex compositions using writing processes such as drafting (ELA-2-H3)</td>
</tr>
<tr>
<td>16d.</td>
<td>Develop complex compositions using writing processes such as conferencing with peers and teachers (ELA-2-H3)</td>
</tr>
<tr>
<td>16e.</td>
<td>Develop complex compositions using writing processes such as revising for content and structure based on feedback (ELA-2-H3)</td>
</tr>
<tr>
<td>16f.</td>
<td>Develop complex compositions using writing processes such as the following: proofreading/editing to improve conventions of language (ELA-2-H3)</td>
</tr>
<tr>
<td>16g.</td>
<td>Develop complex compositions using writing processes such as publishing using available technology (ELA-2-H3)</td>
</tr>
<tr>
<td>17a.</td>
<td>Use the various modes to write complex compositions, including definition essay (ELA-2-H4)</td>
</tr>
<tr>
<td>17c.</td>
<td>Use the various modes to write complex compositions, including a research project (ELA-2-H4)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual writing style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual writing style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual writing style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual writing style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoid splitting infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: use the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation, including parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation, including brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation, including dashes (ELA-3-H2)</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation, including commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation, including quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation, including internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td>23g.</td>
<td>Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
<tr>
<td>26c.</td>
<td>Select language appropriate to specific purposes and audiences for speaking, including participating in class discussions (ELA-4-H1)</td>
</tr>
<tr>
<td>29b.</td>
<td>Deliver presentations that include delivery techniques including repetition, eye contact, and appeal to emotion suited to a purpose and audience (ELA-4-H3)</td>
</tr>
<tr>
<td>31b.</td>
<td>Deliver oral presentations, including responses that analyze information in texts and media (ELA-4-H4)</td>
</tr>
<tr>
<td>33b.</td>
<td>Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)</td>
</tr>
<tr>
<td>35a.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, periodicals) (ELA-5-H2)</td>
</tr>
<tr>
<td>35b.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)</td>
</tr>
<tr>
<td>37c.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
<tr>
<td>37d.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of a formal paper or presentation (ELA-5-H3)</td>
</tr>
<tr>
<td>37e.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including preparing annotated bibliographies and anecdotal scripts (ELA-5-H3)</td>
</tr>
<tr>
<td>40a.</td>
<td>Use selected style guides to produce complex reports that include credit for sources (e.g., appropriate parenthetical documentation and notes) (ELA-5-H5)</td>
</tr>
<tr>
<td>CCSS#</td>
<td>CCSS Text</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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.)</td>
</tr>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band proficiently.</td>
</tr>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.</td>
</tr>
<tr>
<td>W.11-12.2</td>
<td>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.</td>
</tr>
<tr>
<td>a.</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
</tr>
<tr>
<td>b.</td>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
</tr>
<tr>
<td>c.</td>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
<tr>
<td>d.</td>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
</tr>
<tr>
<td>e.</td>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td>f.</td>
<td>Provide a concluding statement or section that follows from and...</td>
</tr>
</tbody>
</table>
supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.11-12.6 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.

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.

W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Language Standards

L.11-12.4a, c, d Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
   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, its part of speech, its etymology, or its standard usage.
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking inferred meaning in context or in a dictionary).

L.11-12.5a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

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.

Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RI.11-12.10, RI.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program,
and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, the teacher might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.
- The teacher might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, the teacher might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014
Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (from Activity 1)

Activity 1 should be extended to include literary nonfiction at the high end of the grade 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite
strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

**Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)**

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain appropriate context, correct spelling, and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

The following is an example of a mini-lesson for vocabulary development appropriate for this unit:

From the first lines of *Beowulf*, students will probably note words, such as,

Lines 1-125: flourished, encroaching, prospered, tribute, bestowing, wield, accoutrement, hoard, patriarch, kinsmen, mead, pallet, glut, lament

These words are typically uncommon in today’s vernacular, but they were part of a culture that created this epic. Though these words came from another time, the words, in fact, are still relevant today. To allow students to understand, teacher should have students:

- identify the word in context and explain its usage by the author of this work;
- identify the word in a modern context and explain its usage in our world;
- use the vocabulary card strategy ([view literacy strategy descriptions](#)) in pairs to practice their use of these words (below is an example of a vocabulary card for this unit).
Lament

Definition:
(1) noun: an expression of sorrow; song or literary composition that mourns a loss or death
(2) verb: to express grief or sorry about; to mourn

Original Sentence:
The young girl lamented the loss of her precious kitten which had run away in the rain and never returned.

Text Example:
At daybreak, with the sun’s first light, they saw/How well he had worked, and in that gray morning/Broke their long feast with tears and laments/For the dead (lines 41-44).

Special Characteristics/Illustration/Notes:
a sad song
tears

Students should see the lasting value of words selected by authors and note them as they read, so their own vocabulary will grow to encompass words from all cultures

2013-2014
Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the Medieval Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create vocabulary self-awareness charts (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.
Teaching Process:

1. Provide students with a list of important words at the beginning of the reading or unit, and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>✓</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>heroic ideal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shroud</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kenning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wyrd</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with ________________?</td>
</tr>
<tr>
<td>Identify difficulties with the way the author has presented information or ideas.</td>
<td>Does that make sense? Did the author state or explain that clearly? Why or why not? What do we need to figure out or find out?</td>
</tr>
</tbody>
</table>
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.

Did the author tell us that? Did the author give us the answer to that?

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment, or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:

- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?

Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Sample prompts for this unit:

- Is Beowulf a true Anglo-Saxon hero? Why or why not? Explain, using specific textual evidence as support.
- Discuss the elegiac tone in *The Seafarer*.

**Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)**

Materials List: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout, Elements of Grammar and Style Guide BLM

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation.
(e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

Following is an example of a mini-lesson for a particular stylistic error that flaws student writing and, once learned, immediately produces a higher caliber of composition. This example is written to coincide with Activity 9 in which students will compose a personal expository essay: The Monster Paper.

To Be or Not To Be: That is the Error: One Way to Correct Weak Verb Usage

Pull a wide array of “cuts” from one of the essays presented in this unit; for example, the Monster Paper included in another activity. As this paper was personal in nature, students will tend to write in their own normal voices, complete with weak verbiage and little active voice. Present these cuts to the class via the overhead or a projector. Ask students to read along with her/him and to note each time a form of the verb to be is used. If proper cuts are selected, odds are, even in a short piece, the students will have used all forms of the verb: is, are, am, was, were, be, being, been. Focus on the verb usage weaknesses, and ask students to help correct them with active verbs. Once students see the overuse of being verbs in presentation, return their essays to them and ask that they edit their own papers by removing most forms of the verb to be. From this point forward, this stylistic weakness should not be tolerated.

Activity 7: The Anglo-Saxon Culture: The People and The Times (GLEs: 17c, 31b, 35a, 35b, 37c, 37e, 40a; CCSS: W.11-12.7, W.11-12.10)

Materials List: list of research topics, print and non-print resources for research, Research Rubric BLM

After a quick review of the significant aspects of the Anglo-Saxon period (e.g., historical, cultural, literary), provide students with a list from which to choose a topic for writing a research one-page/one-side. One page/one side compositions are small, focused essays written to a particular prompt and that cover one side of one full page, whether typed or handwritten. These writings are good ways to have students stop and write with an intentional purpose in a short time-frame as well as requiring a certain focus, as in this research assignment. Students will select a topic and conduct sustained research to answer self-generated questions. They will follow a prescribed process that includes data-gathering techniques such as developing research questions and recording information. Students will be
given a set amount of time to research facts about items on the list in both print and non-print sources in the library. At an established midpoint in the research process, students will assess their findings and make adjustments in their research methods, to narrow or broaden their inquiries, if needed. Then, they will write the one page/one side that synthesizes information found in their sources and includes correct documentation and follows a correct format. Students should include a working bibliography that lists all sources consulted and a works-cited page for the final paper. For help in providing students information on MLA format, please access Purdue University’s Online Writing Lab: http://owl.english.purdue.edu/owl/resource/557/01/. (If needed, this site can be accessed by searching for OWL in any search engine.) For help with development of bibliographic entries, please direct students to: http://www.citationmachine.net/. This site is part of the Landmark Project and is free to educators. Use the Research Rubric BLM for help in assessing these compositions.

After completing the writing assignment, students should report the three most interesting things they discovered in their research. As students share their interesting thoughts, the class will make a record of this information for class discussion. From that discussion, lead the students to draw conclusions about the Anglo-Saxon people and times and to speculate about the differences between the values then and now and the reasons for the differences. After they have completed their research and discussion, students will write a learning log entry (view literacy strategy descriptions) in answer to these questions: What does this information en masse tell you about the people and the times? What do you think were their values and their beliefs?

As a final point of discussion, the students might list ideas they would expect to see reflected in the literature.

2013-2014
Activity 8: The Anglo-Saxon Culture: The People and The Times (CCSS: W.11-12.2a, W.11-12.2b, W.11-12.2c, W.11-12.2d, W.11-12.2e, W.11-12.2f)

Materials List: list of research topics, print and non-print resources for research, Research Rubric BLM (from Activity 7)

In 2013-14, Activity 7 should be extended to include the skills of writing informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. Students should write a more developed expository essay which includes a focused introduction for their topic, proper development with strong and thorough concrete details and quotations from research, appropriate and varied transitions and syntax to create cohesion, precise language and domain specific vocabulary, and a formal style and objective tone. Student essays should include a conclusion that follows from and supports the information presented and offers the value of the information to both the time period and our world.
Activity 9: Anglo-Saxon Riddles (GLEs: 16a, 16b, 16g, 29b; RL.11-12.1, W.11-12.10)

Materials List: background information on Anglo-Saxon riddles, examples of Anglo-Saxon riddles, suggested topics for individual riddles, paper, pen, available technology for publication of riddles, Riddle Rubric BLM

Introduce basic facts and characteristics of the riddle and its appearance in numerous cultures worldwide.

Working as a whole class, students will complete the following tasks:
- read and solve several Anglo-Saxon riddles, citing specific textual evidence that led to the solution
- make notes of the characteristics of the genre
- explain the riddle’s role in the Anglo-Saxon culture
- explain the significance of riddle subjects to the Anglo-Saxons

After the study of the characteristics, form, content, and style of the Anglo-Saxon riddle, students will work in cooperative groups to write a riddle—modeled after the Anglo-Saxon riddle—that describes a teacher-assigned or student-selected object commonly found in their school, community, or home. Groups will present their riddles to the class, after a brief discussion on using delivery techniques that engage an audience (e.g., repetition, eye contact, appeal to emotion suited to a purpose, and audience). Other groups will attempt to guess the object described in each riddle. Groups will apply writing processes to compose and publish their riddles, using available technology such as Microsoft Word or another word processing program. Dependent upon available resources, you could publish this book of riddles for the class or the school.

2013-2014
Activity 10: Anglo-Saxon Riddles (CCSS: W.11-12.6)

Materials list: background information on Anglo-Saxon riddles, examples of Anglo-Saxon riddles, suggested topics for individual riddles, paper, pen, available technology for publication of riddles, Riddle Rubric BLM (from Activity 9)

In 2013-2014, Activity 9 should be extended to include CCSS: W.11-12.6. This standard addresses the use of technology for publication. These skills are already stated in the original activity. The only addition would be to take advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
Activity 11: *Beowulf* and the Epic Across Time (GLEs: 09d, 09e, 14a, 14b, 14c, 23g, 26c, 31b; CCSS: RL.11-12.1)

Materials List: background information on the epic poem and its characteristics, examples of other epics, Epic Venn Diagram BLM

Facilitate a review of the definition and characteristics of the epic poem, and direct students to identify characteristics of the epic in other literary works (e.g., *The Odyssey*, the Gilgamesh epic, *The Iliad*) as well as current books, films (e.g., *Lord of the Rings*, *Star Wars*, *Star Trek*), and television shows with similar traits.

As the class reads *Beowulf*, students will identify examples of these characteristics and post them either on the board or a large notepad. As students do so, they should cite strong and thorough textual evidence to support the characteristics listed or identified. After the list is complete, the class will discuss how *Beowulf* compares and contrasts with one of the current works. Distribute copies of the Epic Venn Diagram BLM to use in this comparison. Students will work in small groups to complete the Venn diagram with information presented in the class discussion. Working individually, students will write, in their learning logs (view literacy strategy descriptions), 2-3 statements of summation of the key characteristics of the epic genre they have seen in the works compared, and then write a brief statement of the lasting value of the epic as seen in their group discussion.

Based on characteristics of the epic and evidence of these in *Beowulf* and other works of literature, have students answer the following question to be submitted on an Exit Slip as quick assessment of their understanding of the epic genre: Based upon the presentation of the epic in literature and in our culture today, why is the epic genre as popular now as it was centuries ago?

2013-2014

Activity 12: *Beowulf* and the Epic Across Time (CCSS: W.11-12.2a, W.11-12.2b, W.11-12.2c, W.11-12.2d, W.11-12.2e, W.11-12.2f)

Materials List: background information on the epic poem and its characteristics, examples of other epics, Epic Venn Diagram BLM (from Activity 11)

In 2013-2014, Activity 11 should be extended to include an informative/explanatory essay. This essay should be an extension of the class discussion. Students should write a multi-paragraph composition, which compares and contrasts Beowulf and an epic of their choice. The essay should include an organization which allows each element to build on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Additionally, the essay should cite strong and thorough textual evidence which supports the comparison, use appropriate and varied transitions and syntax, use precise language, vocabulary, and techniques, and establish and maintain a formal style and objective tone. The essay should conclude with the significance or importance of such a comparison, both to the study of
literature and to our world. Essays should be assessed using a teacher-developed rubric, which encompasses the overall comparison, the usage of supporting textual evidence, and the value of the comparison.

Activity 13: The Heroic Tradition (GLEs: 09a, 09c, 09d; CCSS: RL.11-12.1)

Materials List: background information on the epic poem and its characteristics, student, learning logs, pen

During the study of Beowulf, the class maintained an ongoing log of heroic traits and actions that demonstrate them. Anglo-Saxon society included heroic characteristics in their culture as evidenced in its epic poems. As students enter the classroom, the teacher will instruct students to reflect on the concept of heroism in Anglo Saxon times to respond to the following prompt: What are the characteristics of a hero or heroine? What figures in today’s world emulate these characteristics?

Students will write their responses and report them to the class. The teacher will use the discussion that evolves from the responses to lead into the study of the epic hero and the heroic tradition. From the discussion that ensues, teachers should formulate a “class definition” of the term hero, and then lead the class to do the following:

1. Compare and contrast the class definition of a hero to the definition of the hero of an epic poem: usually a man of high social status who embodies the ideals of his people, often of great historical or legendary importance; the Anglo-Saxon epic hero: courageous, physically strong, loyal to a tribal king, wise in guiding others, generous, and supreme in self-confidence.
2. Review the definition of an epic poem: a long narrative poem in elevated style, presenting characters of high position in a series of adventures important to the history of a nation or race.
3. Review the characteristics of an epic poem:
   - The hero is a figure of heroic stature, of national or international importance, and of great historical or legendary significance.
   - The setting is vast in scope, covering great nations, the world, or the universe.
   - The action consists of deeds of great valor or requiring superhuman courage.
   - Supernatural forces—gods, angels, and demons—interest themselves in the action and intervene from time to time.
   - A style of sustained elevation and grand simplicity is used.
   - The epic poet recounts the deeds of his heroes with objectivity.

To conclude, students will record notes for use in the study of the literature of this unit, and then make an entry in the learning logs (view literacy strategy descriptions) reflecting on the overall concept of the epic hero and how they understand this character type from their experience with other pieces of literature in the past.
Activity 14: Undercutting the Heroic Ideal: Grendel and Other Monsters (GLEs: 09c, 09d, 14a, 14b, 14c, 16a, 16b, 16c, 16d, 16e, 16f, 16g, 17a; CCSS: RL.11-12.1, W.11-12.10)

Materials List: *Beowulf*, Monster Essay Rubric BLM

In this lesson, students will consider the opposite of the hero: the anti-hero or the villain. To complete this activity, engage students in a *SQPL* (Student Questions for Purposeful Learning) activity ([view literacy strategy descriptions](#)). This strategy promotes purposeful reading and learning by prompting students to ask and answer their own questions about content. The strategy is appropriate for this activity as it forces students to thinking critically about the concepts needed to write this essay. To utilize SQPL in this activity, teachers should follow this process:

- Post the following quote on the board or on the overhead: “Unlike in Beowulf’s time, there are no monsters left to conquer.”
- Have students break into pairs and brainstorm 2-3 questions they would like answered based on the above statement. Students should be prepared to share their questions with the whole class.
- Elicit students’ questions and write them on the board, overhead, or computer.
- Discuss any questions needing clarification.
- Direct students to review the questions developed both by themselves and the class as a whole, and then to select a particular monster in today’s world for research (e.g., terrorism, bullying, cyber stalking, hate crimes). Prior to research, students should formulate further questions that stem from those discussed in class and serve to narrow the ideas generated. Students are to collect the following from their research:
  - specific ideas of the threat posed;
  - the heroic qualities required to meet the threat;
  - possible ways for good to win in the end.
- Have students complete a chart of monsters and their threats to heroism discovered in their research. Students will submit the chart for assessment, then maintain it in their notes for usage in writing the Monster Essay later in this activity.

Move from the research project to the study of the monsters presented in *Beowulf*. Ask students to pay close attention to the three monsters Beowulf faces: Grendel, Grendel’s mother, and the dragon. Each monster presents a perversion of the Heroic Ideal in contrast to the heroic nature of Beowulf. Direct students to note the characteristics of each monster that contrast the Heroic Ideal (e.g., Whereas the Anglo-Saxon hero is generous, the dragon is selfish.). Students will collect details from *Beowulf* that support the anti-hero traits. After a class discussion wherein the chart is fully delineated through all students’ contributions, ask students to reflect upon the anti-heroes of *Beowulf* and write a response in their learning logs ranking the monsters in their opposition to the Heroic Ideal, using details from the poem to support their contentions.

At the beginning of the next class period, write the following statement on the board: “Just as Beowulf had to face his monsters, so does each man living in today’s world.” Have students reflect upon this statement in their personal logs, and then brainstorm in class a list of monsters that challenge man’s heroic nature. Lead students to share their ideas in a class
discussion in which all students will orally make a claim for or against the statement and support it with thoughtful detail from their lives or their world experience.

In a well-developed essay, students will choose a monster of today’s world that challenges them. They are to identify the elements of the monster that defies the Heroic Ideal, how it has proven an obstacle to the student, and possible ways that good will triumph. The essay is to be relevant, realistic, and problem-solving in its intent. Lead students to review the information obtained in their research to gather ideas for their essays. Then lead them through an entire writing process in this essay as well as providing students with a copy of the Monster Essay Rubric BLM that assesses: focus on a personal “monster” or obstacle, supporting evidence from their own lives (i.e. anecdotal details), and a conclusion that offers some resolution to the effect of this challenge on the student. In essence, this composition could fit both a definition and a problem-solution format, depending upon the focus of the teacher; regardless, this essay should be completed over an extended time frame to allow time for drafting, research, reflection, and revision.

*Learning logs (view literacy strategy descriptions) should be collected periodically during the course of the unit and assessed by the teacher, either for completion, or for specific requirements denoted by the teacher.

2013-2014
Activity 15: Undercutting the Heroic Ideal: Grendel and Other Monsters (CCSS: W.11-12.6)

Materials List: Beowulf, Monster Essay Rubric BLM (from Activity 14)

In 2013-2014, Activity 14 should be extended to include the following skills as students work through the development of the Monster Essay:

Students will use technology, including the Internet (e.g., Google Docs, turnitin.com), to produce and publish their essays and update individual/shared writing products in response to ongoing feedback including new arguments/information. This will allow students to work with peers (and the teacher, if using turnitin.com) to revise and edit their papers, to offer suggestions and to accept suggestions, and to publish their essays in an ongoing, interactive activity that provides instantaneous and immediate feedback.

Activity 16: The Embracing of Contraries (GLEs: 09a, 09c; CCSS: RL.11-12.1)

Materials List: examples of possible contraries, a copy of Beowulf, student notebook, pen, Contraries Chart BLM, Literary Analysis Rubric BLM

Direct students to keep a list of contraries (for example, pagan versus Christian, good versus evil, monster versus hero, courage versus cowardice, and reality versus fantasy) inherent in England’s national epic, Beowulf. Students will trace these contraries as they read the epic
and record them on the Contraries Chart BLM that utilizes split-page note taking (view literacy strategy descriptions). This process requires that students identify/note topics for study on the left; these topics have been identified for them on the handout. On the right side, students are to record quotations from the text that support the topic and their own interpretation and analysis of the selected quotes. Students will record line numbers and page numbers for each quote identified, for future documentation purposes. Such work will serve as a reference for a thesis for an analytical essay, which is outlined in Specific Assessments.

**Activity 17: Early Literary Devices (GLEs: 09a, 09c, 33b, 37c: CCSS: W.11-12.7)**

Materials List: background information on Anglo-Saxon literary devices, noted examples of devices, *Beowulf*, Anglo-Saxon Literary Terms Analysis Rubric BLM transparency, Literary Vocabulary Cards BLM, pen

Facilitate a study of literary devices unique to Anglo-Saxon literature: kenning, litotes, understatement, alliteration, and caesura. Use the Anglo-Saxon Literary Devices BLM to present information to students and to solicit responses from students as examples for the devices from texts they have read.

After the general introduction to the terms, have students form collaborative groups to complete a literary vocabulary card (view literacy strategy descriptions) for each term. This strategy is designed to help students learn content-specific terminology and has been shown to increase depth and breadth of word knowledge, resulting in greater comprehension. The teacher will distribute copies of the Literary Vocabulary Card BLM to each student (1 copy per device, unless the teacher wants students to create their own from the model). Groups should then complete the following process for each literary device:

- write the literary device in the center circle
- write the given definition for the device in the top left box
- write the characteristics of the device in the top right box
- record a textual example for the device in the bottom left box, with proper documentation
- create a new, unique example for the device in the bottom right box

Once students have completed the literary vocabulary cards, facilitate a rotational group swap in which groups exchange their cards with those of other groups. As each group reviews the other groups’ work, students are to work collaboratively to accomplish the following:

- review the cards for accuracy
- note any inaccuracies on the backs of the card
- record an additional example of the device on the backs of the cards

After all groups have exchanged and reviewed each set of cards, all cards should be returned to the original group. At this time, groups should review all comments made by other groups. Such collaboration should serve to reinforce knowledge of each literary term.
Finally, students, individually, will return to a text selection from their unit study and write a brief argument to support their analysis of the usage of specific literary terms within the text. Students should do the following:

- identify all instances of usage for each literary term
- select the most prevalent term, and cite strong and specific examples from the text
- write a one page/one side in which they analyze the usage of the term, its impact on the work itself, and the author’s purpose in using the term
- use valid reasoning and relevant and sufficient textual evidence, which includes proper citation

Assess the one page/one sides with a rubric that addresses all components.

**Activity 18: The Quest in *Beowulf* and Across the Centuries (GLEs: 09c, 09e, 09f, 17a; CCSS: RL.11-12.1, W.11-12.10)**

Materials List: materials for research, examples of quests, paper, pen, learning logs

During the study of the quest in *Beowulf*, provide a research opportunity for students. This can be either an individual research project or a directed study with materials brought to the class. Ask students to locate and record information pertaining to the following:

- the definition of the term *quest*
- a modern-day example of a quest, such as the Aboriginal Walkabout or the quest for the summit of Mt. Hood

Once students have located various definitions of the term *quest* and a modern-day example, they should report their findings to the class at a teacher-selected stop-point during the reading of the epic. After students report their findings, each student will complete a learning log (view literacy strategy descriptions) entry on this prompt:

> Why is the quest a timeless topic that recurs in literature? Why do some people actually embark on real-life quests? What would your quest entail, and why?

Students will discuss their log responses with the class, and then answer these questions: What is the relationship between the quest in *Beowulf* and other famous quests (e.g., the search for the Holy Grail, for King Arthur’s round table, for gold in California, for a first place finish in *The Amazing Race*)? What is the value of studying such quests, both in history and in literature?

Finally, after students have studied the *quest* as a concept in literature, ask them to focus on their own quest. The discussion should move from secondary quests to more personal ones, such as searching for a purpose in life, seeking financial aid for college, or starting a new career. Ultimately, students should see the relevance of the search, both in their own lives and in the world around them.
Using the information from the discussions and the texts read, students will develop and submit one of the following:

- an essay that gives an extended definition of the quest, discusses the timelessness of the quest and its presence in all cultures, and provides specific textual evidence as support
- a creative essay that is the student’s own idea of what a quest should be and how it creates or transforms life’s meaning
- a letter to a loved one explaining the call to embark on a quest and why it is impossible for some men or women not to respond (letter must be as well developed as an essay)
- a PowerPoint presentation that details a personal quest and is scripted to reveal the purpose of the quest, the details within the quest that fulfill the purpose, and the ultimate significance of the quest’s completion (presentation must include as much detail and development as an essay)

Regardless of the selection by the students, provide them ample time for composition, research, reflection, and revision.

**Activity 19: Beowulf: A Reflection of the Ideal Anglo-Saxon Warrior (GLEs: 09c, 37d)**

Materials List: *Beowulf*, log of heroic traits from student notes, large paper or construction paper, art supplies (e.g. markers, paint, rulers)

When students finish reading *Beowulf*, they will work in small groups to create a code of conduct of the ideal Anglo-Saxon warrior by doing the following:

- skimming the text and identifying specific ideals listed on the log of heroic traits identified in Activity 4, (e.g., the love of glory as a ruling motive in a noble Anglo-Saxon warrior’s life, the heroic ideal)
- listing the traits that give evidence of the ideals, along with specific actions of Beowulf and the Anglo-Saxon warriors in the poem (e.g., the statement in the poem in which Beowulf says that, in essence, the motive for life is glory)

Groups will create a display (visual representation) of their codes of conduct, prepare an oral report, and deliver it to the entire class. Finally, individual students should write/create and submit a brief personal code of conduct. In a class discussion, students should share their code, explain their choices for such a code, and identify what such a code means in their own lives and in their futures.

**Activity 20: The Elegiac Tradition (GLEs: 01a, 09a; CCSS: RL.11-12.1, W.11-12.10)**

Materials List: background information on the elegy, texts with examples of elegies, student notebook, pen

Facilitate a study of the elegiac tradition with a brief lecture that defines the term *elegy* and discusses the life and times of the Anglo-Saxon people and the misery often faced by a
warrior in a seafaring world. Ask students to draw conclusions about how it must have felt to be alive in this world, when so many forces against survival existed. Then, lead students through the reading of one of the elegies (The Seafarer, The Wife’s Lament, The Wanderer, The Husband’s Message, etc.) and allow time to pause, reflect, and question as they study the work. Review the term tone, direct students to identify the tone(s) of the work read, and identify phrases and details from the work that set the tone. For a conclusion, students will write an analytical paragraph that discusses the elegiac tone, how it is conveyed, and what it says about the Anglo-Saxon culture. Paragraphs should cite strong and thorough textual evidence to support analysis and interpretation and be presented to the teacher for assessment.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

General Assessments

- Students will generate a list of possible ideas they would expect to see in the literature to be studied.
- Students will write a paragraph explaining the role and the value of riddles in Anglo-Saxon culture.
- Students will write expository compositions that address topics such as the following:
  - an essay in which they compare and contrast heroes of Anglo-Saxon times and today: Teachers should establish a rubric that encompasses the traits of heroes then and now, the elements of comparison and contrast, and evidence of textual support
  - an essay in which they explore the quest and its relevance to the world or to themselves. Teachers should formulate a rubric that encompasses the idea of the quest, the students’ understanding of it, and its significance.
- Students will develop multimedia presentations that demonstrate mastery of knowledge.
- Students will create graphic organizers of ideas from brainstorming for essays or for organizing information for presentations and essays.
- Students will maintain an ongoing reader’s response journal in which they note general summary information of text, particular characteristics such as theme, character, and figurative language, vocabulary words, critical questions, points of relevance, and significance.
Students will take a discussion test using one or more of these suggested prompts: (1) The Anglo-Saxons were a people that lived in the midst of melancholy and sadness, understanding fully life’s brevity, yet they had a great intensity and exuberance in their everyday lives. Explain, using details from at least two of the works studied in this unit. (2) Discuss the idea of the hero in Anglo-Saxon’s times as well as in today’s world. Use details from texts and life in your discussion. (3) An epic hero is said to represent the ideals of the society from which he or she comes. Select one of the heroes studied in this unit, and discuss how he or she fits these criteria. Use support from the selected text in your analysis.

Activity-Specific Assessments

- **Activity 7**: The students will write a mini-research report (one page/one side) on a selected topic. Use the provided Research Rubric BLM, or formulate a rubric that includes evidence of use of the full research process, appropriate documentation, and publication, in addition to the overall composition of the essay.

- **Activity 9**: Students will work collaboratively to compose a riddle that models the Anglo-Saxon style. The composition should require that students reflect on the process of composing the actual riddle. Use the provided Riddle Rubric BLM, or formulate a rubric that addresses the composition of the riddle as to whether or not students respond to the prompt, mirror Anglo-Saxon style, give evidence of a process, and consider the aesthetics of their publication.

- **Activity 14**: Students will write a multi-paragraph personal expository composition that explores the importance of a particular monster in their lives. They should identify the elements of the monster that defies the Heroic Ideal, how it has proven an obstacle to them personally, and possible ways good will triumph. Formulate a rubric that addresses: a focus on a personal “monster” or obstacle, supporting evidence from their own lives (i.e., anecdotal details), and a conclusion that offers some resolution to the effect of this challenge on the student, or use the Monster Essay Rubric BLM that is provided. Essays should be evaluated on student use of writing processes, peer editing, and final composition.

- **Activity 16**: Students will maintain a reader’s response log of contraries found in *Beowulf*. As a unit evaluation, require students to use the reader’s response log to note contraries in Anglo-Saxon literature and to trace them through the study of *Beowulf*. Students will develop a multi-paragraph composition of literary analysis in response to the contrary they find to be most evident. Use the Literary Analysis Rubric BLM, which is provided, or formulate a rubric that includes identification of the contrary, the tracing of the contrary throughout the work, analysis of the existence of the contrary, textual support, and an explanation of the significance or value of the contrary.
Activity 18: Following the quest activity, students will develop and submit one of the following:

- an essay that gives an extended definition of the quest, discusses the timelessness of the quest and its presence in all cultures, and provides examples as support
- a creative essay that is the student’s own idea of what a quest should be and how it creates or transforms life’s meaning
- a letter to a loved one explaining the call to embark on a quest and why it is impossible for some men and women not to respond
  - A well-developed letter will be similar to an essay in length and development, with an appropriate introduction, body, and conclusion in addition to typical stylistic features of formal letters. The letter will also address audience and purpose very clearly.
- a PowerPoint presentation that details a personal quest and is scripted to reveal the purpose of the quest, the details within the quest that fulfill the purpose, and the ultimate significance of the quest’s completion
  - A well-developed PowerPoint® presentation will also have introductory slides, slides to make each point and to develop each one, and slides that conclude and make meaning. In addition, the aesthetics of transition, color palette, and font usage are important.
English IV  
Unit 2: The Medieval Period:  
England During the Age of Chivalry and Feudalism

Time Frame:  Approximately four weeks

Unit Description

This unit focuses on reading and responding to works of the medieval period in English literature. Application of a variety of reading and comprehension strategies will be required. The evolution of the English language and the relationship between Old, Middle, and modern English will be noted as students compare and contrast works. Genre study will lead to discussion and writing, which will result in analysis of literature, experience, grammar skill, and vocabulary. Ongoing activities include oral and written responses to a variety of prompts; grammar instruction differentiated for students’ specific needs; independent reading instruction and monitoring; definition of vocabulary words within the context of the literature; and appropriate use of the words in self-generated sentences.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the medieval period. Students will recognize that England is evolving into a country during this time rather than functioning as tribal groups without a common unity. Students should also see that the literature is a reflection of the medieval people and their feudalistic world. Other critical goals are to express supported responses to the texts and to focus on analyzing the effects of the literary elements and devices, particularly characterization and humor.

Guiding Questions

1. Can students complete a college or job application and effectively promote themselves?
2. Can students identify the primary characteristics of the medieval period and explain how they are reflected in the literature of the period?
3. Can students explain how Geoffrey Chaucer uses direct and indirect characterization to create the pilgrims in The Canterbury Tales?
4. Can students recognize that Chaucer’s pilgrims are a reflection of the age?
5. Can students analyze Chaucer’s use of humor in his work and evaluate its effectiveness?
6. Can students explain ways in which the genres and the themes of Chaucer’s famous tales reflect the characteristics of the pilgrims who tell them?
7. Can students compare a medieval ballad to the popular music of today?
8. Can students identify character traits of Sir Gawain in themselves, in their friends,
9. Can students recognize the importance of legend and myth, both in the world of the Middle Ages and in the world today?

### Unit 2 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1)</td>
</tr>
<tr>
<td>14a.</td>
<td>Develop complex compositions, essays, and reports that include the following: a clearly stated central idea/thesis statement (ELA-2-H1)</td>
</tr>
<tr>
<td>14b.</td>
<td>Develop complex compositions, essays, and reports that include the following: a clear, overall structure (e.g., introduction, body, appropriate conclusion) (ELA-2-H1)</td>
</tr>
<tr>
<td>14c.</td>
<td>Develop complex compositions, essays, and reports that include the following: supporting paragraphs organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)</td>
</tr>
<tr>
<td>15c.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)</td>
</tr>
<tr>
<td>15d.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include clear voice (individual personality) (ELA-2-H2)</td>
</tr>
<tr>
<td>16a.</td>
<td>Develop complex compositions using writing processes such as the following: selecting topic and form (e.g., determining a purpose and audience)</td>
</tr>
<tr>
<td>16b.</td>
<td>Develop complex compositions using writing processes such as the following: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)</td>
</tr>
<tr>
<td>16c.</td>
<td>Develop complex compositions using writing processes such as drafting (ELA-2-H3)</td>
</tr>
<tr>
<td>16d.</td>
<td>Develop complex compositions using writing processes such as conferencing with peers and teachers (ELA-2-H3)</td>
</tr>
<tr>
<td>16e.</td>
<td>Develop complex compositions using writing processes such as revising for content and structure based on feedback (ELA-2-H3)</td>
</tr>
<tr>
<td>16f.</td>
<td>Develop complex compositions using writing processes such as the following: proofreading/editing to improve conventions of language (ELA-2-H3)</td>
</tr>
<tr>
<td>16g.</td>
<td>Develop complex compositions using writing processes such as the following: publishing using available technology (ELA-2-H3)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual writing style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual writing style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual writing style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual writing style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoiding split infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: using the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation for parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation for brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation for commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation for internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>29a.</td>
<td>Deliver presentations that include language, diction, and syntax selected to suit a purpose and impact an audience (ELA-4-H3)</td>
</tr>
<tr>
<td>32d.</td>
<td>Give oral and written analyses of media information, including critiquing strategies (e.g., advertisements, propaganda techniques, visual representations, special effects) used by the media to inform, persuade, entertain, and transmit culture (ELA-4-H5)</td>
</tr>
<tr>
<td>34a.</td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including print texts (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)</td>
</tr>
<tr>
<td>34b.</td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)</td>
</tr>
<tr>
<td>35a.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, periodicals) (ELA-5-H2)</td>
</tr>
<tr>
<td>35b.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)</td>
</tr>
<tr>
<td>37c.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
<tr>
<td>37d.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of a formal paper or presentation (ELA-5-H3)</td>
</tr>
<tr>
<td>38d.</td>
<td>Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include complete</td>
</tr>
<tr>
<td>CCSS#</td>
<td>CCSS Text</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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.)</td>
</tr>
<tr>
<td>RL.11-12.6</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
</tr>
<tr>
<td>RL.11-12.7</td>
<td>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</td>
</tr>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band proficiently.</td>
</tr>
<tr>
<td><strong>Reading Standards for Informational Texts</strong></td>
<td></td>
</tr>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in <em>Federalist</em> No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Writing Standards</strong></td>
<td></td>
</tr>
</tbody>
</table>
| W.11-12.2b, d | 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. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. d. Use precise language, domain-specific vocabulary, and techniques such than
as metaphor, simile, and analogy to manage the complexity of the topic.

| W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. |
| 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. |
| W.11-12.9a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11-12 Reading standards to literature. |
| W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |

**Language Standards**

| L.11-12.4a, c, d Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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, its part of speech, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking inferred meaning in context or in a dictionary). |
| L.11-12.5a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. |
| 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. |
Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RL.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, the teacher should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, the teacher might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.
- The teacher might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, the teacher might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.
Activity 2: Ongoing Independent Reading (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1, RI.11-12.10)

Activity 1 should be extended to include literary nonfiction at the high end of the grade 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:
- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

The following is an example of a mini-lesson for vocabulary development appropriate for this unit:

Chaucer writes for the common man while elevating the language to that usually reserved for the noble class. One of the notable distinctions in Chaucer’s language is his use of romance words of French and Gallic derivation. Some critics claim that the French influence came in two ways: the translation of many French works into English and in Chaucer’s “borrowing” of them for his own writings. From Chaucer’s borrowing, though, he often developed new and different English words with various roots and stems that combine both the English influence and the French. An interesting study for students is to have them note romance words such as the following as they study Chaucer:

List of words: tendre, chambres, aventure, seson, hostelrye, chivalrie, conseil, parfit, nones, manere
As you introduce words such as the ones listed, ask students if any of the words seem familiar, either in pronunciation or in spelling. Encourage students to see that these words are much like those used today. This recognition will lead students to see that the development of language was not reserved simply for the Middle Ages; rather, new words are formed constantly, and language evolves continuously. Some ways that new words are developed include the following:

- borrowing: using or adapting words from another culture
- affixation: the use of prefixes and suffixes with various roots
- coinage: the creation of new words
- blending: words created by using elements from two different words

Once students grasp the evolution of language in Chaucer’s time, provide the opportunity for students to see the evolution of language today by having students access a dictionary that identifies new words, such as Merriam Webster’s Online Dictionary, which can be found at: http://www.m-w.com/info/new_words.htm. *If accessible, the online Oxford English Dictionary is the most exhaustive source for such information; however, this site requires a subscription. The site address is: http://www.oed.com/. Direct students to locate five words that have been added to the English language, to trace their etymology, and to explain how these words entered the language. As a culminating activity, have students create a visual of their new words for class display on a word wall, and then encourage students to add words to the word wall as they encounter them throughout the year. An interesting note would be to talk with students about their own language development and how common activities such as email, text messaging, and online chats are changing our language.

2013-2014
Activity 4: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c; CCSS: RL.11-12.4, RL.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will replace Activity 3.

Materials List: a list of teacher-driven words relevant to the Medieval Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create vocabulary self-awareness charts (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.
Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit, and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (√) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

**Example:**

<table>
<thead>
<tr>
<th>Word</th>
<th>√</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>chivalry</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sundry</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>hallowed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>satire</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)**
Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Additionally, utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.
<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with ____________?</td>
</tr>
<tr>
<td>Identify difficulties with the way the author has presented information or ideas.</td>
<td>Does that make sense?</td>
</tr>
<tr>
<td></td>
<td>Did the author state or explain that clearly? Why or why not? What do we need to figure out or find out?</td>
</tr>
<tr>
<td>Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.</td>
<td>Did the author tell us that?</td>
</tr>
<tr>
<td></td>
<td>Did the author give us the answer to that?</td>
</tr>
</tbody>
</table>

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:

- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?

Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.
Sample prompts for this unit:

- Is Sir Gawain chivalric, or not? Explain, using specific textual references as support.
- Discuss the idea of courtly love as presented in a text from this unit. Then, draw a connection to your own life experience. Ultimately, make a case for this ideal and its place, both in the world of literature and in the world today.
- Select three characters from the Prologue whom Chaucer seems to be satirizing (i.e., the Wife of Bath, the Summoner, the Prioress). Explain the satire, using specific textual evidence as support.

Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed), Sentence Variety Chart BLM

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

The following is an example of a mini-lesson for varying syntax that may be used in conjunction with Activity 7 in which students will write a college or career-readiness essay:

Have students prepare a rough draft of their college and career-readiness essay and bring it to class for peer conferencing. While students will engage in a full writing process in the writing of this essay, and essays will be assessed using a standardized rubric, this activity will focus only on sentence type and variety. Assign peer groups based upon teacher knowledge of student needs. Distribute a copy of the Sentence Variety Chart BLM for each student, and direct peers to read the draft and label each sentence according to type: simple, compound, complex, and compound-complex; students will write the label for each sentence on the essay itself. Next, the peers will complete the chart by filling in each sentence that fits into each category, and then returning the chart and the draft to its owner. Assess the chart for accuracy. Based upon peer feedback and the evidence from the chart,
have students revise their drafts to vary syntax for the final draft. Once this activity has been completed, incorporate assessment for sentence variety in the teacher-developed rubric for this essay or use the General Writing Rubric BLM from Activity 7.

**Activity 7: Writing for College and Beyond (GLEs: 14a, 14b, 14c, 15c, 16d, 16g; CCSS: RL.11-12.1, W.11-12.6, W.11-12.10)**

Materials List: paper, pen, Internet access, writing textbooks, sample college and career readiness materials/applications, General Writing Rubric BLM

In preparation for the future, students will use writing processes to create a résumé and an autobiographical essay appropriate for college admissions or career preparation and readiness. Lead students to determine their overall purpose: to enter a college or university or to be better prepared to enter the work force. Differentiate guidance according to students’ choices. Have students first develop goals and objectives and accumulate résumé data, including contact information, education, experience, honors and activities, and references. Next, have them write the résumé. Direct students to Purdue’s Online Writing Lab’s help guide for writing résumés at: [http://owl.english.purdue.edu/workshops/hypertext/ResumeW/](http://owl.english.purdue.edu/workshops/hypertext/ResumeW/). Provide time in a computer lab, if possible, for the access of the site and the development of the résumé. Have students publish this résumé for assessment and for placement in the final application or portfolio. Develop a rubric for scoring, or access the General Writing Rubric BLM, which is provided.

Upon completion of their résumés, lead students to write an essay appropriate for their specific purpose. For those students seeking guidance and information on careers, lead them to write an autobiographic statement or profile essay in which they assess their own strengths and weaknesses in a way that will apply to the career of their choosing, or define their personality, abilities, and aptitudes in a manner that would allow future employers to identify them as career ready. You could also have them respond to one of the following:

- Read the following quote. Then, write an essay in which you assess your competencies in the identified three major skill areas. Based upon your assessment, what must you do to prepare yourself better to step into the career world?

  “While there is no debate that a rigorous level of academic proficiency, especially in math and literacy, is essential for any post-high school endeavor, the reality is that it takes much more to be truly considered ready for a career,” the paper reads. “Career readiness involved three major skill areas: core academic skills and the ability to apply those skills to concrete situations in order to function in the workplace and in routine daily activities; employable skills (such as critical thinking and responsibility) that are essential in any career area; and technical, job-specific skills related to a specific career pathway.” Source: [http://www.insidehighered.com/news/2010/04/14/definition#ixzz1wzED5WJ2](http://www.insidehighered.com/news/2010/04/14/definition#ixzz1wzED5WJ2)

- Research the career of your choice, and then write an essay in which you give an overview of the career selection and discuss what it will require for you to step into that career, personally, academically, and professionally.
For the college application, lead students to respond to a prompt from their selected college or university’s application or from the list below:

- Evaluate a significant experience and its impact on you.
- Describe a person who has had a significant influence on you and the person’s influence on you.
- When someone tells you to think outside of the box, how do you do it? Give an example, and explain the situation and its impact on you.
- Select a literary character that has changed your life in some way. Describe the character and explain his or her influence on you, being sure to note specific textual evidence to support your opinion.

Lead all students through a writing process in the development of these essays. After peer and teacher conferencing to edit and revise, have students publish their essays, using available technology.

**2013-2014 Extension to Activity 7 (Add CCSS: W.11-12.6)**

To extend this activity in 2013-2014, have students use an online shared documents site to peer edit and review such as googledocs.com. This will engage students in an interactive process that will provide them with immediate feedback and allow them to participate in an ongoing discussion with peers throughout the development of their essays.

Following is a list of resource links for teachers and students to use in this process:

- U. C. Berkeley: [http://students.berkeley.edu/apa/personalstatement/index.htm](http://students.berkeley.edu/apa/personalstatement/index.htm)
- OWL at Purdue: [http://owl.english.purdue.edu/owl/resource/642/01/](http://owl.english.purdue.edu/owl/resource/642/01/)

**Activity 8: Travels: Now and Then (GLEs: 15c, 16c)**

Materials List: learning logs, pen

After reading the prologue to *The Canterbury Tales*, have students read the quote by William Blake and then write a learning log (view literacy strategy descriptions) response to the given prompt.

As William Blake said,

> The characters of Chaucer’s pilgrims are the characters which compose all ages and nations: as one age falls, another rises, different to mortal sight, but to immortals only the same; for we see the same characters repeated again and again, in animals, in vegetables, minerals, and in man: nothing new occurs in identical existence; Accident ever varies, Substance can never change or decay. Of Chaucer’s characters, as described in his Canterbury Tales, some of the names or titles are altered by time, but the characters themselves for ever remain unaltered, and consequently they are the physiognomies or lineaments of universal human life, beyond which Nature
never steps. Names alter, things never alter. I have known multitudes of those who could have been monks in the age of montery, who in this deistical age are deists. As Newton numbered the stars, and as Linneus numbered the planets, so Chaucer numbered the classes of men...Every age is a Canterbury pilgrimage; we all pass on, each sustaining one or other of these characters.

Prompt:
Agree or disagree with Blake’s premise. If you see similarities in Chaucer’s types to types of people you know, give several examples. If you had to classify yourself as one of Chaucer’s pilgrims, which one are you most reflective of, and how does your character reflect that type? Chaucer’s people journeyed, ostensibly, for religious reasons. What purposes propel your “journey?” If you disagree with Blake, make the case for the differences time has made in the types of people, their purposes, and their journeys, using evidence from both your life and Chaucer’s prologue to prove your point.

Activity 9: A Descriptive Profile (GLEs: 15c, 16a, 16b, 16c, 16d, 16e, 16f, 16g, 19a, 19b, 19c, 19d; CCSS: W.11-12.2b, W.11-12.2d)

Materials List: paper, pen

After reading the Prologue and discussing the pilgrims and the types of “characters” along for Chaucer’s journey to Canterbury, have students identify the pilgrim (character) they would deem the ideal traveling buddy. Based upon their understanding of Chaucer’s character, have students write a descriptive profile of the perfect traveling companion, noting ideas both from their life experience and their experience with the prologue. This will require that they write an explanatory text to examine and convey complex information through selection, organization, and analysis of relevant content. Have them use writing processes to develop the profile and focus on extending the development of individual style by following these ideas:

- avoiding overused words, clichés, and jargon
- using a variety of sentence structures and patterns
- selecting diction that sets tone and mood
- choosing vocabulary and phrasing to reflect the character and temperament or voice of the writer
- selecting significant and relevant facts and details to convey the “character” to the intended audience
- using precise language and domain-specific vocabulary and techniques (e.g., metaphor, simile, analogy) to manage the complexity of the topic

Encourage students to develop distinctive characterizations by including a physical description that hints of the inner person and specific details that reveal character through action, thought, or deed. Mannerisms, body language, tones, and physical, mental, or emotional quirks are all fair game for consideration. The ultimate goal is to present a character that both outwardly and inwardly reveals himself as a person easily judged through a close perusal of the written profile. Have students participate in peer-editing
conferences that focus on assessing the use of the required stylistic techniques. Next, have them revise and publish their profiles using available technology, such as a word-processing program.

**Activity 10: A Look at the World of the Middle Ages (GLEs: 09a, 09c, 29a, 34a, 34b, 37d, 39c; CCSS: W.11-12.7)**

Materials List: list of research topics, print and non-print resources for research, paper, pen, Middle Ages Project Rubric BLM, Middle Ages Presentation Rubric BLM

Facilitate an introduction to the Middle Ages by guiding students through a sustained research project. Direct students to write a response to a prompt such as this: Select one topic about the world of the Middle Ages for research, brainstorm a list of questions about the selected topic to guide the research, compile a list of interesting facts, record all bibliographic information for each source used, and report to the class on the topic in an interesting manner.

**Student Prompt:**

Imagine that you are about to join Geoffrey Chaucer on a pilgrimage to Canterbury. To prepare for the trip, you are to research a topic related to Chaucer’s world. Each of you has one topic that, in some way, shapes the world of the Middle Ages. Some of your topics are historical; others are religious and societal. A study of all the topics will provide you with knowledge of England in the Middle Ages. You will have a chance to see how the historical documents and records comment on life as it was in the Middle Ages. Also, you will have a chance to review and practice your research skills. Good luck, my fellow travelers. May your quest be blessed with both information and insight.

Direct students to select ONE topic from a list that may include the following:

- Medieval Ballads
- The Norman Conquest
- The Archbishop of Canterbury
- The Power of the Pope
- The Four Humors
- The Major Themes of the Arthurian Legend
- Canterbury Cathedral
- Thomas à Becket
- Henry II, IV
- Richard II
- Medicine in the Middle Ages
- The Corruption of the Catholic Church
- Peasants’ Revolt of 1381
- Rights of Women in the Middle Ages
- Feudalism
- Chivalry
The Vows of the Monastery
The Black Plague
The 100 Years War
The Birth of the Middle Class
The Crusades

In this task, student research of an individual topic should include the following:

- use of organizational features in print and electronic texts to locate information
- use of standards set by the teacher (MLA format, minimum of four sources used, etc.)
- a student-generated list of research questions
- inferences and conclusions based on research findings
- a compiled list of facts pertinent to the study of the Middle Ages, gathered and synthesized from multiple and various sources
- a Works Cited page for source acknowledgement
- a visual and a presentation from the list of facts

Student presentations should be brief and concise reviews of the topic. As individual class members record the information for further reference by using split-page notetaking (view literacy strategy descriptions), presenters demonstrate understanding of their topics/subjects under investigation/questioning by their classmates. The split-page notetaking strategy requires that students summarize the main points of their peers’ presentations on the right side and on the left record the topic being discussed, questions to be asked, and ideas being considered.

Following is an example of what students might record in this split-page notetaking exercise:

<table>
<thead>
<tr>
<th>Gothic Architecture</th>
<th>Qualities: light and unity of design; characteristics: pointed arches, ribbed vaults, buttresses; often use stained glass windows and gargoyles; two notable structures: Canterbury Cathedral and Notre Dame</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Black Plague</td>
<td>Also called the bubonic plague; 25-50% of Europe fell victim to this pestilence; spread by fleas from infected rats; caused a labor shortage which ultimately led to the end of feudalism</td>
</tr>
<tr>
<td>Thomas à Becket</td>
<td>A Norman who rose to great power under his friend King Henry II; was first chancellor then archbishop of Canterbury; Henry planned to use his friendship with Thomas to gain strength over the Church; however, Thomas often sided with the Pope, which led to his “accidental” death by Henry’s knights; became a saint *Setback for the monarchy which ultimately leads, in part, to the corruption of the Catholic Church (Chaucer writes of this in his Canterbury Tales)</td>
</tr>
</tbody>
</table>

Assess the research projects using the Middle Ages Project Rubric BLM and the
presentations using the Middle Ages Presentation Rubric BLM. These presentations will serve as the foundation for your introduction to the Middle Ages and Geoffrey Chaucer’s *Canterbury Tales*.

**Activity 11: The Middle Ages in Action: Viewing Becket (GLEs: 32d; CCSS: RL.11-12.7)**

Materials List: 1964 film *Becket*, Internet access, LCD projector, paper, pen

Introduce this film by reinforcing information learned in research and presentations. Then, direct students to record notes and points of interest in their *learning logs* (view literacy strategy descriptions) as they view the 1964 film *Becket* (directed by Peter Glenville and starring both Richard Burton and Peter O’Toole). This source will give students a feel for the political and religious turmoil of the Middle Ages, particularly that of the struggle between King Henry II and Thomas à Becket. Once viewing is complete, use the following websites to project historical information on both King Henry II and Thomas a Becket:

- [http://www.britainexpress.com/History/Henry_II_and_Thomas_a_Becket.htm](http://www.britainexpress.com/History/Henry_II_and_Thomas_a_Becket.htm)
- [http://www.bbc.co.uk/history/british/middle_ages/becket_01.shtml](http://www.bbc.co.uk/history/british/middle_ages/becket_01.shtml)
- [http://www.middle-ages.org.uk/timeline-of-king-henry-ii.htm](http://www.middle-ages.org.uk/timeline-of-king-henry-ii.htm)
- [http://www.historylearningsite.co.uk/thomas_becket.htm](http://www.historylearningsite.co.uk/thomas_becket.htm)

Have students return to their notes from the film to make revisions based upon their comparing the film to the historically accurate facts. Some items of note should be:

- the friendship between Henry and Becket
- Henry’s power as king
- Becket’s becoming Archbishop of Canterbury
- the religious turmoil of the period
- Becket’s murder
- Becket’s martyrdom

Discuss the comparison with students, evaluating how the film version interprets the source text, or historical fact and documentation. Then, have students write either a film review or a film critique in which they apply analytical skills to a media presentation. Their reviews or critiques should include information gathered in their notes and address the presentation of facts in both the film and in their research. Students will present their interpretations of the film in a whole-class discussion, which will serve as an introduction into the study of Chaucer’s *Canterbury Tales*.

*If time and resources permit, have students read the play on which this movie is based, Jean Anouilh’s *Becket*. While rather lengthy for a play (144 pages), the selection offers a straightforward approach to the conflict between these two best friends and would provide another comparison between a primary text and an adaptation. If time is limited, pull only a key scene, and have students compare the film, the history, and the scene in the effectiveness of their presentation (e.g. Act IV, scene 3: Henry’s conversation with his knights where he says, “will no one rid me of this turbulent priest?”).

Note: *Becket* was remastered in 2004 and is readily available in DVD format. However, if
resources do not permit the acquisition of the film, access Fordham University's list of medieval movies available at: [http://www.fordham.edu/halsall/medfilms.html](http://www.fordham.edu/halsall/medfilms.html).

**Activity 12: Medieval Ballads and the Music of Today: A Comparison (GLEs: 09a, 09c, 09d, 09e)**

Materials List: background information on the ballad, various medieval ballads for reading, paper, and pen

After reading several medieval ballads, have students generate a list of common characteristics they see among the ballads and compare this list to a teacher-provided or textbook list of characteristics. Next, have students compare selected medieval ballads to present-day pop and/or country music, recording notes in a learning log, and then using their notes for class discussion. In discussion, have students draw conclusions, based upon evidence in both the ballads and the present-day songs and about the ballad genre, its characteristics and themes, as well as its continuing significance. The goal is that students recognize the lasting value of depicting experiences as stories set to rhyme.

**Activity 13: Chaucer’s Pilgrims: Slices of Medieval Society/ Applying Cicero’s Attributes (GLEs: 09a, 09c, 09d, 16d; CCSS: RL.11-12.1, RL.11-12.6, W.11-12.10)**

Materials List: background information on Geoffrey Chaucer and *The Canterbury Tales*, audio version of the introduction to “The Prologue,” paper, pen, Cicero’s Attributes BLM, Peer Attribute BLM

Provide an introduction to “The Prologue” of *The Canterbury Tales* by explaining the frame-tale format, and then reading aloud the first forty-two lines of the narrative. You may access an audio version of these lines in Middle English so students can understand the change in language and its pronunciation. As you discuss the prologue with the class, provide background information on Geoffrey Chaucer and the world in which he lived by building upon information gained in the research presentations and in the viewing of the film *Becket*. Make sure to note the various facets of medieval society as they pertain to each of the characters Chaucer develops in “The Prologue” and as they pertain to the study of Chaucer’s works.

After assessing student understanding of Chaucer’s introduction and the purpose of this pilgrimage, move to Chaucer’s characterization of those along for the journey: the pilgrims. Remind students of the structure of medieval society (the mix of the feudal system and the estate system) and model the characterization of the first pilgrim, the Knight, to expose the techniques Chaucer employs. You may first ask students to note such distinctions of character as these:

- profession—where and how someone works
- physical appearance—how someone looks
- dress—how someone presents him or herself with clothing and accessories
- personality—how someone acts/behaves
• morals—what someone believes as right and wrong and how he or she displays this belief.

To examine further Chaucer’s methods of characterization, introduce students to Cicero’s “Attributes of Persons,” and have students apply them to the pilgrims in “The Prologue.” Lead students toward understanding that Cicero was a Roman statesman, orator, and philosopher who developed the eleven attributes to define and describe people and their personality traits. Chaucer, a reader of Cicero, might have used these attributes himself; certainly, the structure of his rhetoric implies it. Use the Cicero’s Attributes BLM to project information for the students at the beginning of this activity. This blackline master is a graphic organizer that labels and identifies each attribute in a table format. Distribute a copy of this graphic organizer to students so they can record the information from the class discussion and have a model to follow in their own close reading.

Explain Cicero’s attributes by giving the definition of each attribute and a model from the text; for example, have students work through an entire pilgrim (continuation of examination of the Knight) as a class to ensure the understanding of the material. To make sure students acquire an understanding of the depth of Chaucer’s intricate and purposeful use of language to create a certain effect or to deliver a certain message, review with students the terms satire and irony and ask students to pay attention to such techniques in their analysis of character. This skill is required to draw conclusions about Chaucer’s overall impression of each character, noted on the Cicero’s Attributes BLM, and for students to understand the subtleties and nuances both of what Chaucer writes and what he purposefully doesn’t write. Then, have students work in pairs and select one of the longer character sketches in “The Prologue,” analyze it for the attributes, create a visual representation of the character, and prepare a presentation of their work. Individually, students will compose a unified character sketch of their pilgrim. This sketch will demonstrate understanding and interpretation of the selected character and will cite strong and thorough textual evidence to support the analysis and interpretation, both in what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.

As a culminating activity, students will write in a short time frame for a discipline-specific task, purpose, and audience. They will develop a peer character sketch based on Cicero’s attributes. Students will use the Peer Attribute BLM to gather information about a classmate in an interview. With accumulated data, they will write a character sketch in the style of Chaucer, including all eleven attributes, eight or more rhymed couplets, and humor (irony, but no sarcasm).

**Activity 14: Chaucer’s Tales (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1)**

Materials List: background information on literary tales and Chaucer’s *Canterbury Tales*, student logs, pen

Provide an overview of Chaucer’s tales, their types, and their themes. Then, have the class read one of the most frequently read tales (e.g., “The Pardoner’s Tale”). To aid in student understanding of Chaucer, utilize reciprocal teaching (view literacy strategy descriptions), a
strategy in which students use four categories of comprehension processes: summarization, questioning, clarifying, and prediction to help or teach each other to understand text. Prior to reading the tale, the teacher or the class should identify specific places in the text where students, in groups of four, should stop and have their reciprocal teaching conversation. In this conversation, have students work through all categories; have students move to a different category after each round of speaking, so each student has practice with all four components.

For example:

If the class were reading “The Pardoner’s Tale,” you might choose the following places in the tale as cut-points for groups to stop and complete a reciprocal teaching conversation. For each stop-point, groups should rotate from one category to the next, including the following points:

- summarizing: write a summary statement (or statements) for the section; share with the group
- questioning: write questions or pose questions to the group while reading the section
- clarifying: point to the text for clarification of the questions asked/for help in solving a particular issue
- predicting: make predictions about the next section; check predictions after reading each section

Cut-Points (Sections) of “The Pardoner’s Tale”

1. Lines 1-35: Drunkenness
2. Lines 36-86: Gluttony
3. Lines 87-126: Wine/Drunkenness
4. Lines 127-166: Gambling
5. Lines 167-198: Swearing/False and Great Oaths
6. Lines 199-305: First Part of the Tale
7. Lines 304-374: Second Part of the Tale
8. Lines 375-440: Third Part of the Tale
9. Lines 441-506: The Pardoner talks to the Group

*Most of Chaucer’s tales are available online as e-texts. Following are links for “The Pardoner’s Tale”:

- [http://www.canterburytales.org/canterbury_tales.html](http://www.canterburytales.org/canterbury_tales.html) (with pagination/line numbering)

Following the reciprocal teaching activity, direct students to analyze the tale by answering evaluative and reasoning questions such as the following. As students record their answers in their learning logs, make sure they cite strong and thorough textual evidence for support of each of their responses.

- What type (genre) is the tale?
- How would the pilgrims react to this tale?
- Why does the pilgrim tell the particular tale he tells?
• How does the match between teller and tale make Chaucer’s accomplishment more significant?
• What is the most distinguishing literary (or other) trait in this tale?
• What is the moral of the tale?

After a class discussion of the answers, have students write log entries that respond to questions of personal relevance, such as the following:
• What was the predominant emotion this story evoked in you?
• What details from the story created this feeling?
• What might this feeling prompt you to do differently in life?

Activity 15: Chaucer’s Morals: A Morsel for Everyone (GLEs: 09a, 09d, 09h, 29a, 35a, 35b, 37c, 38b; CCSS: RL.11-12.1, W.11-12.9a, W.11-12.10)

Materials List: Chaucer’s Tales BLM, paper, pen, research materials, copies of selected tales for study

Working in pairs or threes, have students select another of Chaucer’s tales to read and analyze from a list such as the following:
• The Pardoner’s Tale (if not used in model lesson)
• The Nun’s Priest Tale
• The Knight’s Tale
• The Wife of Bath’s Tale
• The Franklin’s Tale
• The Summoner’s Tale
• The Miller’s Tale

Lead students (in collaborative groups) through the following process in studying their selected tales:
• Read and annotate the selected tale from the list above; all members of one group read the same tale.
• Meet with group to discuss the tale, ensure comprehension, make note of the particular type of tale and its characteristics, and analyze particular elements for study. *Groups may choose to share in a reciprocal teaching (view literacy strategy descriptions) conversation as modeled in Activity 11.
• Retell the story for the class (groups may elect a spokesperson or share in the retelling).
  o After each group retells a tale, have class complete the Chaucer’s Tales BLM (graphic organizer) that identifies primary characters, summarizes the key points of the action, identifies the type of tale, and analyzes its moral or message.
• Research a critical article on the tale (as a group).
• Summarize the article and include bibliographic information.
• Reconvene with group, and apply research to analysis by pointing out key ideas brought forth in the critical articles and discussing how those ideas connect to the
group’s thoughts about the tale.

- **Offer insight from research and analysis in class discussion.**
  - In class discussion, groups should give the relationship between the teller of the tale and the tale itself, pointing to specific textual references from both the tale and the critical article to support their opinion and analysis.

- **Individually, students are to compose and publish a multi-paragraph documented analysis of the tale.**
  - This step will involve writing a multi-paragraph literary analysis that includes documented critical information drawn from literary and/or informational texts to support analysis, reflection, and research as well as strong and thorough textual evidence to support student analysis and interpretation. Students will write over an extended time frame to provide time for research, reflection, and revision.
  - Resources for helping students with writing literary analysis with documentation:
    - [http://www.gmc.edu/students/arc/documents/Literary%20analysis.pdf](http://www.gmc.edu/students/arc/documents/Literary%20analysis.pdf)
    - [http://classfolios.org/learningresource/ConventionsofaLiteraryAnalysisJuly08_000.pdf](http://classfolios.org/learningresource/ConventionsofaLiteraryAnalysisJuly08_000.pdf)
    - [http://owl.english.purdue.edu/owl/resource/618/01/](http://owl.english.purdue.edu/owl/resource/618/01/)

**Activity 16: Knighthood, Chivalry, and Courtly Love/ Arthurian Legends (GLEs: 15d, 16c, 16d, 16e; CCSS: RL.11-12.1)**

Materials List: background information on the Arthurian legend, copies of excerpts from Thomas Malory’s *Le Morte d’Arthur*, paper, pen, art materials

Have students research and define words associated with knighthood; for example, *chivalry, feudalism, courtly love, the Crusades, Charlemagne, The Arthurian Legend, truth,* and *gentilesse*. Then, pose the following question: Based upon your perception, texts you have studied, and experiences you have had, do concepts, such as chivalry and courtly love, exist today? Briefly discuss their responses.

Then, lead students as they read an excerpt from an exemplary Arthurian piece where they will see the ideas of chivalry and courtly love portrayed: Thomas Malory’s *Le Morte d’Arthur*. Direct students to use their learning logs (view literacy strategy descriptions) to identify and list the main story elements (hero, character, setting, theme, symbol, and motif) as they read for usage in both a class discussion and an analytical response. Lead a discussion of the similarities and differences between King Arthur and his legends and Beowulf (which they studied in Unit 1) and his legendary fame. Have students view film clips from films (e.g., *Excalibur*) that chronicle legendary figures. Then, have students write a brief analytical response about an element of Malory’s work. Responses should include strong and thorough textual evidence for support of student analysis and interpretation.
Activity 17: The Romance in Medieval Literature (GLEs: 09e; CCSS: RL 11-12.10)

Materials List: background information on the literary romance, copies of selected romance for study, paper, pen, Romance Analysis Rubric BLM

Provide information about the characteristics of the literary romance. Have students use the background knowledge about knighthood in the Middle Ages as they read a selected Arthurian romance (or the Breton lais) such as The Wife of Bath’s Tale, Sir Gawain and the Green Knight, Idylls of the King, Lanval, or Brut. Have them analyze and discuss the selected romance in terms of its characteristics, theme, and points of contrast with earlier literature of Britain. Analysis and discussion should be substantiated with cited textual evidence. This analysis and discussion should lead to a greater awareness of the texts by students and to the subtleties and complexities therein.

After students have an understanding of the literary romance, lead them to make connections with a modern romance, either through discussion, viewing a film, or reading cuts from various selections. Lead students through an SQPL (view literacy strategy descriptions) exercise to facilitate this connection. This strategy (student questions for purposeful learning) is designed to gain and hold students’ interest in the material by having them ask and answer their own questions. To begin this exercise, post the following statement on the board: The literary romance never really changes.

Have students pair up and generate two questions, based on the statement, they would like answered. Have pairs present their questions to the class as you record the questions for the class, noting particularly those that repeat. Have students record all questions for response as they cover their material. If needed, add other questions to the list, and then direct pairs to their selections for further study. (Make assignments from the list below, or allow pairs to generate ideas.)

Have pairs view their selected films or read their selections; as they view or read, instruct them to attempt to answer those questions that were generated by the class based on the SQPL statement. Have pairs report to the class and share how their particular modern romance answered the class questions. From this point, record any information that seems to be a common thread or idea across the class and close the discussion with students’ appreciation of the modern romance. The resulting activity should lead students to see the lasting value of the adventure story known as the “romance” as well as demonstrate students’ abilities to read and comprehend literature at a high level of complexity, both independently and proficiently.

Suggestions for connections:
- *The Lord of the Rings* by J. R. R. Tolkien
- *Star Wars* by George Lucas
- *Harry Potter* by J. K. Rowling
- *The Princess Bride* by William Goldman
- *The Once and Future King* by T. H. White
- *Possession* by A. S. Byatt
Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are samples of assessments that could be used with this unit.

General Assessments

- Students will deliver oral presentations on research topics pertinent to the study of the Middle Ages.
- Students will produce a list of research facts. The teacher will develop a rubric for scoring this list that addresses both content and research skills; for example:
  - inclusion of facts
  - accuracy and clarity of facts
  - bibliographic information for all sources included
  - bibliographic information in MLA format
- Students will retell a Chaucerian tale in their own words in a selected format. The teacher will develop an activity rubric that encompasses both the composition of the rewritten text and the overall creativity involved in the retelling.
- Students will respond to journal prompts that call for analysis of character, theme, humor, setting, romance, and style.
- Students will participate in collaborative activities that further their understanding of the literature studied and direct their abilities to make meaning from their readings.

Activity-Specific Assessments

- **Activity 7**: Students will write an autobiographical essay appropriate for college admissions or career preparation and readiness. Develop a rubric that encompasses organization, content, style, and mechanics. The scoring should emphasize the development of relevant and supporting detail, engagement of audience through a clear voice, and a clear and intentional development of the significance or relevance of the selected topic to the applicant. If needed, use the General Writing Rubric BLM, which is provided.

- **Activity 13**: Students will write a peer character sketch following Chaucer’s model in *The Canterbury Tales*. Develop a rubric for this sketch that encompasses the elements required, such as line length, rhyming couplets, use of humor, and inclusion of Cicero’s eleven attributes, or use the Peer Character Sketch Rubric BLM, which is provided.
• **Activity 15:** Students will write a multi-paragraph literary analysis of one of Chaucer’s Canterbury Tales. This essay will include both analysis of the tale and supporting literary criticism from research. Develop a rubric that encompasses the analysis of the tale, use of supporting details, incorporation of criticism, documentation, and works cited, or use the Documented Tale Analysis Rubric BLM, which is provided.

• **Activity 17:** Students will write a multi-paragraph composition that synthesizes information studied in the romances of the Middle Ages in response to the following prompt:

   Looking Back: The Idea of Romance: Select any two or three works studied thus far; identify one common “romance element” evident in the works. Compare and contrast the development of the romance element, and explain the significance it has to the works and to today’s readers.

   For this assignment, develop a rubric that encompasses the analysis of the works studied, the inclusion of romance elements, the comparison drawn, and the significance of the comparison, or use the Romance Analysis Rubric BLM, which is provided.
English IV
Unit 3: The Elizabethan Period:
The Renaissance Comes to England

Time Frame: Approximately five weeks

Unit Description

This unit focuses on applying reading strategies and on responding to literature of the Elizabethan Period, specifically the drama, sonnet, prose, and lyrical poetry by the great writers of the period. Changes that occurred in the language after the Medieval Period and the link between the literature and the historical context will be studied. Also, the unit will examine literary elements and devices and explain their significance. Higher-order thinking and written responses that interpret and analyze the literature and explain its relationship to real-life experiences are integral to this unit. Vocabulary will be defined within the context of the literature. Grammar skill development will continue within the context of literature study and composition.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Elizabethan Period, recognizing that literature and authors flourished during this period, creating some of the most memorable works ever written. Students should also see that the literature is a reflection of an England at a peak of power and prosperity. Other critical goals are to express supported responses to the texts and to focus on the effects of the literary elements and devices, particularly those related to the drama.

Guiding Questions

1. Can students identify characteristics of the Elizabethan Period and how those characteristics are reflected in the literature of the period?
2. Can students explain why the subjects and themes of Shakespearean plays are as relevant today as they were in Shakespeare’s day?
3. Can students identify elements in tragic plays such as Macbeth or Hamlet that distinguish them as Shakespearean tragedy?
4. Can students demonstrate how characters in Macbeth or Hamlet compare and contrast with characters in other classic works and with real-life persons (e.g., friends, teachers, celebrities, politicians)?
5. Can students identify the characteristics of the sonnet and explain its organization and the significance of the figurative language (e.g., metaphor) used?
6. Can students demonstrate how the various prose writers of the period use the genre?
7. Can students identify personal symbols to serve as metaphors for life?
8. Can students develop personal vocabulary and grammar skill through instruction and context?
9. Can students analyze materials, apply them to their own lives, and create a visual text to represent the information?

Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1).</td>
</tr>
<tr>
<td>10a.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including school library catalogs (ELA-7-H2)</td>
</tr>
<tr>
<td>10b.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including online databases (ELA-7-H2)</td>
</tr>
<tr>
<td>10c.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including electronic resources (ELA-7-H2)</td>
</tr>
<tr>
<td>10d.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including Internet-based resources (ELA-7-H2)</td>
</tr>
<tr>
<td>15c.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)</td>
</tr>
<tr>
<td>16a.</td>
<td>Develop complex compositions using writing processes such as the following: selecting topic and form (e.g., determining a purpose and audience)</td>
</tr>
<tr>
<td>16b.</td>
<td>Develop complex compositions using writing processes such as the following: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)</td>
</tr>
<tr>
<td>16c.</td>
<td>Develop complex compositions using writing processes such as drafting (ELA-2-H3)</td>
</tr>
<tr>
<td>16d.</td>
<td>Develop complex compositions using writing processes such as conferencing with peers and teachers (ELA-2-H3)</td>
</tr>
<tr>
<td>16e.</td>
<td>Develop complex compositions using writing processes such as revising for content and structure based on feedback (ELA-2-H3)</td>
</tr>
<tr>
<td>16f.</td>
<td>Develop complex compositions using writing processes such as the following: proofreading/editing to improve conventions of language (ELA-2-H3)</td>
</tr>
<tr>
<td>17d.</td>
<td>Use the various modes to write complex compositions, including literary analyses that incorporate research (ELA-2-H4)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoiding split infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: using the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>23a.</strong></td>
<td>Apply standard rules of mechanics and punctuation for parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23b.</strong></td>
<td>Apply standard rules of mechanics and punctuation for brackets (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23c.</strong></td>
<td>Apply standard rules of mechanics and punctuation for dashes (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23d.</strong></td>
<td>Apply standard rules of mechanics and punctuation for commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23e.</strong></td>
<td>Apply standard rules of mechanics and punctuation quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23f.</strong></td>
<td>Apply standard rules of mechanics and punctuation for internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>23g.</strong></td>
<td>Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>24.</strong></td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H2)</td>
</tr>
<tr>
<td><strong>26c.</strong></td>
<td>Select language appropriate to specific purposes and audiences for speaking, including participating in class discussions (ELA-4-H1)</td>
</tr>
<tr>
<td><strong>31b.</strong></td>
<td>Deliver oral presentations, including responses that analyze information in texts and media (ELA-4-H4)</td>
</tr>
<tr>
<td><strong>34a.</strong></td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including print texts (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)</td>
</tr>
<tr>
<td><strong>34b.</strong></td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)</td>
</tr>
<tr>
<td><strong>35a.</strong></td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals (ELA-5-H2)</td>
</tr>
<tr>
<td><strong>35b.</strong></td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites or databases) (ELA-5-H2)</td>
</tr>
<tr>
<td><strong>36.</strong></td>
<td>Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)</td>
</tr>
<tr>
<td><strong>37a.</strong></td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)</td>
</tr>
<tr>
<td><strong>37b.</strong></td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including evaluating the validity and/or reliability of primary and/or secondary sources (ELA-5-H3)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>37c.</strong></td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
<tr>
<td><strong>37d.</strong></td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of a formal paper or presentation (ELA-5-H3)</td>
</tr>
<tr>
<td><strong>39c.</strong></td>
<td>Use word processing and/or technology to draft, revise, and publish various works, including research reports on high-interest and literary topics (ELA-5-H4)</td>
</tr>
</tbody>
</table>

**ELA CCSS**

<table>
<thead>
<tr>
<th>CCSS#</th>
<th>CCSS Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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.)</td>
</tr>
<tr>
<td>RL.11-12.7</td>
<td>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</td>
</tr>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-12 CCR text complexity band proficiently.</td>
</tr>
<tr>
<td><strong>Reading Standards for Informational Texts</strong></td>
<td></td>
</tr>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in <em>Federalist</em> No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Writing Standards</strong></td>
<td></td>
</tr>
<tr>
<td>W.11-12.7</td>
<td>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.</td>
</tr>
<tr>
<td>W.11-12.8</td>
<td>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;</td>
</tr>
</tbody>
</table>
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 citations.

| W.11-12.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |

**Speaking and Listening Standards**

<table>
<thead>
<tr>
<th>SL.11-12.1</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td>b.</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
</tr>
<tr>
<td>c.</td>
<td>Propel 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.</td>
</tr>
<tr>
<td>d.</td>
<td>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 on research is required to deepen the investigation or complete the task.</td>
</tr>
</tbody>
</table>

**Language Standards**

<table>
<thead>
<tr>
<th>L.11-12.4a, c, d</th>
<th>Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
</tr>
<tr>
<td>c.</td>
<td>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, its part of speech, its etymology, or its standard usage.</td>
</tr>
<tr>
<td>d.</td>
<td>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking inferred meaning in context or in a dictionary).</td>
</tr>
</tbody>
</table>
| L.11-12.5a | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
|            | a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. |
| 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. |

**Sample Activities**

**Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)**

**Materials List:** pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:
- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author’s argument presented within the text. This skill might
apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.

- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014 Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Activity 1 should be extended to include literary nonfiction at the high end of the grade 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:
  - the definition
  - the part of speech
  - the sentence from the text or activity in which the word is used
  - a student-composed sentence using the word in context appropriately

Student-composed sentences should contain appropriate context, correct spelling, and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.
The following is an example of a mini-lesson for vocabulary development appropriate for this unit:

As students read through Macbeth, special note should be made of words that are similar to our language but appear a bit different because of their usage. Shakespeare makes a point of using archaic words in new and different ways. This “change” on his part often makes his language even more difficult. One way to make the play more accessible to students would be to point out this oddity by Shakespeare, have students note and record such words as they encounter them in their reading, and develop a method for acquisition of such vocabulary, perhaps by asking students to look at the part of speech, context clues, and an attempted meaning.

Example words: alack, betimes, incarnadine, palter

**2013-2014**

**Activity 4: Expanding Vocabulary (Ongoing)** (CCSS: RL.11-12.4, RL.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

_In 2013-14, Activity 4 will be an extension of Activity 3._

**Materials List:** a list of teacher-driven words relevant to the Medieval Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create _vocabulary self-awareness charts_ (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary
selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>✓</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>tragedy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>motif</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>enlightenment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rebirth</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as
initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with _______________?</td>
</tr>
<tr>
<td>Identify difficulties with the way the author has presented information or ideas.</td>
<td>Does that make sense?</td>
</tr>
<tr>
<td></td>
<td>Did the author state or explain that clearly?</td>
</tr>
<tr>
<td></td>
<td>Why or why not? What do we need to figure out or find out?</td>
</tr>
<tr>
<td>Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.</td>
<td>Did the author tell us that?</td>
</tr>
<tr>
<td></td>
<td>Did the author give us the answer to that?</td>
</tr>
</tbody>
</table>
Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?
Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Sample prompts for this unit:
- What purpose do the witches serve in *Macbeth*? Discuss, using specific textual evidence to support your thought.
- Who is the stronger character: Lady Macbeth or Macbeth? Explain, using specific textual evidence to prove your point.
- Trace a contrary through the play, *Macbeth* (e.g., appearance versus reality; good versus evil). What is the contrary? How is it developed? What purpose does it serve?

**Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)**

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed), MLA Style Guide BLM

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and
punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

Mini-Lesson Idea: A focus on MLA format and the correct punctuation for bibliographic entries and parenthetical citations is important in both formal and technical writing. Provide students with the MLA Style Guide BLM for quick reference when they need it throughout the year (or direct students to such sites as the following:

- http://www.easybib.com/
- http://www.citationmachine.net/index2.php
- http://owl.english.purdue.edu/

Activity 7: Stepping into the Renaissance: Researching the Culture of the Elizabethan Age (GLEs: 10a, 10b, 10c, 10d, 34b, 35a, 35b, 37a, 37d, 39c; CCSS: W.11-12.7)

Materials List: print and nonprint resources for student research, Stepping into the Renaissance BLM, Renaissance Presentation Rubric BLM

To aid in “creating” the mood for the study of the Renaissance, provide an introduction to facts and trends of the Elizabethan Period. Distribute a copy of the Stepping into the Renaissance BLM for each student (or some variation of it, dependent upon teacher choice), and then lead students through the following process for an individual research project:

1. Explain to students that they will research a topic in both a broad and a narrow sense, and then will share the information gained from that research with the class. Provide an example, such as Art in the Renaissance narrowed to: Raphael’s Later Works: Indications of Influence of the High Renaissance. Lead students to see that they are doing a project that is two-fold; they are to come to understand the broad topic, but, then, very quickly to narrow it to one focal topic. Explain the following requirements to students:
   - Select a broad topic for a sustained research project.
   - Develop initial questions to direct research on broad topic.
   - Research the selected topic in a minimum of two sources. Record details and bibliographic information.
   - Review research notes from the broad topic, then develop more focused questions for the narrowed topic.
• Write a three-page informative essay that synthesizes the information found during research. The informative essay should include an introduction, a summary of the broad topic, an explanation of the narrowed topic, and the value of this narrowed topic to the world of the Renaissance and to the world of today. Essays will be complete with parenthetical citations and a Works Cited page.

• Present your narrowed findings to the class in a demonstrative, rather than an oral, manner. For example, you should demonstrate your topic rather than merely talking about it. Show more than you tell.

2. Provide time for student selection of a broad cultural topic for the Renaissance: music, art, fashion, food.

3. Have students identify and list what they already know about the topic and then formulate research questions based upon what they need to learn.

4. Direct students to the library and to options for resources they might use.

5. Instruct students on proper MLA format for parenthetical citations and a Works Cited page; the teacher may refer students to the MLA Style Guide BLM in Activity 4.

6. Provide instructions for student presentations on a constant cycle through the study of the literature of the Renaissance, dependent upon class size. (The teacher needs to provide for varied instruction each day and should create a rotating schedule and assign students to days based upon their selected topics.) Teachers may choose to have these presentations occur at the beginning of class or throughout the class period.

7. All presentations should be graded using the Renaissance Presentation Rubric BLM.

Encourage students to maintain a running list of the presentations given by their classmates for reference throughout the study of the literature of this period. Also, have students note specifics from presentations in their daily learning logs where they make connections with certain texts.

Activity 8: Shakespearean Tragedy and its Tragic Hero (GLEs: 09a, 09d; CCSS: RL.11-12.1)

Materials List: Macbeth (or other selected Shakespearean tragedy), teacher background notes on Elizabethan theater and Shakespearean tragedy, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Have students read a contemporary literary piece on the Elizabethan Age, focusing on Shakespeare’s influence during that period. Discuss information provided in this text as it relates to the Shakespearean theater. Then, provide an introduction to the theater of the Elizabethan age, building upon knowledge gained from previous years. After the introduction to Shakespearean theater, provide students with the guidelines for their maintenance of a reader’s response log as they read a Shakespearean play (e.g., Macbeth, Hamlet, Othello). Students will analyze the play in terms of how it fits the definition of Shakespearean tragedy, focusing on tracing the development of the tragic hero and his tragic flaw.
Before asking students to write accurate summaries of scenes, acts, and plays of Shakespeare, as this reading is far-removed from their normal readings, instruct them in a summary process. One way to begin would be by reminding students of the fundamental characteristics of a summary and demonstrate for them the process of GISTing (view literacy strategy descriptions) by placing these characteristics on the board or overhead:

- Shorter than the original text
- A paraphrase of the author’s words and descriptions
- Focused on the main points or events

Next, follow these steps to support students in the summary writing process:

1) Begin at a common section or place in the play (e.g., first page, beginning of a new act or scene).
2) Introduce the section by building prior knowledge and discussing key vocabulary and other important ideas and information.
3) Read aloud each sentence and with the students’ help, generate GISTS of each one, combining the sentence gists with one another until all the lines in the section are summarized. Discuss with students the important details and ideas, writing these on the board.
4) Help students formulate important information and ideas into a single sentence and write that on the board.
5) Continue this process until the class has finished a short section of the play and has written four- to five-section GISTS statements on the board.
6) Show students how a section of the play has been condensed into a limited number of statements. Reread the sentences to check for meaning and logical ways to connect them. The final collection of statements will serve as the GIST.
7) Remind students that in order to “write short,” they need to write precisely, choosing words carefully to convey the themes without compromising the integrity of Shakespeare’s original words.
8) Guide students as they independently write GIST statements; collect, organize, and connect these to form summaries over larger and larger sections of the play.

After giving students a method for summarizing and paraphrasing, provide them with instructions on how to maintain a reader’s response log throughout the reading of Macbeth. Students should record strong and thorough textual evidence to support any ideas noted. Students will use split-page notetaking (view literacy strategy descriptions) to record the information in their logs, in which they will:

- summarize key actions of the plot
- note the development of major characters
- record the major steps in the rise and the fall of the hero
- annotate any questions or patterns or repetitions noticed
Example of reader’s response log content:

<table>
<thead>
<tr>
<th>Macbeth, Act One</th>
<th>Key Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>King receives report: Macbeth &amp; Banquo victorious at battle.</td>
</tr>
<tr>
<td></td>
<td>Witches meet for the first time with Macbeth: 3 prophecies (Glamis, Cawdor, King). They also tell Banquo his sons will be king.</td>
</tr>
<tr>
<td></td>
<td>Duncan has Macbeth pronounced “Thane of Cawdor.”</td>
</tr>
<tr>
<td></td>
<td>Macbeth debates whether the “supernatural soliciting” is “ill” or “good” (1.3.130-131).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Perceptions of Macbeth</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Captain: “brave Macbeth—well he deserves that name” (1.2.16)</td>
</tr>
<tr>
<td></td>
<td>King: “O valiant cousin! Worthy gentleman!” (1.2.24)</td>
</tr>
<tr>
<td></td>
<td>King: “noble Macbeth” (1.2.67).</td>
</tr>
<tr>
<td></td>
<td>Lady of Macbeth: “Yet do I fear thy nature; It is too full o’ th’ milk of human kindness To catch the nearest way” (1.5.14-16).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Questions??</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Is Macbeth the hero?</td>
</tr>
<tr>
<td></td>
<td>Why is he questioning whether the prediction might be bad?</td>
</tr>
<tr>
<td></td>
<td>Can a person be too kind?</td>
</tr>
<tr>
<td></td>
<td>What is the nearest way?</td>
</tr>
</tbody>
</table>

At various points throughout the reading of the play, groups will meet to discuss the findings in individual response logs, answer any questions posted in the logs, and formulate ideas and questions for class discussion. Individually, students will select one element noted in their logs to research and then compose an essay that analyzes how the element is developed in the play. Essays should 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.

**Activity 9: Another Perspective on Lady Macbeth (CCSS: RL.11-12.7)**

Materials List: Song-"Wake Up" by Alanis Morissette; copies of song lyrics (Wake Up BLM); *Macbeth*, Act I, Scene 7

After students have read and discussed Macbeth, Act I, Scene 7, lead them to write statements from Lady Macbeth's viewpoint that express her attitude toward Macbeth and reveal his ambivalence about committing the murder of Duncan.

Review the scene with the students, and make note the attitudes of both Macbeth and Lady Macbeth. Then, pass out the Wake Up BLM, which includes the lyrics from Alanis Morissette's song, "Wake Up.” Play the song aloud for students to hear. Then, ask the following questions:

---

English IV ◇ Unit 3 ◇ The Elizabethan Period

3 - 16
• What is the speaker's attitude in this song?
• Does this seem to be more like Macbeth's or Lady Macbeth's viewpoint?
• Refer them to the first three lines of the song lyrics that are starred--what is the speaker expressing in these lines about the person to whom she is referring?
  Remind students of the cliché, "have your cake and eat it, too."

Put students in groups of 3-4, and tell them to rewrite the lines, which are starred, as if Lady Macbeth is speaking them to Macbeth. Remind them to consider Macbeth's state of mind and Lady Macbeth’s attitude toward him at this point in the play. Have students share their lines with the class.

Next, show this scene as presented in a film adaptation (e.g., Roman Polanski’s *Macbeth*, 1971—cinematic version; Trevor Nunn’s *Macbeth*, 1978—filmed stage production done by the Royal Shakespeare Company in 1976). After viewing the scene, have students discuss the version and how it presented the scene. Finally, have students write a one-page/one-side in which they evaluate the effectiveness of the adaptations and how they all, including the song by Morissette, present both Macbeth and Lady Macbeth’s mindset at this pivotal time in the play. Students will submit these short writings for assessment.

*Activity adapted from lesson plan found on Shakespeare Navigators, found at: http://www.shakespeare-navigators.com/Shakespeare_Navigators_Citation.html

**Activity 10: Creating a Life Metaphor (GLEs: 09a, 09d, 09g)**

Materials List: *Macbeth* (or other selected Shakespearean tragedy), examples of metaphor, supplies for visual representations, Personal Metaphor Rubric BLM, paper, pen

Students will read and discuss Macbeth’s famous soliloquy in Act V, Scene V, analyze the prominent images in the soliloquy, particularly the metaphor—"Life’s but a walking shadow"—(line 23), and then respond to the following prompt: How is this metaphor appropriate to the character of Macbeth? In how many ways can you see a similarity between the metaphor and the man?

Students will discuss their responses with the class. They will brainstorm metaphors from popular culture in song, film, and current reading. Individually, students will create a list of adjectives and nouns that can be used to create a metaphor that accurately represents their lives. Students will prepare visual representations of their metaphors for life and display them for classroom presentation. Use the Personal Metaphor Rubric BLM for assessment.

*The same assignment can be adapted for both *Hamlet* and *Othello*
2013-2014

Activity 11: Creating a Life Metaphor (CCSS: RL.11-12.4)

Materials List: *Macbeth* (or other selected Shakespearean tragedy), examples of metaphor, supplies for visual representations, Personal Metaphor Rubric BLM, paper, pen

Activity 10 should be extended to include the following:

After a discussion with the class of the term *metaphor*, have students work in groups to locate various metaphors within the text of *Macbeth*. Groups are to do the following:

- determine the meaning of the 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.

Each group is to report to the class, with the most striking and impressive metaphors being posted on the board or projected for the class to see. Once the review of Shakespeare’s figurative language is complete, move students into the original activity (Activity 10).

Activity 12: Breaking Down a Tragedy and its Themes: Literary Analysis (GLEs: 09a, 09c, 09d, 15c, 16a, 16b, 16c, 16d, 16e, 16f, 17d; CCSS: RL 11-12.1, W.11-12.10)

Materials List: *Macbeth* (or other selected Shakespearean tragedy), teacher notes on literary analysis, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Students will write an essay over an extended time frame in which they will cite strong and thorough textual evidence to support their analysis and interpretation of a theme in *Macbeth*. Review literary analysis, its process, and its elements in preparation for a formal literary analysis of *Macbeth*. Lead students through an entire writing process in response to the following prompt:

- **Write a paper of literary analysis in which you embrace a theme within the play.** Define the theme, show how Shakespeare develops it, and enlarge our minds by explaining the significance of its inclusion within the work. The teacher will assess the essay with the Literary Analysis Rubric BLM.

Dependent upon class/student needs, break the development of this essay into smaller steps for students, at least to make them more comfortable with the act and art of literary analysis. For example, following is a list of short writings that could be completed in a small amount of time but would serve as idea starters or quick checks for the teacher to make sure students are able to complete the tasks needed successfully.

- In a paragraph, identify and explain a theme you understand in the play.
  - **Require no specific text; just allow students to write. Pick up paragraphs**
and go through several “good, bad, and ugly” examples with the class. (Remember to do this anonymously so as not to point to any one student.)

- In a one-page/one-side, discuss the theme you wrote about in your paragraph. This time, use specific text references from the play to support your thoughts and ideas.
  - Again, pick up the writings; look them over and, again, share the “good, bad, and ugly” with the class. Use this opportunity to review with students how to embed direct quotations from text and how to cite it correctly within their own writing.

*The same assignment can be used as is for both *Hamlet* and *Othello*

**Activity 13: *Macbeth* : A Look at Paradox (GLEs: **09d, 31b; CCSS: RL.11-12.1)**

Materials List:  
* *Macbeth* (or other selected Shakespearean tragedy), teacher notes on paradox and examples from the play, paper, pen, Paradox BLM

Introduce the concept of paradox, and then point to various examples from the text, noting particularly the witches’ admonition that “fair is foul, and foul is fair.” Students will participate in an oral examination of this paradox as a dominant theme in the play. In a class discussion, students will analyze Shakespeare’s paradox of fair/foul and its meaning in the play and how this theme is developed through other elements, such as setting, plot, character, and symbol. Provide students with a copy of the Paradox BLM, a graphic organizer (view literacy strategy descriptions). The graphic will provide students with a method to organize and to record visually the group’s findings. Small groups will do the following:

- analyze a teacher-assigned element that reflects the fair/foul paradox, locating specific textual evidence for support
- create a visual representation of fair and foul as it relates to a particular element of the play, using supporting textual references
- draw a connection to personal experience in today’s world
- prepare and deliver an oral presentation of the findings

As a class, students will create a chart or use a graphic on the board that records information given by all students. End this activity with an oral summation of the findings to reinforce the idea that Shakespeare used a variety of elements to reinforce his themes.

*The same assignment can be adapted for both *Hamlet* and *Othello*

- Example from *Othello*: “An honourable murderer, if you will; For nought I did in hate, but all in honour” (Act V, Scene 2).
- Example from *Hamlet*: “Though this be madness, yet there is method in it” (Act II, Scene 2).
Activity 14: Researching Within and Beyond the Play (GLEs, 31b, 34a, 34b, 35b, 36, 37b, 37d)

Materials List: Macbeth (or other selected Shakespearean tragedy), research sources, Macbeth Group Project BLM, student notebook, pen

Students will use the play Macbeth (or Hamlet or Othello) and the Macbeth Group Project BLM for a research project requiring students to analyze a topic within the play itself and then extend their knowledge of the topic to outside sources. This process will allow students to make relevant a topic prevalent both within the play and in their world. Students will work with collaborative groups to select a topic from their reading of the play and complete the following:

- research the topic in both primary and secondary print, electronic, and web sources
- record the findings using accurate documentation
- trace the development of the topic throughout the play
- discuss research findings
- create a visual that illustrates the topic
- present findings to the class

This final product will demonstrate students’ analytical abilities and their research skills as well as their understanding of the play as a whole.

Examples of topics for Macbeth: ambition, power, superstition, strong women, witchcraft

*The same assignment can be adapted for both Hamlet and Othello
- Examples of topics for Othello: evil, militarism, racism, colonialism, gender, the role of women, jealousy
- Examples of topics for Hamlet: revenge, family loyalty, insanity, suicide, betrayal, indecision, integrity

2013-2014
Activity 15: Researching Within and Beyond the Play CCSS: SL.11-12.1a, SL.11-12.1b, SL.11-12.c, SL.11-12d, W.11-12.8)

Activity 15 should replace Activity 14 in 2013-2014.

Materials List: Macbeth (or other selected Shakespearean tragedy), research sources, Macbeth Group Project BLM, student notebook, pen

Students will use the play Macbeth (or Hamlet or Othello) and the Macbeth Group Project BLM for a research project requiring students to analyze a topic within the play itself and then extend their knowledge of the topic to outside sources. This process will allow students to make relevant a topic prevalent both within the play and in their world. An integral part of this activity is the successful usage of collaborative groups. Assign
students to groups based upon student ability, engagement, and diversity to allow for success within each group. Then, discuss with students the expectations of their group work. These should include:

- each group member’s ability to express his or her own opinion clearly and persuasively
- each group member coming to each group/class meeting prepared with his or her notes/questions to allow for thoughtful discussion of ideas among all group members (i.e., initial notes on topic from the play, including specific textual evidence that demonstrates the presence of and usage of the topic within the play)
- each group member working to promote positive and civil discussions to move the purpose of the group forward (i.e., once the initial discussion of the topic has been discussed and group members have documented specific textual evidence from the play to support the analysis of the topic, group members are able to move to the extension of their topics to the outside world).
- each group member is able to research his/her given task effectively and come to the group and discuss his/her findings
- each group member responds thoughtfully to each of the other group members to bring together all ideas and findings in order to synthesize the information in one collective whole that demonstrates a strong understanding of the selected topic, both within and outside the text.

Collaborative groups will complete the following specific tasks:

- select a topic from their reading of the play
- locate print and digital sources, both primary and secondary, for use in completing this research assignment
- assess the strength of each source
- gather relevant information from multiple print and digital sources, both primary and secondary
- record the findings using a standard format for citation and documentation (i.e., MLA)
- trace the development of the topic throughout the play
- discuss research findings with group members
- create a visual that illustrates the topic and utilizes information gleaned from research
- present findings to the class

This final product will demonstrate students’ analytical abilities and their research skills as well as their understanding of the play as a whole. Additionally, it should demonstrate students’ abilities to work together collaboratively for a specific task and purpose.

Examples of topics for *Macbeth*: ambition, power, superstition, strong women, witchcraft

*The same assignment can be adapted for both *Hamlet* and *Othello*

- Examples of topics for *Othello*: evil, militarism, racism, colonialism, gender, the role of women, jealousy
- Examples of topics for *Hamlet*: revenge, family loyalty, insanity, suicide, betrayal, indecision, integrity

**Activity 16: Sonnets: The Elizabethan Love Poems (GLEs: 09a, 09d, 26c)**

Materials List: teacher background notes on the sonnet, selected sonnets, paper, pen

Since many students face poetry with the typical “oh no” response, provide a solid introduction, making clear all aspects, but not in an intimidating manner. As a basis for the study of poetry, review the basic concepts of poetry with students, including speaker, subject, tone, organization, figurative language, and theme.

Lead students through the following process (or one similar) for the study of the sonnet form:

1. Introduce the sonnet and its many forms: In this step of the process, lead students to develop a modified word grid ([view literacy strategy descriptions](#)) on the board. This modification of the word grid requires students to fill in the cells with essential information instead of simple check marks or pluses and minuses. Draw an open chart or grid; then, as the various features of the three types of sonnets are covered (Petrarchan, Spenserian, Shakespearean), label the distinguishing categories, such as rhyme scheme, meter, turn, and organization.

Following is an example of a word grid for this activity:

<table>
<thead>
<tr>
<th>Type</th>
<th>Rhyme Scheme</th>
<th>Formal Organization</th>
<th>Turn</th>
<th>Logical Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petrarchan (Italian)</td>
<td>abbaabba ccdedeed</td>
<td>2 divisions: octave/ sestet (8/6)</td>
<td>line 9 turn = volta in the Italian sonnet</td>
<td>question-answer, problem-solution, theme-comment</td>
</tr>
<tr>
<td>Spenserian</td>
<td>abab bcbcc dced ee</td>
<td>4 divisions: 3 quatrains couplet (12/2)</td>
<td>couplet (line 13)</td>
<td>3 distinct, but related, ideas with commentary in the couplet</td>
</tr>
<tr>
<td>Shakespearean (English)</td>
<td>abab ccdedef gg</td>
<td>4 divisions: 3 quatrains couplet</td>
<td>line 9 or couplet (line 13)</td>
<td>question-answer, problem-solution, 3 specific, but closely related ideas and the final couplet</td>
</tr>
</tbody>
</table>

2. Read one of the most famous sonnets aloud, and discuss its basic structure and meaning.
3. Discuss the form of Shakespeare.
4. Have students note the characteristics.
5. Review basic poetic elements, such as subject, speaker, tone, figurative language, sound devices, diction, organization, and theme.

After a teacher-facilitated review of the sonnet (e.g., origin, types, format, sonnet sequences), students will work in a whole-class setting to read and explicate a sonnet (e.g., possibly one of Shakespeare’s more famous ones, such as “Sonnet 18”). In an oral discussion, students will then compare the sonnet form to other love poems, perhaps using a modern song about a specific subject. This discussion should lead students to understand the significance of form in poetry.

After a discussion of responses, lead students through the analysis of various selected sonnets. Then, each student will select a sonnet for individual analysis. This process should include paraphrasing, identification of subject and speaker, identification of figurative language, form, structure, rhyme scheme, tone, and interpretation of meaning. Make additional columns to the original word grid to facilitate the recording of such elements. To conclude, the students will explain the value of the poem in its own time and now.

Activity 17: Elizabethan Prose Writers (GLEs: 09b, 09d, 09e, 37c; CCSS: RI.11-12.1)

Materials List: teacher background notes on Elizabethan prose, selected essays, paper, pen

In groups of three, students will select and read an essay by a prominent Elizabethan prose writer. Groups will then analyze the essay by identifying important elements (e.g., main idea, supporting details, organization, style, tone) and organizing the information in a chart or graphic organizer (view literacy strategy descriptions). Groups will present their work to the class. Finally, students will write learning log responses to the following questions: Which prose writing did you prefer and why? Give specific text-supported reasons for your preference. How does Elizabethan prose compare to prose writings of today? What characteristics does your selection share with a prose piece today? Cite specific references and evidence from the text/texts in your response to clarify and/or support your response.

Activity 18: Reflecting on The Elizabethan Age (GLEs: 9a, 9h; CCSS: W.11-12.10)

Materials List: paper, pen

After all activities have been completed for this unit, ask students to reflect on the period and respond to the following prompt in a one-page/one-side composition:
The Renaissance was a time of enlightenment and renewal, a time of change and progress, a time of the old and the new. Think back to the text selections of this period and the ideas presented in them that reflect the varying degrees of social change that happened to England during this time. Write about the most prevalent idea to you, cite specific text to support how it was conveyed to you, and explain why it will have lasting value to you and your life.

This type of short writing should be routine for students at this point and should allow for reflection of the period and the texts studied therein. It can be extended into a multiparagraph composition to engage students in longer writing time frames.

**Sample Assessments**

**General Guidelines**

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

**General Assessments**

- Students will maintain a daily *learning log* in which they respond in a personal way to topics relative to their literary study.
- Students will earn credit for listening and contributing to class discussions, monitored by the teacher for evidence of reading, interpretation of text, and articulation of knowledge.
- Students will acquire grades from group participation according to their role and the rubric set by the teacher to assess their efforts.

**Activity-Specific Assessments**

- **Activity 8**: Students will analyze a topic from the study of *Macbeth* generated in their reader’s log in a documented multi-paragraph essay with detailed support and quotations. The process should include the following:
  - a log of information that yields a pattern or repetition or question of meaning (character, theme, setting, plot, symbol)
  - note taking of facts related to the selected topic
  - list of supporting quotations for topic
  - a rough draft of the essay
  - revision and editing for content and citations as well as usage and mechanics that may include peer editing or conferencing with the teacher
  - a final draft that displays well-developed and thoughtful content, detailed support, and correct use of the conventions of usage and mechanics
Develop a rubric that encompasses thesis statement; development of thesis; use of supporting detail and appropriate commentary; and speculation of the author’s intent, as well as the usual conventions of grammar, usage, and mechanics. Or, use the Literary Analysis Rubric BLM, which is provided.

- **Activity 10**: Using Macbeth’s “life’s but a walking shadow” metaphor as a model, students will create a metaphor for their own lives and make a visual representation for the class.

  Use a rubric that encompasses neatness, creativity, composition, interpretation, clarity of metaphor, and evidence of connection to life, or use the Personal Metaphor Rubric BLM, which is provided.

- **Activity 12**: Students will write an essay of literary analysis that embraces a theme within the play. Students are to define the theme, show how the author develops it, and enlarge our minds by explaining the significance of its inclusion within the work. Use the Literary Analysis Rubric BLM to assess the essay.
English IV
Unit 4: The Seventeenth Century:
The Puritans and the Restoration

Time Frame: Approximately four weeks

Unit Description

This unit focuses on applying reading strategies and responding to the poetry and prose of Seventeenth Century English literature, particularly the social, political, and religious themes, and on applying a variety of reading and comprehension strategies and expanding analytical composition skills. The relationship between the historical context of the period and its literature as well as the primary movements of the period (e.g., Metaphysical, Cavalier, and Puritan) and the genres they used (e.g., the epic, lyrical poetry, metaphysical poetry, and prose) will be studied. Analysis of the effects of the literary elements and devices and response to questions that require higher-order thinking are required portions of this unit. Higher-order thinking and written responses that interpret and analyze the literature and explain its relationship to real-life experiences are integral to this unit. Vocabulary will be defined within the context of the literature.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the seventeenth century and to recognize the impact of the politics and religion on the people, as well as the writers. Students should also see that the literature is a reflection of the turbulence of the period. Other important goals include expressing supported responses to the texts, focusing closely on analyzing the effects of literary elements and devices, particularly those related to the epic poem, metaphysical poetry, and allegory.

Major goals for this unit are the following:

- To familiarize the student with the various literary forms of the era;
- To emphasize the strongly divergent views and styles of the Cavaliers, the Metaphysicals, and the Puritans;
- To relate the literature to the major political events and philosophical currents of the time;
- To trace the development of the English language, with special emphasis on new prose styles.
Guiding Questions

1. Can students identify characteristics of the seventeenth century and how they are reflected in the literature of the period?
2. Can students recognize the persuasive purpose of Milton and how that purpose is conveyed?
3. Can students analyze John Milton’s main characters in his epic poem *Paradise Lost*? Can students identify the villain and define his character?
4. Can students recognize the differences between the folk and the art epic?
5. Can students analyze Metaphysical poetry for theme and technique?
6. Can students identify the Cavalier poets’ view of courtly themes such as love, honor, and devotion and how these themes are apparent in their poems?
7. Can students list and give examples of the characteristics of metaphysical poetry and explain how it differs from the works of the Cavalier poets?
8. Can students compare and contrast theme across literary genres and periods?
9. Can students draw conclusions about life in the seventeenth century from reading Samuel Pepys’s *Diary*?
10. Can students identify differences between Elizabethan literature and Jacobean literature? Can they recognize these differences at work in the selections read?
11. Can students recognize the effect of an author’s life and culture upon his writing?
12. Can students analyze how form can shape meaning in poetry?

Unit 4 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>02c.</td>
<td>Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including metaphysical conceits (ELA-1-H2)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>15a.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include word choices appropriate to the identified audience (ELA-2-H2)</td>
</tr>
<tr>
<td>15b.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)</td>
</tr>
<tr>
<td>17d.</td>
<td>Use the various modes to write complex compositions, including: literary analyses that incorporate research (ELA-2-H4)</td>
</tr>
<tr>
<td>17g.</td>
<td>Use the various modes to write complex compositions, including persuasive essays (ELA-2-H4)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoid splitting infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: use the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation, including parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation, including brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation, including dashes (ELA-3-H2)</td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation, including commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation, including quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation, including internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td>23g.</td>
<td>Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features, (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
<tr>
<td>31b.</td>
<td>Deliver oral presentations, including responses that analyze information in texts and media (ELA-4-H4)</td>
</tr>
<tr>
<td>31c.</td>
<td>Deliver oral presentations, including persuasive arguments that clarify or defend positions (ELA-4-H4)</td>
</tr>
<tr>
<td>35a.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)</td>
</tr>
<tr>
<td>35b.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites or databases) (ELA-5-H2)</td>
</tr>
<tr>
<td>37c.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
<tr>
<td>38c.</td>
<td>Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include graphics when appropriate (ELA-5-H3)</td>
</tr>
<tr>
<td>38d.</td>
<td>Write extended research reports (e.g., historical investigations, reports about high interest and library subjects), which include complete documentation (e.g., endnotes or parenthetical citations, works cited lists or bibliographies) consistent with a specified style guide (ELA-5-H3)</td>
</tr>
<tr>
<td>40b.</td>
<td>Use selected style guides to produce complex reports that include standard formatting for source acknowledgment (ELA-5-H5)</td>
</tr>
</tbody>
</table>

**ELA CCSS**

<table>
<thead>
<tr>
<th>CCSS#</th>
<th>CCSS Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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...</td>
</tr>
</tbody>
</table>
2012-13 and 2013-14 Transitional Comprehensive Curriculum

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
<td>RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
</tr>
<tr>
<td>RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band proficiently.</td>
<td></td>
</tr>
</tbody>
</table>

**Reading Standards for Informational Texts**

| 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. |   |
| 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 a text (e.g., how Madison defines faction in Federalist No. 10). |   |
| RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently. |   |

**Writing Standards**

| 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. |   |
| W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |   |

**Language Standards**

| L.11-12.4 Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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, its part of speech, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). |   |
L.11-12.5a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

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.

Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (See Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:
- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or to evaluate the
credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or a response or essay written at the end of their reading.

- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014

Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (See Unit 1, Activity 1)

Activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity with the word used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.
A sample mini-lesson for this unit follows:
Three common Latin prefixes are sub-, super-, and trans-. When one of these prefixes is attached to a root or a base word, the prefix indicates a physical or psychological location.

<table>
<thead>
<tr>
<th>prefix</th>
<th>meaning</th>
<th>word</th>
<th>meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>sub-</td>
<td>under</td>
<td>subterranean</td>
<td>underground</td>
</tr>
<tr>
<td>super-</td>
<td>above</td>
<td>superscript</td>
<td>written above</td>
</tr>
<tr>
<td>trans-</td>
<td>across</td>
<td>transgress</td>
<td>to cross a limit</td>
</tr>
</tbody>
</table>

Have students look up the definition for each of these words and explain how the prefix affects the meaning: sublunary, transport, supernatural, subconscious, superstructure, transcendent. Discuss with students their findings and encourage them to pay close attention to the number of words used within this unit that employ Latin prefixes because of the influence of the classics on these writers. Make it a point to discuss these words during oral readings, and have students discuss the effect the prefix has on the meaning of the words.

2013-2014
Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the Seventeenth Century and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create vocabulary self-awareness charts (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.
Teaching Process:
1. Provide students with a list of important words at the beginning of the reading or unit and have students write them in a vocabulary self-assessment chart (view literacy strategy descriptions) (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing the author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.
2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (√) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.
3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.
4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>√</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puritan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>metaphysical</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>conceit</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>valediction</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with ________________?</td>
</tr>
</tbody>
</table>
Identify difficulties with the way the author has presented information or ideas.

Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.

Does that make sense?
Did the author state or explain that clearly?
Why or why not? What do we need to figure out or find out?

Did the author tell us that?
Did the author give us the answer to that?

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?

Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Sample prompts for this unit:
- What is something you care so much about you would “fight” for it, no matter the cost or consequence? Explain.
- Donne says in “Meditation 17,” “No man is an island.” Explain this quote and what Donne means by it, using both textual evidence and life experience.
- The Cavalier Poets are often referred to as the “seize the day” poets. Explain this premise, using one of their poems and evidence from your life. Ultimately, what is the value of this statement, both to them and to you?
Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

Following is an example of a mini-lesson for syntax.

As students read the complex works of this period, focus on the sentence structure employed by the authors to allow students to see varying models as well as helping them to clarify meaning. From this point, require that students focus on those particular skills in the development of their own writings.

For example:
Have students focus on Milton’s use of prepositional phrases as they read through Book One (The Fall of Satan) of Paradise Lost. In focusing just on the cut from lines 1-16, students can be led to see how the phrases function in the sentence and the resulting effect of syntax on literary techniques such as allusion and theme. Ask students to look at these lines, note each prepositional phrase, identify its purpose in the sentence, and, then, within the selection itself. You might ask students to remove the phrases to see the effect they actually have on the writing. This simple lesson should serve to show students how something as simple as a prepositional phrase, when used correctly, can add impact and effect to text and to their own writings.
Activity 7: Seventeenth-Century Timeline (GLEs: 37c, 38c, 38d, 40b; CCSS: W.11-12.7)

Materials List: teacher background notes on the 17th century, Anatomy of the World BLM, research resources, timeline-builder software (or materials for production in class), paper, pen

Students will search a variety of print, electronic, and Web sources to locate information about significant aspects of the period (e.g., historical, cultural, philosophical). Working in cooperative groups, students will select topics of interest and then use various grade-appropriate data-gathering strategies and tools to locate and select relevant information from three to five credible sources. Using the information, groups will then create a timeline that includes significant events of the period. Finally, groups will collectively write brief reports on the period based upon their findings; these reports should use a standard format for source acknowledgment, and material from the reports should be presented in class discussion. These reports should demonstrate understanding of the subject under investigation and questioning, both from the group members and the class.

Provide students an excerpt from Donne that illustrates the turbulence of the seventeenth century. The following is a cut from Donne’s *An Anatomy of the World*:

And new philosophy calls all in doubt;
The element of fire is quite put out;
The sun is lost, and the earth, and no man’s wit
Can well direct him where to look for it.
And freely men confess that this world’s spent,
When in the planets and the firmament
They seek so many new; they see that this
Is crumbled out again to his atomies.
‘Tis all in pieces, all coherence gone;
All just supply, and all relation:
Prince, subject; father, son; are things forgot,
For every man alone thinks he hath got
To be a phoenix, and that there can be
None of that kind of which he is, but he.

from *Anatomy of the World*, 1.1267, lines 205-218

Use the Anatomy of the World BLM to present the poem, then read the poem aloud, emphasizing various points that seem to match the history of the period and the tumultuous undercurrent tone. Then have students review the information learned in the timeline presentations, and ask students to refer to the poem; in this second look, ask students to point to ideas that symbolize or explain ideas from the period itself (i.e., Donne presents a world that has broken all links with the past and seems to have fallen under a spell of innovation.).
Ultimately, the presentation of the poem should reinforce the historical concepts needed to understand the literature of this period and provide a clear picture of the themes and moods that are represented in them.

**Activity 8: Samuel Pepys’s Diary (CCSS: RI.11-12.1, RI.11-12.10, W.11-12.10)**

Materials List: teacher background notes on Samuel Pepys, Internet access, Pepys’s *Diary* entries, student 10-day diaries, paper, pen

Select one of the more significant entries (e.g., June 7, 1665: a vivid, initial account with his city and the Bubonic Plague or September 2, 1666: a vivid account of the Great London Fire) from Samuel Pepys’s *Diary* and project it for student viewing. Read the entry aloud with the class and have students point out their impressions both of what Pepys chooses to write about and how he chooses to write about it. Once students see this historical diary, assign them the following exercise. As they study the diary of Samuel Pepys (and other literature of this unit), they will engage in a writing activity over an extended period of time to gain an understanding of and appreciation for historical record. They will maintain a personal diary for ten days.

While time will not allow a steady focus on Pepys for ten days, this length of time is significant to authenticate the exercise of writing as Pepys does. So, the teacher should be creative in scheduling lessons over the course of two weeks, allowing time for “Pepys Days”, wherein you can read a passage from his Diary and have students read from theirs. Students are to have autonomy in the content and expression of their diaries; however, both content and expression should be appropriate for school discussion. Call upon students to share some of their entries. The audience of peers should record notes from listening to the shared entries, noting such points as the type of content included and how it is presented.

Once all students have shared at least one entry with the class, review the presentation and identify for students ideas worth noting and characteristics of the modern-day journal. (If time and resources permit, present a cut from a modern diary to offer students another view of journaling.) Explain to students that Pepys’s *Diary* is one of the most unique expressions of personality from this period. Make clear to students that Pepys recorded his daily life for the first nine years of the Restoration. Provide selected entries for students to read, and then write a paragraph comparing and contrasting Pepys’s diary entries with their own diary entries. For example, assign selections between June 10, 1665, and December 31, 1665, when Pepys wrote of the Bubonic Plague. By using such a selection, you can easily provoke a relevant connection with students with the effects of AIDS upon the current population. Working in a small collaborative group, students will discuss their comparisons.

After this discussion, students will respond in writing to these questions: What commonalities do you note among the diaries? How do the other diaries compare and contrast to Pepys’s diary? What repeated topics occur? What could that information
reveal about the past and the present? What might be the value of first-hand records of particular events of your own experience? Ultimately, the goal is to show students that we write from our experience; just as Pepys clearly shows evidence of the new spirit abroad in his world, their entries equally present a valid depiction of their world.

Online resources for Pepys’ Diary:
- [http://www.pepys.info/index.html](http://www.pepys.info/index.html)
- [http://www.pepysdiary.com/](http://www.pepysdiary.com/) (An excellent resource, complete with daily entries for viewing or archived for specific selection.)

Activity 9: John Milton’s Prose (GLEs: 09a, 09e, 15a, 15b, 17g, 31b, 31c; CCSS: RI.11-12.1, W.11-12.10)

Materials List: teacher background information on John Milton, biographical sketch of Milton from textbook or distributed by teacher, various selections from Milton’s prose for group work, Milton Emulation Rubric BLM, paper, pen

Students will read a biographical sketch of Milton’s life, which includes information about his political and religious views. Discuss with students this biographical sketch and all of the many complexities of Milton’s life, including his devotion to education, freedom, and literature. As a staunch Puritan, Milton held his ideals with conviction and wrote emphatically from them. This introduction should lead students to see the connection to the study of Puritanism from English III. Lead a quick review, and then build upon the prior knowledge of students, reminding them of the basic tenets of Puritanism.

Working in cooperative groups, students will select one of Milton’s prose works to read and analyze, such as the following:
- **Of Reformation 1641** (an attack on the political corruption of the clergy in the English church and a plea for democracy in the structure of the church) – For an e-text of this piece, visit: [http://www.brysons.net/miltonweb/ofreformation.html](http://www.brysons.net/miltonweb/ofreformation.html)
- **Of the Tenure of Kings and Magistrates** (an attempt to quiet the public’s reaction of fear of the beheading of Charles I) – For an e-text of this piece, visit: [http://www.dartmouth.edu/~milton/reading_room/tenure/](http://www.dartmouth.edu/~milton/reading_room/tenure/) (The Milton Reading Room, The Trustees of Dartmouth College—for public use only.)
- **Areopagitica** (a noble defense of the freedom of the press) – For an e-text of this piece, visit: [http://etext.virginia.edu/etcbin/toccer-new2?id=MilAreo.xml&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1](http://etext.virginia.edu/etcbin/toccer-new2?id=MilAreo.xml&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1) (Electronic Text Center by The University of Virginia Library)
These prose works serve as informational texts in their exposition of particular ills Milton sees in his society.

As they read the work, groups should note particularly the persuasive techniques Milton used for his political and religious purposes and how these choices by Milton contribute to the work’s overall structure and meaning. Additionally, groups will note strong and thorough textual evidence, which supports their analyses. These textual examples should help provide clarity where the text, in itself, leaves things uncertain.

Groups will prepare and deliver oral presentations of their analyses. Each student will then choose a topic about which he or she has strong feelings and develop a persuasive one-page/one-side that emulates Milton’s persuasive rhetoric. While this is a short assignment and should follow routine, the task and purpose is quite difficult, which will require allowing students to write this composition over an extended time frame, to provide time for research, reflection, and revision. The focus for this composition should be on selecting language appropriate to the identified audience and purpose and on choosing vocabulary that clarifies meaning, creates images, and sets a tone. Use the Milton Emulation Rubric BLM for assessment.

**Activity 10: John Milton and Paradise Lost (GLEs: 09d, 09e, 35b; RL.11-12.1, RL.11-12.4, RL.11-12.10)**

Materials List: Milton’s Art Epic BLM, access to scholarly articles, Paradise Lost Anticipation Guide BLM, paper, pen

Read with students Milton’s “When I Consider how My Light is Spent.” Have students offer their thoughts about the poem, pointing to specific lines that resonate with them. Use this opportunity to show Milton as a unique man with a complex life, which shows in his writings. Then, have students read and analyze several short poems and sonnets by Milton (e.g., “How Soon Hath Time,” “On The Late Massacre in Piedmont”) in preparation for studying Paradise Lost. Emphasize Milton’s serious nature as seen in the tone and theme of these sonnets. Lead students to review and reflect upon the folk epic (e.g., Beowulf) in terms of its characteristics, themes, and epic hero. Remind students that these epics have particular characteristics:
- part of oral tradition (seeking the permanence of the written word) (e.g., the scops of the Anglo-Saxon period passing down the story of their heroes, such as Beowulf)
- based on the traditional lore of a civilization and its people (the heroic ideal and the warrior civilization, typical of the Anglo-Saxons, reflected in Beowulf).

In this unit, students will experience another type of epic, the art epic or literary epic, which differs from the folk epic. Its characteristics differ:
- may be based on a long-ago event or literature (stories from the Bible; e.g., the fall of Satan presented in Paradise Lost),
is the creation of the author, much more an attempt to create a story than to capture the essence of a civilization (the elevation of Satan as the epic hero in Milton’s story, to prove a point by him, not one recorded in history).

In the case of Milton, his art epic will be his attempt “to explain the ways of God to Man.” The story does exist in the Bible, but Milton’s story is not simply a collection and compilation of stories about the Garden of Eden; it is his imaginative, artful vision inspired by the original text in the Bible. Provide any “gaps” in knowledge about Milton’s career as a writer and the consequences of his choices and about the art epic (Milton’s Art Epic BLM provided) with its increased sophistication and emphasis on ideals and a higher moral purpose.

Students will begin the study of Milton’s epic with an anticipation guide (view literacy strategy descriptions). Use the Paradise Lost Anticipation Guide BLM for presentation of these statements. Students will respond in writing to the following statements with true or false (or yes/no):

- If I woke up in a hellish situation, I would have the courage to pull it together.
- I am fully capable and sympathetic with the concept of revenge.
- I can rally people to my cause.
- Courage is heroic.
- Defiance is heroic.
- Weakness is heroic.
- Only good characters can be depicted as heroes in works of literature.
- There is no nobility or respectability to be found in those who are evil or villainous.
- Both good and evil exist within all people and all characters.
- Authors create characters for specific purposes.
- All literary heroes must experience a fall of some kind.
- Villains can possess heroic traits.
- Even the brightest can use their goodness for evil.

To allow for altering viewpoints, have students form pairs and discuss each point, sharing their responses and discussing why they answered in such a way. After proper time for pair exploration of each statement, ask for volunteers to share their responses and their reasoning aloud with the class. Lead students through a sympathetic reading of cuts from Book One of Paradise Lost. Tell students that in their reading, they will be faced with the ideas presented in the statements; they are to note any references to ideas that would refute or validate their own responses, citing specific text examples for support. At the end of the reading, use this portion of the activity to lead into the development of character and theme by Milton.

Give students a summary of the books of Paradise Lost so students can understand the scope of the art epic and Milton’s concern with his hero, Adam. Since students will only sample excerpts from Book One, they may see Satan as the sympathetic hero without realizing that the talent of Milton requires that he do full justice to his delineation of
Satan. As Satan acts and debases himself with evil intent, Adam will rise to face the world with courage, albeit with human frailty. However, in the beginning of *Paradise Lost*, Satan has a long fall in front of him within the epic. Just as Milton tells us of Satan’s fall from Heaven, the reader who reads on past Book One will see Satan’s downward spiral to complete villain by the end of the epic.

As a whole class, students will read aloud and orally analyze excerpts from *Paradise Lost*, focusing on analyzing character, theme, figurative language, allusion, and plot. They should note how Milton’s ideas and techniques build on one another to produce a complex text, fraught with meaning. They will identify and discuss the differences between the folk and art epic. To extend this knowledge and understanding, students should read a critical article about *Paradise Lost*, write an objective summary of the article, and evaluate the article for an oral discussion in class. The summary and the evaluation should cite strong and thorough textual evidence to support student analysis, both of *Paradise Lost* and the informational text/critical article.

In 2013-14, the last paragraph of this activity will be extended to address CCSS: RL.11-12.4. Students will write a one-page/one-side analytical response, citing Milton’s use of figurative language, connotative words, and engaging, interesting words that help define his writing. Students will provide specific examples from text to support their reasoning.

**Activity 11: John Milton’s Villain (GLEs: 17d; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.10)**

Materials List: Milton’s Character Rubric BLM, paper, pen

Build upon Activity 10 and information learned about the art epic. Give some attention to the initial public reception of Book One of this epic; some readers were critical of Milton’s depiction of Satan as the primary character, almost a hero, in Book One. However, this resistance gave way once readers realized that the complex character would experience a literary fall within the art epic. Remind students that Milton did not see Satan as a hero, but he does imbue him with heroic traits in the beginning to heighten his debasement and secure his place as a worthy villain against God and his creation.

After reading selected passages of *Paradise Lost*, students will develop a multi-paragraph essay that analyzes the presentation of Satan’s character in this art epic and demonstrates both their comprehension of this complex text as well as their interpretation of this complex character. Students will focus on soliloquies in Part One that reveal thoughts, feelings, and actions that mark his qualities. The essay should include the necessary development and commentary to define Satan’s character as seen in Book One, complete with embedded quotes (strong and thorough textual evidence) from the poem that provide support, and some theory as to the meaning of Satan’s character thus far. This essay will be completed over an extended time frame, allowing students time for research, reflection, and revision. The process for essay development will include the following:

- a listing or word-web of major character traits, relationships with other
characters, behaviors that display important traits, strong quotes that display heroic traits, a timeline of events to trace growth or change in this character;

- a rough draft of well-developed paragraphs that trace the character’s development: It should include specific support/textual evidence from both events and dialogue. Quotes should be properly documented/cited;
- revision and editing for content as well as usage and mechanics that may include peer editing or conferencing with the teacher;
- a final draft that displays cohesive context, good use of logical order, detailed support, and correct use of the conventions of usage and mechanics.

For assessment, use a rubric that encompasses identification of defining traits, usage of supporting detail and textual evidence, interpretation of character, and speculation of the author’s intent, as well as the usual conventions of grammar, usage, and mechanics, or use the Milton’s Character Rubric BLM, which is provided.

**Activity 12: John Donne and Metaphysical Poetry (GLEs: 02c, 09a, 09d, 37c; CCSS: RL.11-12.1)**

Materials List: teacher background notes on the metaphysical poetry, Metaphysical Poetry BLM, paper, pen, Bubble Cluster BLM, Valediction: Forbidding Mourning Graphic Organizer BLM

Distribute the Metaphysical Poetry BLM, and briefly review the context of the times and the characteristics of metaphysical poetry, including these:

- logical elements in a technique are intended to express honestly, if unconventionally, the poet's sense of life's complexities
- poetry is intellectual, analytical, psychological, disillusioned, and bold
- poetry is absorbed in thoughts of death, physical love, and religious devotion
- diction is relatively simple and may echo common speech
- imagery is drawn from the commonplace or the remote, actual life or erudite sources, the figure itself often being elaborated with self-conscious ingenuity
- form is frequently that of an argument
- elaborate writing shows high regard for form and the intricacies of meter and rhyme
- verse is often intentionally rough, perhaps explained in part by the dominance of eccentric thought over strict form, in part by the fact that irregularity suits the seriousness and perplexity of life, with the realistic method, with the spirit of revolt, and with the sense of an argument expressed in speech rather than song

Together the whole class will read and interpret several metaphysical love poems by John Donne (“A Valediction: Forbidding Mourning” and “A Valediction: Of Weeping”), focusing on identifying and analyzing distinctive elements and devices (e.g., the metaphysical conceit) used by the metaphysical poets as well as paying close attention to
poetic elements such as speaker, audience, tone, and theme. Each student will individually read and analyze another John Donne metaphysical love poem and create a graphic organizer (view literacy strategy descriptions), a bubble cluster, which illustrates his/her analysis, particularly of elements such as imagery and the conceit. In this organizer, students will identify the idea or theme being explored in the poem, such as love, and place it in the center of the organizer, then identify the elements, images, and conceits which demonstrate the poet’s ideas about/portrayal of love and place them in the clusters which branch from the center bubble. Distribute the Bubble Cluster BLM to students for their completion after he/she has demonstrated the process with the Valediction: Forbidding Mourning Graphic Organizer BLM.

Students will then follow the same procedure with metaphysical religious poems, the holy sonnets by Donne, reading and analyzing several as a class and then one individually. Students will submit a completed graphic organizer and a written analysis for their individual poems for assessment. Written analyses should cite strong and thorough textual evidence as support. Allow for student choice in selecting the type of graphic organizer to be used.

Resources for Donne and the Metaphysical Poets:
- Andrew Moore’s Teacher Resource Site: http://www.universalteacher.org.uk/default.htm
- Andrew Moore’s Metaphysical Study Guide: http://www.universalteacher.org.uk/poetry/metaphys.htm#8
- IPL: Online Literary Criticism: http://www.ipl.org/div/litcrit/bin/litcrit.out.pl?au=don-12

Activity 13: A Grave Matter (GLEs: 02c, 09a, 09d, 09e; CCSS: RL.11-12.1, RL.11-12.6, RI.11-12.1, W.11-12.10)

Materials List: paper, pen, Donne and Thomas BLM, Reader’s Response Criticism Rubric BLM

Students will use the Donne and Thomas BLMs provided and read Donne’s “Death, Be Not Proud” and then compare and contrast Donne’s view of death in this poem with Dylan Thomas’ view of death in “Do Not Go Gentle Into That Good Night.” They should respond to the following questions in class discussion: How do the two poets see death in a similar fashion, and how do their views differ? Consider purpose, audience, and point of view, as well as the content of the poems. After a meaningful class discussion on these two works, introduce Donne’s sermon, “Meditation 17.” Students will read this sermon and offer ideas as to how it connects to the two poems. Once
students have an understanding of “Meditation 17,” ask students to find a contemporary or modern poem that expresses a view of death and to consider the following questions in class discussion: How does the modern view differ from the others? What does this difference say about the time periods from which the pieces come? Finally, students will create a graphic organizer (view literacy strategy descriptions) that connects the work of Donne, Thomas, and a separate selection. The graphic should compare and contrast the presentation of a particular subject, theme, and purpose across all works. Additionally, the graphic should include strong and thorough textual evidence that supports the student’s ideas and analysis of the works selected. For assessment, use a rubric that encompasses neatness, creativity, composition, interpretation, and clarity of presentation.

Once students have explored the ideas presented, they should be asked to reflect upon the one work that resonated the most within them. While no one likes to focus on the idea of death, we have all, as Donne says, experienced death or will at some time. Lead students through the following process to complete a reader’s response criticism on this work. This exercise will allow students to analyze the work and an idea from the work within their own lives.

While the theory behind Reader’s Response Criticism can be quite complex, the basic premise is that the reader dictates the meaning derived from a text and that there is, in fact, no one set meaning, rather meanings, dependent upon what a reader may or may not “bring to the text.” In this vein, students are allowed to explore a text from a personal vantage point, allowing their own experience to drive their interpretations of a complex text.

Lead students to develop an essay that includes the following:

- the dominant impression the selection made on the student (the point that the student gained from reading, the one that resonated within them as they read)
- the definition of what that point or impression is
- the textual evidence that supports their thought (what in the text created the realization or idea within the student)
- the relevance to the particular student (why does it have meaning?)

Assess these responses using the Reader’s Response Criticism Rubric BLM.

Note: For information on Reader’s Response Criticism, refer to Bedford St. Martin’s VirtuaLit site, which includes a model essay:

http://bcs.bedfordstmartins.com/Virtualit/poetry/critical_define/crit_reader.html
Activity 14: The Cavalier Poets (GLEs: 09c, 09d, 09e, 19d; CCSS: RL.11-12.10, W.11-12.10)

Materials List: teacher background notes on the Cavalier poets, paper, pen, M/C RAFT Rubric BLM

Students will read poems of the Cavalier poets, such as these:
- “To Lucasta, Upon Going to Wars” by Richard Lovelace
- “Why So Pale and Wan” by Sir John Suckling
- “To The Virgins, to Make Much of Time” by Robert Herrick

As they do so, discuss the *carpe diem* theme, and note particularly the characteristics most fitting to this school of thought:
- lighthearted in tone
- graceful, melodious, and polished in manner
- artfully shows Latin classical influence
- sometimes licentious and cynical or epigrammatic and witty
- often “occasional” poems
- common themes: love, war, chivalry, and loyalty to the king
- lyrics often embody the “carpe diem” philosophy

To demonstrate independent comprehension of complex poetry, students will identify distinctive literary elements and devices in these poems. Then, students will compare and contrast elements such as theme and style across poems. Independently, students will select one poem, analyze it thoroughly, and use it as a model to write an individual poem that reflects the common *carpe diem* theme. Students will use the following process to complete this activity:
- Read and study a particular Cavalier poem, noting form, style, theme, and format.
- Brainstorm a list of possible topics appropriate for conveying the *carpe diem* theme, then focusing on one for development into a poem.
- Compose an original poem.

Assess these individual poems using a rubric that encompasses form, format, style, and theme, as well as overall originality and creativity.

As a culminating activity for the Cavalier and the Metaphysical Poets, engage students in a RAFT writing (view literacy strategy descriptions) activity. RAFT provides an opportunity for students to focus on perspective writing while sharing what they know about the content at hand. For this activity, ask that students reflect upon one of the poems of the Metaphysicals or the Cavaliers that they found interesting or they liked. They should review the poem aloud, making sure to identify the speaker, the intended audience, and the message of the poem. The students will use the following as a guide for their writing:
• R (role) = audience/recipient of the poem
• A (audience) = a dear friend
• F (format) = a letter
• T (topic) = explaining their response (reaction) to what the speaker said to them in the poem

For example, a student might look at the idea of leave-taking in Donne’s “Valediction, Forbidding Mourning” or in Lovelace’s “To Lucasta, on Going to the Wars.” The role they would take would be the lover who is the intended audience for either poem. They would write a letter to their friend explaining how they felt when they received the information given in the poem (Donne’s lover should see that he is trying to say theirs is the deepest of loves and there is no reason to mourn when their love will handle the separation; Lovelace’s lover might see that he cares most for his loyalty to his country and, in a way, sets their love aside for what he deems a greater love.). Allow students to share their RAFTs with a partner or the class. This activity will allow for the assessment of students’ understanding of both poetry studies. They should use the M/C RAFT Rubric BLM to assess these letters.

Resources for the study of the Cavalier Poets:
• Luminarium: The Cavalier Poets: [http://www.luminarium.org/sevenlit/cavalier.htm](http://www.luminarium.org/sevenlit/cavalier.htm)

Activity 15: Ben Jonson’s Literary Works (GLEs: 09a, 09c, 09d, 35a, 35b; CCSS: W.11-12.10)

Materials List: teacher background notes on Ben Jonson, paper, pen, Writing Rubric BLM

Working individually, students will locate and note additional facts about Ben Jonson’s life in print, electronic, and Web sources and report to the class with the goal of understanding his place in English literary history as the founder of the Sons of Ben. Students will read and analyze three to four poems by Jonson, for example:
• “On My First Son”
• “Song: To Celia”
• “To the Memory of My Beloved Master, William Shakespeare”
• “It is Not Growing Like a Tree”
• “Queen and Huntress”

As students read, they should record their analysis and responses using split-page notetaking (view literacy strategy descriptions). This strategy will allow them to record the titles of the poems studied in the left hand column, notes on readings in the right hand column, then questions that come from their review of their notes in the left hand column. Dependent upon the selections studied, lead students to see the varying forms used by Jonson and how these forms affect the message, or overall meaning, of each poem. For example, in “On My First Son,” Jonson employs one of his favorite verse forms, the
couplet, which allows him to exert discipline over thought and emotion. By looking at both the meaning of the poem and how that meaning is conveyed, students will be able to see the depth and complexity of Ben Jonson. Students will be led to understand how specific elements and events relate to Jonson’s life and the times in which he lived. Students will then develop a three- to four-paragraph essay on this topic: Is Jonson’s work representative of his life and his time period? Explain your answer using specific references from his work as support for your analysis and reflection. Assess this essay using the Writing Rubric BLM, which is provided.

**Activity 16: Responding to the Seventeenth Century (CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)**

**Materials List:** paper, pen

Lead students to respond to the following prompt as a culmination activity for this unit:

"Reflecting upon the Seventeenth Century, choose one work that helped you clarify some belief or led you to a new thought. Write about this experience in a one-page/one-side response."

Responses should include strong and thorough textual evidence to support the analysis and interpretation of the student.

**Sample Assessments**

**General Guidelines**

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

**General Assessments**

- Students will maintain a reader’s response log in which they note general summary information of text, particular characteristics such as theme, character, and figurative language, vocabulary words, critical questions, points of relevance and significance.
- Students will complete a multi-paragraph analysis of an example of metaphysical or cavalier poetry. It should include an analysis of literary elements and poetic devices, an interpretation of the poem, and a discussion of the significance of the poem.
- Students will respond to an analytical prompt based on three selected poems from this period as a cumulative unit exam. Teachers will select one poem from each movement (e.g., Metaphysical, Cavalier, Puritan), remove any titles and authors, and ask students to respond to the following prompt:
  - Read the following three poems. Write a well-developed literary analysis essay in which you identify the literary movement of each poem, analyze the notable characteristics in each poem, and explain how each poem reflects its particular school of thought.

**Activity-Specific Assessments**

- **Activity 11**: Students will analyze the development of Satan as primary character of the first books of *Paradise Lost* in a multi-paragraph essay with detailed support, quotations, and documentation. The process will include the following:
  - a pre-write that includes a listing or word-web of major character traits, relationships with other characters, behaviors that display important traits, strong quotes that display heroic traits, a timeline of events to trace growth or change in this character
  - a rough draft of well-developed paragraphs that trace the character’s development. It should include specific support from both events and dialogue. Quotes should be properly documented.
  - revision and editing for content as well as usage and mechanics that may include peer editing or conferencing with the teacher
  - a final draft that displays cohesive context, good use of logical order, detailed support, and correct use of the conventions of usage and mechanics

Use a rubric that encompasses identification of defining traits, usage of supporting detail, interpretation of character, and speculation of the author’s intent, as well as the usual conventions of grammar, usage, and mechanics, or the teacher may use the Milton’s Character Rubric, which is provided.

- **Activity 13**: Students will create a *graphic organizer*, which connects the work of Donne, Thomas, and a separate selection. The *graphic organizers* should compare and contrast the presentation of a particular subject, theme, and purpose across all works. Use a rubric that encompasses neatness, creativity, composition, interpretation, and clarity of presentation. Students will also select the one work with which they felt the strongest connection and develop an essay which includes the following:
  - the dominant impression the selection made on the student (the point that the student gained from reading, the one that resonated within them as they read)
  - the definition of what that point or impression is
  - the textual evidence that supports their thought (what in the text
created the realization or idea within the student)
 ➢ the relevance to the particular student (why does it have meaning?)

Assess these responses using the Reader`s Response Criticism Rubric BLM.

- **Activity 14**: Students will write a modern-day *carpe diem* poem modeling the poems of the Cavalier poets of this period. The process should include the following:
  ➢ reading and studying a particular Cavalier poem, noting form, style, theme, and format
  ➢ generating a list of possible topics appropriate for conveying the *carpe diem* theme, then focusing on one for development into a poem
  ➢ composing an original poem

Use a rubric that encompasses form, format, style, and theme, as well as overall originality and creativity.
Time Frame:  Approximately three weeks

Unit Description

This unit focuses on reading and responding to the primary genres of the eighteenth century in English literature, both poetry and prose, and on applying reading and comprehension strategies. Historical context of the literature will be important, along with an understanding of the primary genres of the period: the essay, satirical novel, mock epic, elegy, and other prose types. Analysis will be required as well as an examination of the effects of the literary genres, elements, and devices in ways that prompt higher-order thinking. A variety of responses and compositions will interpret and analyze the literature and explain its relationship to real-life experiences. Vocabulary will continue to be developed and extended by focusing on defining words within the context of the literature studied.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Eighteenth Century, focusing on identifying the changes that occurred to the country and the literature as England moved toward a more stable society. Students should also see that the literature of the period reflects the belief in the importance of reason and science. Other important goals are to express supported responses to the texts and examine the significance of literary elements and devices related to the satirical novel, the mock epic, and the elegiac poem.

Guiding Questions

1. Can students identify major characteristics of the Eighteenth Century and explain how they are reflected in the literature of the period?
2. Can students demonstrate how Jonathan Swift’s use of satire in Gulliver’s Travels reflects his discontent with the politics and religion of his day and explain why his satire is effective?
3. Can students define a mock epic and identify characteristics of this poetic type in Alexander Pope’s Rape of the Lock?
4. Can students recognize the changing nature of words and language?
5. Can students identify similarities in Seventeenth Century prose and modern prose?
# Unit 5 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>02b.</td>
<td>Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including rhetorical questions (ELA-1-H2)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1)</td>
</tr>
<tr>
<td>14a.</td>
<td>Develop complex compositions, essays, and reports that include the following: a clearly stated central idea/thesis statement (ELA-2-H1)</td>
</tr>
<tr>
<td>14b.</td>
<td>Develop complex compositions, essays, and reports that include the following: a clear, overall structure (e.g., introduction, body, appropriate conclusion) (ELA-2-H1)</td>
</tr>
<tr>
<td></td>
<td>Description</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>14c.</td>
<td>Develop complex compositions, essays, and reports that include the following: supporting paragraphs organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)</td>
</tr>
<tr>
<td>14d.</td>
<td>Develop complex compositions, essays, and reports that include the following: transitional words, phrases, and devices that unify throughout (ELA-2-H1)</td>
</tr>
<tr>
<td>15a.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: word choices appropriate to the identified audience and/or purpose (ELA-2-H2)</td>
</tr>
<tr>
<td>15b.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)</td>
</tr>
<tr>
<td>15c.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)</td>
</tr>
<tr>
<td>15d.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: clear voice (individual personality) (ELA-2-H2)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual writing style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual writing style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual writing style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual writing style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoid splitting infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: use the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation for parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation for brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation for dashes (ELA-3-H2)</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation, including: commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation for internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td>23g.</td>
<td>Apply standard rules of mechanics and punctuation for manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features, (e.g. definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
<tr>
<td>29b.</td>
<td>Deliver presentations that include the following: delivery techniques including repetition, eye contact, and appeal to emotion suited to a purpose and audience (ELA-4-H3)</td>
</tr>
<tr>
<td>29c.</td>
<td>Deliver presentations that include the following: an organization that includes an introduction, relevant examples, and/or anecdotes, and a conclusion arranged to impact an audience (ELA-4-H3)</td>
</tr>
<tr>
<td>33b.</td>
<td>Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)</td>
</tr>
<tr>
<td>34a.</td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including print texts (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)</td>
</tr>
<tr>
<td>34b.</td>
<td>Select and critique relevant information for a research project using the organizational features of a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)</td>
</tr>
<tr>
<td>35a.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)</td>
</tr>
<tr>
<td>35b.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites or databases) (ELA-5-H2)</td>
</tr>
<tr>
<td>37b.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including evaluating the validity and/or reliability of primary and/or secondary sources (ELA-5-H3)</td>
</tr>
<tr>
<td>37c.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
</tbody>
</table>

**ELA CCSS**

<table>
<thead>
<tr>
<th>CCSS#</th>
<th>CCSS Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of</td>
</tr>
</tbody>
</table>
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.)

<table>
<thead>
<tr>
<th>RL.11-12.6</th>
<th>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band proficiently.</td>
</tr>
</tbody>
</table>

**Reading Standards for Informational Texts**

<table>
<thead>
<tr>
<th>RI.11-12.1</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.</td>
</tr>
</tbody>
</table>

**Writing Standards**

<table>
<thead>
<tr>
<th>W.11-12.2a,b,c,d,e,f</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
</tr>
<tr>
<td>b.</td>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
</tr>
<tr>
<td>c.</td>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</td>
</tr>
<tr>
<td>d.</td>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
</tr>
<tr>
<td>e.</td>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td>f.</td>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
</tr>
<tr>
<td>Standards</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>W.11-12.7</td>
<td>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.</td>
</tr>
<tr>
<td>W.11-12.10</td>
<td>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>

**Speaking and Listening Standards**

**Language Standards**

<table>
<thead>
<tr>
<th>L.11-12.4a, c, d</th>
<th>Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
</tr>
<tr>
<td></td>
<td>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, its part of speech, its etymology, or its standard usage.</td>
</tr>
<tr>
<td></td>
<td>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking inferred meaning in context or in a dictionary).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>L.11-12.5a</th>
<th>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</td>
</tr>
</tbody>
</table>

| 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. |

**Sample Activities**

**Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)**

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this
development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:
- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or to evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.
- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014
Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

In 2013-2014, activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met.
Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

**Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)**

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:
- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

A mini-lesson for this unit is below:

As the literature from this unit is ripe with influence from other countries and time periods, a possible lesson could be on etymology and mapping. For example, with Pope’s *The Rape of the Lock*, students should be led to see the usage of Latin words (i.e., exulting, recesses, dejects). Perhaps paired with Activity 9 or as an activity that prepares students for it, you could list words for student research, have students look in dictionaries to find the origin, and then complete an etymology map for each word. This map will include the word, its origin (or etymology), related words, meanings, and an original sentence.

**2013-2014**

**Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)**

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the 18th Century and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create *vocabulary self-awareness charts* (view literacy strategy descriptions) at the beginning of
each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit, and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.
Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>?</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>restoration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reason</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>heroic couplet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>prose</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.
<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
</table>
| Initiate discussion. | What is the author trying to say?  
What is the author’s message?  
What is the author talking about? |
| Focus on author’s message. | That’s what the author says, but what does it mean? Why did the author choose this word? |
| Link information. | How does that connect with what the author already told us?  
What information has the author added here that connects or fits with ______________? |
| Identify difficulties with the way the author has presented information or ideas. | Does that make sense?  
Did the author state or explain that clearly?  
Why or why not? What do we need to figure out or find out? |
| Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference. | Did the author tell us that?  
Did the author give us the answer to that? |

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment, or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?
Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.
Sample prompts for this unit:

- Pope gives advice with his epigrams. How do you give advice? Think of a time when you did so. Write about that time, the advice you gave, and the significance of that advice, to you and to the person to whom you gave it.

- In your opinion, is Swift’s use of satire more or less effective than simple, direct criticism? Why or why not? Use an example from your life experience or from your experience with a specific text as support for your opinion.

- In Pope’s *Rape of the Lock*, is there a serious message about the world, about human conduct, behind Pope's mischievous mockery?

**Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)**

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing *ACT/SAT* assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

A possible mini-lesson for this unit on unclear pronoun reference follows:

Samuel Johnson’s Letter to Lord Chesterfield contains a fair number of unclear pronoun references, having no clear antecedent (or noun to which the pronoun refers). Below is a paragraph from his letter:

Is not a patrons my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it: till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been
received, or to be unwilling that the public should consider me as owing that to a patron, which providence has enabled me to do for myself.

Project the paragraph for students. Have them read the paragraph silently, then discuss the usage of the pronoun “it.” Have students identify the antecedent to which the pronoun refers in every instance of its usage. Students will have trouble doing so. Talk with students about the need to have clear pronoun reference, and from this point forward, assess their writing assignments, paying particular attention to this common error.

*If time permits, have students write a paragraph about any general topic and then share their paragraphs with a peer. Instruct peers to highlight or underline all pronouns, and then draw an arrow to the noun to which the pronoun refers. Have them tally the number of times there is no such noun, and return the paragraphs to their owners. Have students edit and revise those paragraphs for a quick assessment the next day.

Activity 7: The Age of Reason: An Introduction (GLEs: 29b, 29c, 34a, 34b, 35a, 35b, 37b; CCSS: W.11-12.7)

Materials List: online resources, teacher background information on the 18th century, paper, pen

Facilitate an overview of facts about the Eighteenth Century that relate to the study of its literature. Students will select a topic from a list of noteworthy historical, political, social, religious, and philosophical issues of the Eighteenth Century, develop research questions about the topic, conduct sustained research to answer their questions and locate reliable information using research processes to gather facts about the period from print, electronic, and Web sources. Students will prepare and deliver a five- to seven-minute oral presentation of information, using appropriate organization, language, and delivery. Peers will record pertinent notes for later use and ask questions for clarity when needed. Student presentations should demonstrate understanding of their selected topic under investigation/or questioning by peers.

Online resources for the study of 18th Century British Literature:
- Voice of the Shuttle: Restoration and 18th Century
  [http://vos.ucsb.edu/browse.asp?id=2738](http://vos.ucsb.edu/browse.asp?id=2738)
- Luminarium: English Literature: Restoration and 18th Century:
- The Norton Anthology of English Literature: Norton Topics Online:
- San Antonio College: Restoration and Eighteenth Century English Literature Index:
  [http://www.accd.edu/Sac/english/bailey/18thcent.htm](http://www.accd.edu/Sac/english/bailey/18thcent.htm)
Activity 8: Gulliver: A World in Need of Change (GLEs: 02b, 09a, 09c, 09e, 09f, 09g, 15a, 15b, 15c; CCSS: RL.11-12.1, RL.11-12.6, RL.11-12.1, W.11-12.10)

Materials List: teacher background information on Swift and satire, Elements of Satire BLM, Satire Rubric BLM, paper, pen

Distribute the Elements of Satire BLM, and lead students in a review of the literary term satire. Based upon the given definition, the teacher will lead a brief discussion in which students cite both literary examples from their prior readings and examples from today’s society.

Explain Swift’s use of satire to flay the English for their societal practices. Lead students in reading and discussing excerpts from Jonathan Swift’s Gulliver’s Travels, using informal written responses or directed critical questioning to check for understanding. Working in cooperative groups, students will address the following question: What, or who, are the objects of Swift’s satire in Gulliver’s Travels? In answering the questions, groups will find and cite specific textual evidence (details and passages) that provide support for their answers and demonstrate their understanding of the subtleties Swift uses in saying one thing but meaning another. Groups will report and discuss their work with the entire class. Once students have an understanding of satire in Gulliver’s Travels, review with them the definition of irony, drawing a distinction between it and satire: while both distort and invert the truth, satire ridicules a particular human vice for the purpose of social reform and irony is a rhetorical device used to say the opposite of what is meant, pointing out the absurdity of some ideas and beliefs.

Lead the class in a reading of A Modest Proposal. As students read, have checkpoints for clarification, asking students pointed questions about Swift’s literary and persuasive technique. After reading, lead the class in a discussion of Swift’s proposal, its content, and its intended audience and purpose. Students will then identify examples of irony in both Gulliver’s Travels and “A Modest Proposal” and explain how satiric criticism can be a darkly humorous and effective way to draw the attention to the need for change. Individually, students will formulate a one-page/one-side response that addresses Swift’s purpose, technique, and effectiveness in both Gulliver’s Travels and “A Modest Proposal.” This response should cite strong and thorough textual evidence from both texts to support the student’s contentions and should demonstrate student’s ability to grasp point of view by distinguishing what is directly stated in the text from what is really meant.

After reading excerpts from Swift’s work and analyzing his technique, students will write a response to the following learning log prompt: What do you think Jonathan Swift might satirize if he were alive today? What silly human behavior, practice, belief, or attitude do you consider worthy of satire today? Lead students in a discussion of log responses. Then, students will develop a satirical composition that ridicules some foolish behavior of mankind. Students will brainstorm (view literacy strategy descriptions) a list of societal practices that are possibly targets for change. Record the ideas on the board or overhead. Students will group themselves with like-minded students who desire a
particular societal change and write, collectively, a composition over an extended time frame. As a group, they will select a format (e.g., multi-paragraph composition, television or radio news broadcast, newspaper editorial), identify an audience, define a purpose, and use writing processes to draft, revise, and publish their compositions. The work will incorporate appropriate word choice, vocabulary, information, and ideas. After drafting, each group devoted to a particular topic will peer edit each other group member’s work and suggest improvements. All students will be given time to revise, edit, and proofread their written work prior to submission for assessment. Each student will also present the satire, and the class will critique the effectiveness of each presentation. Use the Satire Rubric BLM for assessment.

Activity 9: Expressing Pope: His Couplet and His Vision (GLEs: 09a, 09c, 09d, 09h;)

Materials List: teacher background information on Pope and the heroic couplet, Pope’s Heroic Couplet BLM, paper, pen

Place one of Pope’s most famous heroic couplets on the board for class reflection (i.e., Hope springs eternal in the human breast:/Man never is, but always to be blest—An Essay on Man, Epistle I, lines 95–96). As students read and discuss the quote, provide a definition of the heroic couplet in the 18th century, and a list of its common characteristics, including these:

- end rhyme
- caesura (a pause at or near the center of each line)
- grammatic parallelism and antithesis (expresses equality or opposition)
- alliteration (mainly in second half)
- each line is end-stopped with full close at the end of the second line
- each couplet expresses a single, complete thought
- epigrammatic, concise, easy expression.

Discuss with students the meaning found in such short lines, and cut the Pope’s Heroic Couplets BLM into strips, each with one couplet and allow students to draw a strip, from a bag passed around the room. The students are responsible, then, for doing the following:

1. composing a one page/one side explaining the meaning of the quote and its personal relevance to them;
2. creating/preparing a visual which includes modern photographs that demonstrate the timeless nature of the couplet;
3. presenting their findings to the class as they sit in a circle. The first presenter will call upon the next, until all students have presented.

Post these visuals for lasting impression.
Activity 10: A Study of the Mock Epic (GLEs: 09a, 09c, 09d, 09e, 09f, 33b, 37c; CCSS: RL.11-12.1, RL.11-12.10)

Materials List: paper, pen, Split-Page Notetaking BLM

This activity will utilize the DL-TA literacy strategy (view literacy strategy descriptions). This strategy invites students to make predictions and then check their predictions during and after the reading. To begin, direct a review of the definition and elements of the epic and an introduction to the mock epic and its characteristics, including the information about the following:

- comic narrative poem
- grand style
- epic formulas and conventions
- presentation of a trivial subject ridiculous through overstatement
- Alternate name: “mock heroic,” though this term applies more broadly to any work that employs such a burlesque of a trivial subject

Have students write a learning log (view literacy strategy descriptions) entry in response to the following prompt: Think of someone who is so concerned with manners and the conventions of “high society” that he or she fails to consider the really important things in life. How do you feel about that person?

After a class discussion of opinions from log entries, have the whole class make predictions (based on the title) about the subject matter of the mock epic The Rape of the Lock. Record student predictions on the board for class discussion, then lead students through the following activities, stopping periodically at predetermined places in the text, to check and revise their predictions. At the close of the readings, use the student predictions as a discussion tool, pointing out what students thought would happen in relation to what actually happened. Finally, students will read or view background information about the poem and the actual incident on which the poem is based. The class should have a final discussion where the students further evaluate their predictions and the effect of this new information.

Lead students through the following process for the study of The Rape of the Lock. Completion of this process should demonstrate students’ abilities to read and comprehend complex literature proficiently.

- In a large group setting, students will read aloud the first few lines of the first canto of Pope’s The Rape of the Lock, stopping to discuss basic elements necessary for understanding, including setting, inverted word order, unfamiliar vocabulary, and usefulness of the footnotes.
- After reading one canto of the poem, students will make notes of questions that arise, list unfamiliar words and define each, note examples of figurative language, record responses provoked by particular lines, and create a flow chart of the action of the poem. Students will work in pairs to compare all notes, which they have recorded using split-page notes (view literacy strategy descriptions). The
Split-Page Notetaking BLM is provided.

- Students will create a list of common occurrences that are blown out of proportion. Which one could be made into a mock epic? Students will form small groups, choose a topic, and construct a mock epic on a topic familiar to students today.
- Students will create a list of their interpretations of teacher-selected significant passages in Pope’s *Rape of the Lock*. Lists will include the following:
  - inferences and conclusions about characters and their motivations
  - a critique of Pope’s effectiveness in presenting events and information
  - an evaluation of the author’s use of complex literary elements and devices
  - strong and thorough textual evidence to support conclusions, critiques, and evaluations

In a large-group setting, students will present their lists and discuss them with the class. As a concluding point of interest, students will be asked to decide whether the epic or the mock epic is more enjoyable, citing specific textual evidence to support their choice. The class will close with a discussion of the student choices.

**Activity 11: It’s Only Words: Lexicons and Lexicographers (GLEs: 01b, 09e, 09f, 09g, 35a, 35b; CCSS: W.11-12.7)**

Materials List: Excerpts from Johnson’s *A Dictionary of the English Language*, various dictionaries (including access to the *Oxford English Dictionary*), Vocabulary Card BLM, paper, pen

Introduce the term *lexicographer* to the class, and then have students write *learning log* (view literacy strategy descriptions) responses to this prompt: Write about the changes you see taking place in your life regarding the use of dictionaries, including online dictionaries. What about the words we use? Consider *slang*. Give a brief overview of the life of Samuel Johnson and his writing of *A Dictionary of the English Language*. Students should come to know that Samuel Johnson was one of the first lexicographers, and, as such, he had to decide what words were current to make his dictionary. His process involved gathering information from literary, religious, philosophical, scientific, and technical books. From the annotations and marked passages from these sources, Johnson developed his own definitions. Johnson recognized that words slip in and out of our language.

After the basic biographical sketch, provide students with samplings from Johnson’s *Dictionary*, such as these:

- essay: a loose sally of the mind; an irregular indigested piece; not a regular and orderly composition.
- fun: (A low cant word.) Sport; high merriment; frolicsome delight.
- lunch, luncheon: As much food as one’s hand can hold.
- tory: (A cant term, derived, I suppose, from an Irish word signifying a savage.) One who adheres to the ancient constitution of the state, and the apostolical hierarchy of the Church of England, opposed to a whig.
Have students read several entries from Samuel Johnson’s *Dictionary of the English Language* and compare Johnson’s definitions to definitions from several modern dictionaries, then have them critique Johnson’s definitions. Provide time for students to discuss the words and any notable features of Johnson’s entries, such as the definition of “essay.” Then, working in small groups, have them use a variety of dictionaries, focusing on the *Oxford English Dictionary*, to locate definitions of selected words and trace their definitions over several decades using the research process, for example: the word *spaceship* in a 1940 dictionary is defined as an imaginary vehicle for travel beyond the earth; today, the spaceship is no longer an imaginary vehicle. Have the class discuss each small group discovery about the liveliness of language and predict new words to be added to future dictionaries. At the same time, students will increase their awareness of the words that are dying out of our language. Each student is to brainstorm a list of words that have just about outlived their usefulness. The “buggy whip” used by our great-grandparents is an archaic term. What words do students know that will soon be archaic? Similarly, what words have “disappeared” from our language, even over a small span of time? Johnson labels words as “cant” if they were substandard. Today, we might label words as “slang” that meet the same criteria. Students should look even at slang words that change so quickly; for example, in the 1970’s, a common term was “cool” or “groovy.” What would the counterparts of such words be today?

Each group will conduct a short research project and make a vocabulary card that depicts one word’s change through time and across various dictionaries and reference materials (i.e., magazines, literature, media). They will select their research “topic” by picking a word to trace, narrow or broaden their research as needed to find sufficient materials, and synthesize the information found in all reference materials. Students should emulate Johnson’s process of pasting all of his marked passages and annotations into a notebook; only, “post” their examples on a vocabulary card (Vocabulary BLM is provided). The card should be completed as follows:

- **Center:** the word to be defined and illustrated
- **Top Left:** a dictionary definition of the word
- **Top Right:** another dictionary definition of the word, but from a different type of dictionary, such as an online dictionary or an older dictionary
- **Bottom Left:** an example of the word’s usage in a text, such as in literature
- **Bottom Right:** an example of the word’s usage in the real world
- **Back:** the group’s consensus of the meaning of the word and their understanding of how it has changed over time

Example Vocabulary Card:

<table>
<thead>
<tr>
<th>Dictionary 1</th>
<th>Dictionary 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>a playing card, etc., with one spot; a point as in tennis, won by a single stroke; an expert, especially in combat flying.</td>
<td>a die face marked with one spot; a playing card marked in its center with one pip; a domino end marked with one spot; a very</td>
</tr>
</tbody>
</table>
Once the brainstorming session is complete, students will discuss their words with the class and demonstrate understanding of the subject (or word) under investigation as peers ask questions for clarification. Build a class list of all groups’ words for class viewing and future development.

**Activity 12: The Prose of the Times (GLEs: 09b, 09g, 14a, 14b, 14c, 14d, 15a, 15b, 15c, 15d; CCSS: RI.11-12.1, W.11-12.2a, W.11-12.2b, W.11-12.2c, W.11-12.2d, W.11-12.2e, W.11-12.2f, W.11-12.10)**

Materials List: Personal Prose Rubric BLM, paper, pen

Briefly introduce the essay writers of this period, such as Samuel Johnson, Joseph Addison, and Sir Richard Steele, give a definition of the *essay*, and explain its development and significance. Encourage students to see that the essays possess an informal, popular style that shares experiences the average person may not have and serve as informational texts for this diverse period. Have students read selections from periodicals such as *The Rambler*, *The Spectator*, or *The Gentleman’s Magazine*. Particular selections worth noting are Addison’s “Aims of the Spectator”; Johnson’s “On Spring”; and Steele’s *The Tatler*. After reading these selections, have students orally discuss both the content and the style, citing in the discussion strong and thorough textual evidence which supports analysis of the essayists’ content and style.

Provide students practice of their own writing skills by each selecting one of the following topics (or one developed by the teacher) and developing a multi-paragraph essay. This activity can either be completed over an extended time frame to allow time for research, reflection, and revision or a shorter time frame, dependent upon teacher preference.
• On Graduation
• On Leaving High School
• On Pets
• On Eating Habits
• On the Value of TV
• On My Favorite Season

The student compositions should be scored with a rubric that includes evaluation of the purpose, the thesis, a clear structure, supporting details, transition, writing to a clearly identified audience, and utilizing devices necessary to achieve the purpose. Use the Personal Prose Rubric BLM for assessment.

*An alternative assignment could be to have students write a newspaper column or a letter to the editor that identifies and explains a social issue about which they have strong opinions.

In 2013-14, the focus of the essay assignment will move from general in nature to writing an informative/explanatory essay (CCSS: W.11-12.2). Students will select one of the topics given and write an informative or explanatory essay in which they convey the complexity of their selected topic. In their essays, students should do the following:
• introduce their topic in a clever way which grabs the attention of the reader, and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole;
• develop their topic thoroughly by selecting relevant concrete details from their life experience, sharing anecdotes, or other information and examples appropriate to the audience’s knowledge of the topic;
• use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts;
• use precise language and techniques such as metaphor, simile, and analogy to give their essays a personal voice and to provide vivid language for the reader
• establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
• provide a concluding statement or section that articulates the implications or significance of the topic to them personally.

Ultimately, student essays should demonstrate the students’ ability to convey something that matters to them in a detailed, engaging, and personal manner, while also holding true to form and content.

Activity 13: Boswell and Biography (GLEs: 09a, 09c, 09d, 09g)

Materials List: excerpts from Boswell’s Life of Johnson, student writing portfolios, paper, pen
Assign the reading of excerpts from Boswell’s *Life of Samuel Johnson*, and then the selection of a specific passage to analyze in terms of the effectiveness of ideas, the information included, and the descriptive details (both positive and negative) about Samuel Johnson. In their analysis, have students include a paragraph response to this prompt: It has been said that no matter what a writer writes about, he reveals himself. What is revealed about Boswell in his biography of Johnson?

Next, have them choose a personal essay they have already written and read it to determine what it reveals about them. After they have speculated individually about what can be learned about themselves through their writings, they should partner with another student, read each other’s essays, and tell each other what the essay seems to reveal about the writer. Have the pairs compare their self-analysis with that of the partner. Once the collaboration is at an end, have them return to their own reflections and write about their own perception of self from the essay, the comparison and contrast of their partner’s view, and the conclusions they can draw from this experiment.

Sample Assessments

**General Guidelines**

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

**General Assessments**

- Students will deliver oral presentations on research topics pertinent to the study of the Age of Reason.
- Students will participate in collaborative activities that further their understanding of the poems and materials studied and direct their abilities to make meaning from what is studied.
- Students will respond to prompts throughout the study of the literature of the Age of Reason, such as the following:
  
  ➢ What is the predominant feeling found in this period? What one piece of literature shows this feeling? Select a piece, analyze for this feeling, and draw conclusions about the significance it has to the Age of Reason and to today.

**Activity-Specific Assessments**

- **Activity 8**: After reading *Gulliver's Travels*, students will brainstorm topics for an original satire and then create it. An oral presentation will follow in
which the satires are judged by the class. The process will include the following components:

- identifying common ideas of today that could be satirized
- gathering information on how to satirize it
- working as a collaborative group to develop the original satire
- an oral presentation of the groups’ satires
- a judgment by the class on overall effectiveness

Use a rubric that encompasses the understanding of satire, the originality, the effort by all group members, the oral presentation, and the effectiveness of the piece.

- **Activity 9:** After reading the works of Alexander Pope, students will model their verse using the heroic couplet to express “what of was thought, but ne’er so well expressed.” Develop a rubric for grading that encompasses the use of heroic couplet, the interpretation of the quote, and the overall effectiveness of the composition.

- **Activity 12:** After studying the prose of the 18th century, students will engage in writing their own prose. They will develop a multi-paragraph essay on one of the following topics, or another developed by the teacher:
  - On Graduation
  - On Leaving High School
  - On Pets
  - On Eating Habits
  - On the Value of TV
  - On My Favorite Season

The student compositions should be scored with a rubric that includes evaluation of the purpose, the thesis, a clear structure, supporting details, transition, writing to a clearly identified audience, and utilizing devices necessary to achieve the purpose. Use the Personal Prose Rubric BLM for assessment.
English IV
Unit 6: The Romantic Period:
Turning to Imagination, Fantasy, and Nature

Time Frame: Approximately four weeks

Unit Description

This unit focuses on reading and responding to the poetry and prose of the Romantic Period in English literature and on applying a variety of reading and comprehension strategies. The relationship between the historical context of the period and the literature it produced will be emphasized. The study of the main genres of the period—the lyric poem, the ode, and the Gothic novel—will require analysis of the effects of the literary elements and devices and response to questions that elicit critical-thinking skills. A variety of responses and compositions will interpret and analyze the literature and explain its relationship to real-life experiences. Vocabulary will continue to be developed and extended by focusing on defining words within the context of the literature studied.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Romantic Period, recognizing that the authors of this period are often characterized as both rebels and dreamers. Students will also see that the literature, therefore, reflects the writers’ beliefs in the importance of imagination and the rights of the common man, as well as a love of nature. Other important goals for students are to express supported responses to the texts and to focus on analyzing the effects of the literary elements and devices, particularly those related to poetry and figurative language.

Guiding Questions

1. Can students identify the primary characteristics of the Romantic Period and how those characteristics are reflected in the literature of the period?
2. Can students define the term *ode* and identify aspects of the ode evident in the odes of poets such as Percy Bysshe Shelley and John Keats?
3. Can students analyze *The Rime of the Ancient Mariner* in terms of how Samuel Taylor Coleridge used imagery to create atmosphere and express the theme of the poem?
4. Can students compare and contrast sonnets by William Wordsworth with sonnets by earlier poets?
5. Can students explain how Wordsworth’s use of figurative language in his poetry reflects his belief in romanticism?
6. Can students compare and contrast the romantic’s view of nature with their own view of nature?
7. Can students distinguish between the early Romantics (Wordsworth, Coleridge) and the late ones (Byron, Shelley, Keats)?

**Unit 6 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)**

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>02a.</td>
<td>Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including apostrophes (ELA-1-H2)</td>
</tr>
<tr>
<td>02d.</td>
<td>Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including implicit metaphors (metonymy and synecdoche) (ELA-1-H2)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1)</td>
</tr>
<tr>
<td>10a.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including school library catalogs (ELA-7-H2)</td>
</tr>
<tr>
<td>10b.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including online databases (ELA-7-H2)</td>
</tr>
<tr>
<td>10c.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including electronic resources (ELA-7-H2)</td>
</tr>
<tr>
<td>15a.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: word choices appropriate to the identified audience and/or purpose (ELA-2-H2)</td>
</tr>
<tr>
<td>15b.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)</td>
</tr>
<tr>
<td>15c.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)</td>
</tr>
<tr>
<td>15d.</td>
<td>Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: clear voice (individual personality) (ELA-2-H2)</td>
</tr>
<tr>
<td>17d.</td>
<td>Use the various modes to write complex compositions, including: literary analyses that incorporate research (ELA-2-H4)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
</tbody>
</table>
| 25. | Use standard English grammar, diction, and syntax when speaking in
<table>
<thead>
<tr>
<th>CCSS#</th>
<th>CCSS Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.11-12.1</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>RL.11-12.4</strong></td>
<td>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.)</td>
</tr>
<tr>
<td><strong>RL.11-12.10</strong></td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity</td>
</tr>
</tbody>
</table>
band proficiently.
**Reading Standards for Informational Texts**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in Federalist No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.</td>
</tr>
</tbody>
</table>

**Writing Standards**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.1</td>
<td>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</td>
</tr>
<tr>
<td>W.11-12.7</td>
<td>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.</td>
</tr>
<tr>
<td>W.11-12.8</td>
<td>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</td>
</tr>
<tr>
<td>W.11-12.9</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11-12 Reading standards to literature. b. Apply grades 11-12 Reading standards to literary nonfiction.</td>
</tr>
<tr>
<td>W.11-12.10</td>
<td>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>

**Speaking and Listening Standards**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.11-12.1</td>
<td>Initiate and participate effectively in a range of collaborative discussions</td>
</tr>
</tbody>
</table>
(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.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel 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.

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 on research is required to deepen the investigation or complete the task.

**SL.11-12. 5**

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

**Language Standards**

**L.11-12.4a, c, d**

Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

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, its part of speech, its etymology, or its standard usage.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**L.11-12.5a**

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

**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.
Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RL.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or to evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or a response or essay written at the end of their reading.
- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.
Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

**In 2013-2014, Activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band.** For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

**Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)**

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

For examples of “mini-lessons” on vocabulary, refer to Units 1-4, Activity 3.

2013-2014
**Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)**

**In 2013-14, Activity 4 will be an extension of Activity 3.**

Materials List: a list of teacher-driven words relevant to the Romantic Period and the assignments of the unit
To extend general academic and content-specific vocabulary, students will create *vocabulary self-awareness charts* (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (√) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.
Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>√</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>the Byronic hero</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pastoral</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>inspiration</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>supernatural</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RL.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Additionally, utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.
Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?
Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support
analysis of what the text says explicitly as well as when making inferences, including
determining where the text leaves the matters uncertain.

Possible response prompts for this unit:

1. Nature does nothing uselessly. ~ Aristotle
2. Great things are done when men and mountains meet. ~ William Blake
3. Give me a spark of Nature's fire. That's all the learning I desire. ~ Robert Burns
4. In every out thrust headland, in every curving beach, in every grain of sand there is a
   story of the earth. ~ Rachel Carson
5. Nothing is more beautiful than the loveliness of the woods before sunrise.
   ~ George Washington Carver
6. The earth laughs in flowers. ~ e.e. cummings
7. Joy in looking and comprehending is nature's most beautiful gift. ~ Albert Einstein
8. Nature always wears the colors of the spirit. ~ Ralph Waldo Emerson
9. Nature and Books belong to the eyes that see them. ~ Ralph Waldo Emerson
10. All nature wears one universal grin. ~ Henry Fielding
11. If you poison the environment, the environment will poison you. ~ Tony Follari
12. Nature is always hinting at us. It hints over and over again. And suddenly we take the
    hint. ~ Robert Frost
13. Be like the flower, turn your faces to the sun. ~ Kahlil Gibran
14. The supernatural is the natural not yet understood. ~ Elbert Hubbard
15. There is not a sprig of grass that shoots uninteresting to me. ~ Thomas Jefferson
16. Weeds are flowers too, once you get to know them. ~ A. A. Milne Eeyore
17. One touch of nature makes the whole world kin. ~ William Shakespeare
18. What nature delivers to us is never stale. Because what nature creates has eternity in
    it. ~ Isaac Bashevis Singer
19. See one promontory, one mountain, one sea, one river and see all. ~ Socrates
20. You can chase a butterfly all over the field and never catch it. But if you sit quietly in
    the grass it will come and sit on your shoulder. ~ Unknown

Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions,
teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of
Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations,
vocabulary development, or standardized tests. Over the entire course, these mini-lessons
should focus on specific grammatical and composition issues, such as sentence-formation
problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting
infinitives, correct use of subjunctive mood), standard rules of mechanics and
punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb
clauses, commas after long introductory phrases, quotation marks for secondary
quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

A sample mini-lesson for this unit follows:

As this unit deals so much with authors who write of the imaginative and romantic state of things, a relevant topic of study for the students is the subjunctive mood. First, offer a definition (A verb is in the **subjunctive mood** when it expresses a condition which is doubtful or not factual; most often found in a clause beginning with the word *if*; also found in clauses following a verb that expresses a doubt, a wish, regret, request, demand, or proposal). Then, locate and discuss examples of the subjunctive mood evidenced in the writings of this period, such as the following from William Wordsworth’s “A Few Lines Composed Above Tintern Abbey:”

If this
Be but a vain belief, yet, oh! how oft-- 50
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart--
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

If I were not thus taught, should I the more   112
Suffer my genial spirits to decay:

If solitude, or fear, or pain, or grief,    143
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations!

Lead students to read each example, mark the beginning of the example, “if;” discuss the required elements of the clause (subject and verb), and the correct verb usage (present tense for “be” and past tense for “were” regardless of the subject) and punctuation (a comma that follows the clause). Once these elements have been reviewed, students should be led to write their own sentences that follow the correct elements.
Activity 7: An Introduction to Romanticism (GLEs: 10a, 10b, 10c, 25, 38a, 38b, 40b; CCSS: W.11-12.7, W.11-12.10)

Materials List: teacher-generated list of research topics, resources for research, Oral Presentation Rubric BLM, paper, pen

Facilitate an introduction to the term romanticism and the facts and trends of the Romantic Period, and provide students with a list of relevant topics for research. Individual students will select a topic of interest, and then generate a list of questions about the topic, which they will answer through their research. Students will locate information from three to five credible print, electronic, and Web sources about significant aspects of the period (e.g., dress, entertainment, weapons, food, rulers, religion, art, architecture, literature), narrowing and broadening their search as needed. Each student will synthesize information from a variety of complex resources by writing an extended research report (e.g., historical investigation), which includes facts, details, examples, explanations from sources, and correct, complete documentation. Reports should be completed over an extended time frame and should fit the purpose of providing historical information about a selected topic. From their reports, students will select key points to prepare an oral-informatory presentation for the class. Students will utilize nonverbal and verbal techniques to engage the audience and will appropriately respond to any questions posed. These presentations will provide a thorough examination of the history of the Romantic period in English Literature. Assess these using the Oral Presentation Rubric BLM, which is provided.

2013-2014
Activity 8: An Introduction to Romanticism (CCSS: W.11-12.8, W.11-12.9a, W.11-12.9b, W.11-12.10, SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.1d, SL.11-12.5)

Materials List: teacher-generated list of research topics, resources for research, Oral Presentation Rubric BLM (from Activity 7), paper, pen

Activity 7 should be extended by having students create a digital media presentation, such as a PowerPoint or a video, for reporting their findings to the class. The presentation should include standard formatting for source acknowledgement and should include visuals, such as graphs, photography, and artwork to substantiate and broaden the research. Additionally, presenters should be prepared to propel conversations by posing and responding to questions that probe reasoning and evidence. This action will lead to greater understanding by all involved as well as demonstrate a thorough understanding of topic by the presenter. This presentation should be assessed using the Media Presentation Rubric BLM. Presentations will occur as an opening for an appropriate activity or the beginning of the unit, and the class will record pertinent notes for reference. Students should be encouraged to gather and synthesize information from various presentations, resolve contradictions when possible, and determine what additional information is required to deepen their understanding of this period in British Literature.
Activity 9: Shades of Gray: The Pre-Romantics (GLEs 09c; CCSS: RL.11-12.1, W.11-12.10)

Materials List: teacher background information on the pre-romantics, paper, pen

Introduce Romanticism with a study of three individuals who stepped away from Neoclassicism toward what would become the Romantic Movement. They were writers who bridged the gap between literature influenced heavily by the past and the voices of the Romantics who found inspiration in the world around them. Introduce students to Thomas Gray’s “Elegy Written in Country Churchyard” and to facts about the Neoclassical standards of poetry and the new aspects of Romanticism evident in the poem. Identification of Romanticism elements within the poem should be substantiated with cited strong and thorough textual evidence.

As a full-class activity, students will create a chart of lines and ideas from the poems that are Neoclassical and those that are Romantic. In a class discussion, students will identify aspects of the poem they found most moving and explain why. Additionally, students will label themselves as identifying more with one school of thought or the other and point to specific textual evidence to support their reasoning.

Tell students about Robert Burns, the circumstances of his life, and the conditions of his country. Then, lead the class in reading “To a Mouse,” and “To a Louse.” Students will form pairs and work together identifying the Romantic qualities of these two poems. The class will reassemble and discuss the poems. Ask students to conclude their class period by writing an exit slip wherein they identify with one poem or the other. They may choose to write about their feelings about an animal, some self-involved person, or some other theme they see within either poem that speaks to them personally. This activity is a brief writing activity completed over a short time frame for the specific task of demonstrating understanding of the themes and ideas presented in this poetry.

Introduce William Blake to the students with information about Blake’s life as an engraver and artist, a poet, and a man of imagination and vision. Students will read from Blake’s Songs of Innocence and Songs of Experience to understand Blake’s ability to embrace the opposing forces of good and evil that exist within the human heart and spirit.

Students will read “The Tyger” and “The Lamb,” “The Chimney Sweeper” from Songs of Innocence and “The Chimney Sweeper” from Songs of Experience. Ask students to discuss the “areas of gray” that exist in their world as opposed to the worlds of opposites that Blake portrays. They will be asked to respond in class to Blake’s opposites. Are they as clear today to us as they were to Blake? For homework, each student is to write a one-page/one-side response about an area of gray in today’s life that they feel should be black and white, using the poems as reference.
Activity 10: Coleridge’s “Rime of the Ancient Mariner” (GLEs: 09e, 37c; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.9a)

Materials List: teacher background information on Samuel Taylor Coleridge, paper, pen, Coleridge Anticipation Guide BLM transparency, overhead projector, Coleridge Analysis Rubric BLM

Project the Coleridge Anticipation Guide BLM, and have students respond to the anticipation guide (view literacy strategy descriptions) by selecting “agree,” “disagree,” or “maybe” as their answer for each statement.

Statements taken from Anticipation Guide BLM:
1. Visitors from outer space are frequently spotted here on Earth.
2. Some houses are haunted.
3. Some people have the ability to read others’ minds.
4. Animals can contain spirits of others.
5. People can exhibit superhuman powers.
6. Miracles happen frequently.
7. We do have guardian angels.
8. The legend of King Arthur is true.

Facilitate an introduction to the life of Samuel Taylor Coleridge and his poem, “The Rime of the Ancient Mariner.” As a whole class, students will read aloud or listen to a recording of the first two to three parts of the poem, pausing to discuss events, details about character, possible themes, specific literary devices, vivid imagery, and particularly the albatross, both as a symbol in the poem and as a universal metaphor. Working in cooperative groups, students will return to the poem and analyze each section, summarizing it briefly, and giving it a title.

Each student will then develop a multi-paragraph argumentative essay, citing 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. Students will select one of the following topics for their multiparagraph composition:

• assume the argument that Coleridge’s poem requires a “willing suspension of disbelief”
• argue that the overriding quality of the poem concerns the supernatural, and analyze its significance
• argue the significance of the juxtaposition of the natural and the unnatural world
• argue the consequences of the ancient mariner’s experience and why the story must be told and retold

Each student should write an essay arguing his or her selected topic. Students should use valid reasoning and sufficient evidence from the text to support their positions. They should develop their claim or counterclaim fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of their
argument in a manner that anticipates the rebuttal of anyone who thinks critically of this particular work. Their essays should contain words, phrases, and clauses, as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationship between their argument and their evidence. Essays will be assessed using the Coleridge Analysis Rubric BLM and will demonstrate student ability to comprehend literature at the high end of the 11-CCR complexity band range.

As a conclusion to the activity, ask students to speculate about the role of the supernatural in the 21st Century. The discussion will begin with a look at the anticipation guide. Do people today have encounters that elicit a “willing suspension of disbelief” when shared with others? Are there supernatural forces at work in the world today that make us a bit like the ancient mariner? Do all of us have an “albatross”? After a discussion, students will write an exit slip with any final comments or questions about the activity.

Activity 11: A Look at the Nature Poet: William Wordsworth (GLEs: 09a, 09c, 31b; CCSS: RL.11-12.1, RL.11-12.4, W.11-12.10)

Materials List: teacher background information on William Wordsworth, Wordsworth Response Rubric BLM, paper, pen

Introduce William Wordsworth with a brief biographical sketch, noting particularly his concept of poetry, love of nature, and contribution to literature. Then, students will read aloud “Lines Composed a Few Miles Above Tintern Abbey.” The first reading will emphasize the lyrical quality of Wordsworth’s meter. Then each student will participate in a Quaker reading (a rapid-fire reading that is unstructured, spontaneous, and sometimes repetitive) by doing the following:

- each student will select from the poem at least one favorite line or passage that has personal significance;
- the teacher will select a student to read his/her line or passage, directing other students to respond in turn with their line or passage as they feel led to do so;
- when there seems to be a lull in responses, the teacher will select another student, then remind students to continue to read their lines or passage spontaneously as they feel led to do so.

After the entire class has participated, comment on the most frequently repeated lines and note the major topics chosen. Then, direct a class discussion of the following:

- subject and occasion of the poem (the subject is the topic of the poem; the occasion is the event or occurrence that led to the writing of the poem—or inspired it to be written)
- the representation of the stages of man (youth, middle age, elderly)
- Wordsworth’s relationship with his sister Dorothy (he offers advice and shares wisdom with Dorothy in this poem—what does it say of their relationship as brother and sister?)
- Wordsworth’s philosophy of nature (how does he speak of nature? how does he react to nature? how has it influenced him in the past and how does it, still, in the
After the class discussion, ask students to reflect upon some aspect of this poem and to write a personal response to it. They may choose to write about revisiting a significant place after a long absence from it, the relationship they share with a sibling, or what nature means to them. Regardless of the topic, students will write with specific textual evidence/detail and thoughtfulness in an attempt to capture the meaning and importance of their topic to them. Assess these responses using the Wordsworth Response Rubric BLM.

2013-2014 Extension: (CCSS: RL.11-12.4)
This activity will extend to note figurative and connotative meaning and to analyze an author’s word choice to determine meaning and tone within this piece. This will add to the bulleted list:
- Wordsworth’s use of fresh, engaging, beautiful and meaningful language (how does Wordsworth create images, make nature come to life, add to the inspiration he feels through his word choice and tone?)

Activity 12: Byron, Shelley, and Keats (GLEs: 09e, 15a, 15b, 15c, 15d, 37c, 39c; CCSS: W.11-12.10)
Materials List: paper, pen
Students will read selected works of Byron, Shelley, and Keats. Working in small groups, students will develop a chart or graphic organizer (view literacy strategy descriptions) that identifies the following:
- characteristics of romanticism evident in the work
- lines that reflect characteristics of romanticism
- poetic devices

Students will then spend a class period writing/composing an original poem modeled on one of the shorter poems of the three poets, using a romantic idea and/or theme, romantic characteristics, and similar poetic devices. This purpose is to demonstrate interpretation and understanding of the poetry. To start students on this assignment, the teacher will ask students to take a few minutes to write the theme or topic they will address in their poem and to write down a few ideas they want to include. Once the teacher has informally checked student work, students should continue drafting their original poems. Students will publish these poems.

Activity 13: George Gordon, Lord Byron: The Byronic Hero (GLEs: 9d, 25)
Materials List: teacher background information on George Gordon, Lord Byron, Byron Dramatic Reading Rubric BLM, paper, pen
Provide an introduction to the study of the poet Byron that includes:
- a synopsis of Byron’s life
- his label as a Satanic Romantic
- the Byronic hero persona
- a review of the hero of *Paradise Lost*
- a brief introduction to both *Childe Harold’s Pilgrimage* and *Don Juan*

Then students will select a passage from either poem, read it, and identify specific characteristics of the hero. They will *brainstorm* (view literacy strategy descriptions) a list of all of the Byronic heroes they have encountered in film, music, and literature (e.g., Ahab, Heathcliff, James Dean, John Lennon, Elvis, Bono, Edward) and then prepare a dramatic reading that embodies that hero. The reading may be taken from the person’s own words or words written about the person. Students should discuss the permanence and the significance of this stereotype. Assess these presentations with the Byron Dramatic Reading Rubric BLM.

**Activity 14: Analyzing Romantic Odes: Shelley, Keats, and Wordsworth (GLEs: 02a, 02d, 09a, 09c, 09h, 37c; CCSS: SL.11-12.1a, SL.11-12.1c)**

**Materials List:** teacher background information on the Ode, creative items for visual production, paper, pen

Facilitate an introduction to the ode, making sure to give students information about the Horation Ode, the Pindaric Ode, the Anacreontic Ode, and the Romantic Ode.

In small groups, students will read Romantic odes, (i.e., “Ode to the West Wind,” “Ode to the Nightingale,” “Ode to Psyche,” “Ode on a Grecian Urn,” “Ode: Intimations of Immortality”), noting both meaning and Romantic qualities. Then, each group will select one ode for further study. Individually, students will write a reader’s response to the ode, noting the dominant emotional quality or feeling evoked by the poem, several significant quotes or details that evoke the emotion, and their own understanding of the significance of the poem. Students will report their ideas from their reader’s responses to the entire class, and then rejoin their groups to draw conclusions and synthesize information about the selected ode. Group members will come to the group discussion prepared with their own analysis and thoughts about the ode and share those thoughts, drawing on their individual preparation by referring to evidence from texts to stimulate a thoughtful, well-reasoned exchange of ideas. Groups will promote divergent and creative perspectives by openly sharing with other group members and posing questions for clarification and understanding, come to a consensus on the dominant emotion portrayed, and how to portray it visually. Each group will prepare a visual to represent the dominant emotional quality of the ode, such as an original painting or a collage. As a whole class, the groups will discuss the visual representations, the meaning of each poem, and its lasting significance. As a whole class, the groups will note the common characteristics of odes.
Activity 15: The Romantic Poets (GLEs: 02a, 02d, 09c, 09d, 09e, 09h, 17d, 26a, 33b, 37c, 37d, 38a, 38b, 38d, 39c, 40a, 40b; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.7, W.11-12.9a)

Materials List: Documented Analysis Rubric BLM, paper, pen

After independently reading a variety of poems by the major romantic poets, students will work in small groups to select two to three major poems by one romantic poet and complete the following:

- reread the poems
- summarize the poems
- identify poetic elements, such as speaker and tone
- analyze the distinctive elements and complex literary devices (e.g., apostrophes, implicit metaphors, such as metonymy and synecdoche)
- identify romantic elements, noting specific textual evidence to support analysis
- create a graphic organizer (view literacy strategy descriptions) in the form of a chart that organizes a summary of the poem, speaker, subject, tone, romantic elements, figurative language, important quote, and a synopsis of meaning
- give an oral presentation of the work to the class

Each student will then select several poems by one poet to read and analyze with a focus on tracing a romantic element through the poems, then develop an individual research paper that analyzes the poet’s use of that element (i.e., nature, supernatural, common language, pastoral qualities) and demonstrates understanding of the subject under investigation. The analysis should be supported by strong and thorough textual evidence and supplemented with information drawn from literary critics and texts, with sources cited and accurately documented. Students should use a word processing program and/or technology to create, edit, revise, and publish their research. The successful completion of this documented analysis essay will demonstrate students’ abilities to read and comprehend complex literature (e.g., poetry) independently and proficiently. Assess these essays with the Documented Analysis Rubric BLM.

Activity 16: Novels of the Romantic Period (GLEs: 09a, 09d, 09f, 33b, 37c; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.10)

Materials List: teacher background information on the romantic novel, selected novels, Split-Page Notetaking BLM, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Prior to the study of a novel by a romantic writer (e.g., Mary Shelley’s *Frankenstein*, Charlotte Bronte’s *Jane Eyre*, or Emily Bronte’s *Wuthering Heights*), students will read a brief history of the English novel and a biographical sketch of the author. As students
read the novel, each will take *split-page notes* ([view literacy strategy descriptions](#)), using
the Split-Page Notetaking BLM to maintain a *learning log* ([view literacy strategy descriptions](#)) that addresses topics such as the following:
- an outline or flow chart of the main events of the plot, including examples of foreshadowing and flashback
- detailed descriptions of the setting(s) and notes on the impact of setting on the story
- a character development chart which can be used to trace the development of main characters from beginning to end
- a list of repeated or parallel events, characters, settings
- periodic predictions about actions of characters or events
- notes about complex literary elements such as symbols and how they contribute to the development of a theme
- romantic and gothic elements in the novel
- the emphasis on the development of the romantic hero
- themes relevant to the Romantics and to the world today
- unfamiliar vocabulary
- inferences about the roles of women

An example of *split-page notes* for Chapter 1 of *Wuthering Heights* follows:

<table>
<thead>
<tr>
<th>Setting</th>
<th>1801; “removed from the stir of society” (25); Thrushcross Grange: property of Heathcliff’s—Mr. Lockwood, tenant (25) Wuthering Heights: Heathcliff’s dwelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who is Hareton Earnshaw?</td>
<td>1500—Hareton Earnshaw</td>
</tr>
<tr>
<td>vocabulary: wuthering</td>
<td>“a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed, in stormy weather.”</td>
</tr>
<tr>
<td>Characterization: Heathcliff --Byronic Hero traits</td>
<td>landlord; “when I beheld his black eyes withdraw so suspiciously under their brow, as I rode up” (25)</td>
</tr>
<tr>
<td>Hand? What is there to hide?</td>
<td>“his fingers sheltered themselves” (25); “keeping his hand out of the way” (27)</td>
</tr>
<tr>
<td>Setting: WH</td>
<td>apartment—belonging to a homely, northern farmer (26)</td>
</tr>
<tr>
<td>Characterization: Heathcliff</td>
<td>“Mr. HC forms a singular contrast to his abode and style of living. He is a dark skinned gipsy, in aspect; in dress, and manners, a gentleman, that is as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss, with his negligence, because he has—again, Byronic an erect and handsome figure—and rather morose—possibly, some people might suspect his of a degree of under-bred pride—I have a sympathetic chord within me that tells me it is nothing of the sort; I know, by instinct</td>
</tr>
<tr>
<td>--description , Earnshaw’s opinion of HC</td>
<td>How does Earnshaw know “by instinct” about</td>
</tr>
<tr>
<td></td>
<td>his reserve springs from an aversion to showy displays of feeling—to manifestations of mutual kindliness. He’ll</td>
</tr>
</tbody>
</table>
Periodically, based upon a predetermined reading schedule, students will work in small groups to report and discuss notes in their learning logs. Also, the whole class will periodically conduct discussions that build understanding of the novel as a whole.

Using material in their learning logs kept while reading the novel, students will participate in a whole-class discussion and analysis of major elements in the novel. Discussions should include evaluating the author’s use of literary elements and devices to develop themes as well as specific examples of elements that are characteristic of the Romantic novel. Finally, students will use writing processes to develop a multi-paragraph composition that includes explanations of their own dominant response to the romance novel, the substance of the story that evokes this feeling, and the significance of the work to the student. Student compositions should cite strong and specific textual evidence to support analysis and interpretation; be completed over an extended time frame to allow for research, reflection, and revision; and demonstrate individual and proficient comprehension of complex literature. Use the Literary Analysis Rubric BLM for assessment.

**Sample Assessments**

**General Guidelines**

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

**General Assessments**

- Students will deliver oral presentations on research topics pertinent to the study of the Romantic Period.
- Students will participate in collaborative activities that further their understanding of the poems and materials studied and direct their abilities to make meaning from what is studied. Students will be given a discussion exam on all major poets studied. Students will demonstrate understanding of the romantic elements as presented by the poets.
• Students will maintain a reading log, noting particular details from the readings of this unit. This log could serve as a resource in the development of a formal essay.

Activity-Specific Assessments

• **Activity 11:** Students will write a personal response to Wordsworth’s “Lines Composed a Few Miles Above Tintern Abbey.” They may choose to write about revisiting a significant place after a long absence from it, the relationship they share with a sibling, or what nature means to them. Regardless of the topic, students will write with specific detail and thoughtfulness in an attempt to capture the meaning and importance of their topic to them. Assess these responses using the Wordsworth Response Rubric BLM.

• **Activity 12:** Students will create an original poem based upon a model from Byron, Shelley, or Keats. The process should include the following:
  ➢ selecting a poem by the poet they wish to emulate
  ➢ selecting a subject to explore in the poem
  ➢ reading the poem sentence-by-sentence, then creating their own sentences that follow the style (diction, structure, technique, tone, mood) of the poet
  ➢ completing a final draft that copies the style of the model

Use a rubric that analyzes the tone, structure, subject, and sense of the poem as compared to the model poem.

• **Activity 16:** Students will write a documented research paper that analyzes the style and themes of one of the Romantic poets. The process should include the following:
  ➢ reading and studying works of a particular Romantic poet, noting form, style, theme, and romantic influence
  ➢ brainstorming a list of common aspects across several works by the poet
  ➢ writing an analysis essay that discusses the commonality
  ➢ locating critical articles that supplement their own ideas about the poet
  ➢ incorporating supporting material into essay and documenting with parenthetical citations and works cited

Use a rubric that encompasses content, interpretation, analysis, research, and documentation or use the Documented Analysis Rubric BLM.
English IV
Unit 7: The Victorian Period:
Power and Change

Time Frame: Approximately four weeks

Unit Description

This unit focuses on reading and responding to the poetry and prose of the Victorian period. The relationship between the historical context of the period and its literature and the main genres of the period—the dramatic monologue, the lyric poem, and the novel—will be studied. Analysis of the effects of the literary elements and devices and responses to questions will require critical-thinking skills. A variety of responses and compositions will interpret and analyze the literature and explain its relationship to real-life experiences. Vocabulary will continue to be developed and extended by focusing on defining words within the context of the literature studied.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Victorian period, recognizing that both the nation and the literature are influenced by rapid technological and social changes. Students will also see that the literature reflects the optimism and prosperity of a world power, as well as a concern for reform and human welfare. Other important goals for students include developing supported responses to the texts and examining the effects of the literary elements and devices, particularly those related to poetry, figurative language, and the elements of the novel.

Guiding Questions

1. Can students identify distinctive characteristics of the Victorian period and how they are reflected in the literature of the period?
2. Can students explain how the Victorian poets use imagery and figurative language to develop characters and events and to express the meaning of a poem?
3. Can students recognize the differences between the ideologies of the Romantic period and this period?
4. Can students explain the philosophical assumptions of Tennyson and see their relevance in today’s world?
5. Can students identify the defining characteristics of the dramatic monologue and identify characteristics of the type evident in the poems of Robert Browning?
6. Can students identify ways in which Victorian novelists expressed social issues of the day in their works?
7. Can students compare and contrast the problems of main characters in Victorian novels to problems of people today?
8. Can students understand the relationships between the people and the way they use humor?
9. Can students recognize the binding thread of social consciousness in the works of this period?

Unit 7 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>10a.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including school library catalogs (ELA-7-H2)</td>
</tr>
<tr>
<td>10b.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including online databases (ELA-7-H2)</td>
</tr>
<tr>
<td>10c.</td>
<td>Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including electronic resources (ELA-7-H2)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual writing style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual writing style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual writing style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual writing style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example, avoid splitting infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example, use the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation for parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation for brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation for dashes (ELA-3-H2)</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation for commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation for internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td>23g.</td>
<td>Apply standard rules of mechanics and punctuation for manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
<tr>
<td>25.</td>
<td>Use standard English grammar, diction, and syntax when speaking when speaking in formal presentations and informal group discussions (ELA-4-H1)</td>
</tr>
<tr>
<td>26a.</td>
<td>Select language appropriate to specific purposes and audiences for speaking, including: delivering informational/book reports in class (ELA-4-H1)</td>
</tr>
<tr>
<td>29c.</td>
<td>Deliver presentations that include an organization that includes an introduction, relevant examples, and/or anecdotes, and a conclusion arranged to impact an audience (ELA-4-H3)</td>
</tr>
<tr>
<td>31b.</td>
<td>Deliver oral presentations, including: responses that analyze information in texts and media (ELA-4-H4)</td>
</tr>
<tr>
<td>35c.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including other media (e.g., community and government data, television and radio resources, and audio and visual materials) (ELA-5-H2)</td>
</tr>
<tr>
<td>36.</td>
<td>Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)</td>
</tr>
<tr>
<td>39a.</td>
<td>Use word processing and/or technology to draft, revise, and publish various works, including functional documents (e.g., requests for information, resumes, letters of complaint, memos, proposals), using formatting techniques that make the document user friendly (ELA-5-H4)</td>
</tr>
<tr>
<td>40a.</td>
<td>Use selected style guides to produce complex reports that include credit for sources (e.g., appropriate parenthetical documentation and notes) (ELA-5-H5)</td>
</tr>
<tr>
<td>40b.</td>
<td>Use selected style guides to produce complex reports that include the following: standard formatting for source acknowledgment (ELA-5-H5)</td>
</tr>
</tbody>
</table>

---

**ELA CCSS**

<table>
<thead>
<tr>
<th>CCSS#</th>
<th>CCSS Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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.)</td>
</tr>
<tr>
<td>RL.11-12.7</td>
<td>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</td>
</tr>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band proficiently.</td>
</tr>
<tr>
<td><strong>Reading Standards for Informational Texts</strong></td>
<td></td>
</tr>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>Standard</td>
<td>Description</td>
</tr>
<tr>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in <em>Federalist No. 10</em>).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Writing Standards</strong></td>
<td></td>
</tr>
<tr>
<td>W.11-12.10</td>
<td>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
<tr>
<td><strong>Speaking and Listening Standards</strong></td>
<td></td>
</tr>
</tbody>
</table>
| SL.11-12.1a, b,c,d | 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.  
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
   b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.  
   c. Propel 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.  
   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 on research is required to deepen the investigation or complete the task. |
| **Language Standards** | |
| L.11-12.4a, c, d | Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.  
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.  
   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, its part of speech, its etymology, or its standard usage.  
   d. Verify the preliminary determination of the meaning of a word or phrase. |
<table>
<thead>
<tr>
<th></th>
<th>phrase (e.g., by checking inferred meaning in context or in a dictionary).</th>
</tr>
</thead>
</table>
| L.11-12.5a | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. |
| 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. |

**Sample Activities**

**Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RL.11-12.1)**

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)
Examples of possible activities:

- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.
- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014
Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

In 2013-2014, activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses, Victorian Terms/Vocabulary Self-Awareness Chart BLM

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately
Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

Following is an example of a mini-lesson for vocabulary development appropriate for this unit:

Utilize vocabulary self-awareness (view literacy strategy descriptions) to pre-assess student knowledge of the complex vocabulary and terminology from this unit. This strategy requires that teachers identify a list of words or terms and that students assess how well they know the words. As much of the vocabulary for this unit will be differentiated based upon the selection of works for study by the students and the teacher; the example given is for a few of the literary terms that apply to the Victorian Period. Distribute the Victorian Terms/Vocabulary Self-Awareness Chart BLM to students, allow time for students to assess their understanding, and then review the terms needing clarification or instruction. From this point, provide copies of the Vocabulary Self-Awareness Chart BLM for their own completion as they read the various works of this period. The teacher will periodically check these charts, note the words for each student, and develop individualized quizzes based upon the identification of new words for study. The goal by the end of the unit is for all the minuses and asterisks to be replaced by pluses, indicating that students have a solid understanding of the terms.

2013-2014
Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the Victorian Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create vocabulary self-awareness charts (view literacy strategy descriptions) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when
writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit, and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (√) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

<table>
<thead>
<tr>
<th>Word</th>
<th>√</th>
<th>?</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>empire</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>memoriam</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>duchess</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>darkling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with ______________?</td>
</tr>
<tr>
<td>Identify difficulties with the way the</td>
<td>Does that make sense?</td>
</tr>
<tr>
<td>author has presented information or ideas.</td>
<td>Did the author state or explain that clearly?</td>
</tr>
<tr>
<td></td>
<td>Why or why not? What do we need to figure out or find out?</td>
</tr>
</tbody>
</table>
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.

Did the author tell us that?
Did the author give us the answer to that?

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?
Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Sample prompts for this unit:
- Why were Victorians so modest? Are we today? Why or why not? Is it good, or is it bad?
- Students will select a perceived problem of Victorian society, project it into the present, and formulate a solution.
- Victorians were very much into ceremony. What is one ceremony you respect, and how would you memorialize it in words?
- The Brownings offer a rare view of the romantic ideal lived out. Do you believe the kind of love they shared is possible? How do you think you will find it or live without it?
- Is it important to be earnest? Explain.
- Discuss a theme of the play and how it is conveyed. In your response, be sure to address such literary elements as characterization, setting, irony, and conflict.
- Write predictions about the importance of education during the Victorian Period, about courtship rituals, and about pride in country.
Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing ACT/SAT assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

A mini-lesson on the Subjunctive Mood follows:

The teacher will remind students that the beauty of the subjunctive mood is that it allows the speaker or writer to express ideas that are contrary to fact or reality. The ideas may be the product of a wish or purely imaginative. The teacher will direct students to study the examples found at [http://web.ku.edu/~edit/subjunctive.html](http://web.ku.edu/~edit/subjunctive.html) and then to find the verbs used in the subjunctive mood in the following paragraph.

If only it were summer, then I wouldn’t have so much to do every day. Then, I could relax at home on the condition that I do all of the chores Mom assigns me. Glory be! Wouldn’t it be wonderful if all my friends were able to do the same thing? I wish this last month would move by as quickly as it would if it were the last month of summer instead of the one before it. I wish those days were here now. I just know that we will all relish them and insist that we enjoy every minute lest the months move quickly and we be right back in the middle of the school year, waiting once more for the days of summer.

Once this skill has been addressed, the teacher should require student usage of varying forms of the subjunctive within their own writings.
Activity 7: The Victorian Period (GLEs: 09c, 10a, 10b, 10c, 29c, 36)

Materials List: resources for research, The Victorian Age BLM, Presentation Rubric BLM, paper, pen

Distribute copies of The Victorian Age BLM to students, and facilitate a general introduction to the Victorian period by “bridging the gap” between the Romantic and the Victorian Periods, noting such things as living conditions; life standards; economic, social, and political changes; philosophy; literary movements.

Then, read the following quote to students:

- “When Byron passed away […] we turned to the actual and practical career of life: we awoke from the morbid, the dreaming, ‘the moonlight and the dimness of the mind,’ and by a natural reaction addressed ourselves to the active and daily objects which lay before us.” ~Edward Bulwer-Lytton, *England and the English*

Allow time for student reaction to the quote and for class discussion. Students should see a certain sense of urgency on the part of both writers, a need to define an age different than what had passed. Then, assign students a research project. Students will locate additional information about the period by researching school library catalogs and a variety of print, electronic, and web sources to find information about significant aspects of the age (e.g., historical, philosophical, cultural). Working in cooperative groups, students will select a topic of interest to research and locate information in three to five reliable sources. Using the researched material, groups will develop presentations organized with an introduction, relevant examples, and a conclusion arranged to impact an audience. Students will present their reports orally to the entire class. Members of the audience will take notes for reference during the study of the Victorian unit. Assess these presentations with the Presentation Rubric BLM, which is provided.

Activity 8: Novelists of the Victorian Age (GLEs: 09a, 09d, 25, 29c, 31b, 35c, 39a; CCSS: RL.11-12.1, RL.11-12.7, RL.11-12.10, W.11-12.10)

In 2013-2014, the coding of this activity will extend to include: CCSS: SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.1d.

This activity was not changed. The skills denoted in these standards are already embedded within the activity.

Materials List: teacher background information on the Victorian novel, selected novels, Novel Project BLM, Timed Writing Rubric BLM, Reciprocal Teaching Chart BLM, Group Presentation Rubric BLM, Individual Presentation Rubric BLM, Victorian Novel Essay Rubric BLM, paper, pen

Read an excerpt from a model Victorian novel that depicts societal issues as well as the typical Victorian vernacular and style. Discuss with students the excerpt read, the subject
matter involved, and its language and technique. Discuss with students the basics of the Victorian novel (its characteristics, themes, and structures) and the following information in a teacher-facilitated overview:

- have a protagonist whose effort to define his or her place in society is the main concern of the plot;
- construct a tension between social conditions and the aspiration of the hero or heroine, whether it be for love, social position, or a life adequate to his or her imagination;
- highlight a heroine who is often the representative protagonist whose search for fulfillment is an emblem of the human condition
- serve as social commentaries about different classes and different aspects of life.

After the overview, distribute written synopses of several different novels for students’ perusal and choice. Examples include the following:

- *Pride and Prejudice* by Jane Austen
- *Sense and Sensibility* by Jane Austen
- *Hard Times* by Charles Dickens
- *A Tale of Two Cities* by Charles Dickens
- *Middlemarch* by George Eliot
- *Jude the Obscure* by Thomas Hardy
- *Tess of the D’urbervilles* by Thomas Hardy
- *Return of the Native* by Thomas Hardy
- *Vanity Fair* by William Thackeray

Students will read the synopses and rank their reading choices first, second, and third. Divide the students into groups according to their choices, and distribute the Novel Project BLM. Students will begin an extensive study of an individual Victorian novel and will be required to work within a group setting and initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on topics relevant to the project, building on others’ ideas and expressing their own clearly and persuasively. Review with students the requirements, both individual and group, of this project. Once students have an understanding of these requirements, allow them to meet with their groups for the first time. In this first meeting, groups should make assignments from the Project BLM, set expectations according to the reading schedule, and make initial plans.

Individually, students will read the selected novel of his or her group, take comprehension quizzes periodically, and upon final reading, respond to a timed-writing (in one class period) prompt to serve as a reading check for their selected novels. The prompt will be one general in nature so as to apply to all novels, no matter the selection, but will require strong and thorough textual evidence from the selected novel. Assess these response essays with the Timed Writing Rubric BLM, which is provided. In addition, students will develop a formal essay (over an extended time-frame) on a particular element in the novel as an individual portion of a collaborative project. Both the timed writing and the formal essay should demonstrate student comprehension and analysis and cite strong and thorough textual evidence to support analysis both of what
the text says as well as inferences, including determining where the text leaves matters uncertain.

After students have read independently and done preliminary analysis, allow time for groups to meet and discuss their novels, their initial reactions to them, and work toward meeting group goals for completion of the project. Over the course of this lengthy activity, students should be prepared to explicitly draw on their analysis of the text to stimulate a thoughtful, well-reasoned exchange of ideas; students should work with their peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed; students should propel their discussions by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on the topic; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. Students should also 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 or complete the task. After a thorough discussion, have groups share any ideas they might have or pose any questions needing clarification.

Groups will prepare a presentation with analyses of novel elements such as the following:

- **Author**—should include biographical information and distinctive elements as shown in your novel; must include enough information to show that your novel is key to the work of your author. How is he/she different from others?
- **Theory**—should include information dealing with the movement best shown in your novel; most will use Romanticism, Realism, or Naturalism, but certainly, others may be used—include enough information from the novel to prove your theory.
- **Structure**—should include the type of the novel (political, social, manners, etc.) as well as the literary technique used as a whole (allegory, satire, etc.); must include enough information from the text to deem this novel as such.
- **Setting**—should deal with the time, place, lifestyle, etc., of your novel; must include both temporal setting (for a specific time) and spatial setting (society, lifestyle, etc.)—will also include a reason for such time and place to be used.
- **Theme**—should show what the novel investigates, how, and why; must include enough information from the text to show the author’s purpose in using this theme.
- **Conflict**—should show the major and minor conflicts within the novel (people and society, individual and self, etc.); must include enough information from the text to support this idea of conflict and its purpose in the novel.
- **Social Issues**—should include the major social issue addressed in your novel (unjust treatment of women and children, etc.); must include enough information from your novel to show the author’s portrayal of and purpose for including this issue.
Groups will also complete the following:

- a summation of all pertinent information on the novel
- locate a poem either by the author of the novel or another Victorian poet that relates to the novel, and discuss the relationship of the poem and the novel
- view a film/media adaptation of the novel, write a review of the film (exploring the authenticity of its adaptation and evaluating how effectively it interprets the source text), and select one or two clips that embody key elements of the novel to show to the class
- compile all individual reports and group findings in bound form, such as a booklet
- report research and findings in a 25-30 minute presentation

To facilitate student reading and comprehension as well as deeper analysis, emphasize the power of the group by employing strategies such as the following:

- A group could apply reciprocal teaching (view literacy strategy descriptions) as a strategy to aid understanding from beginning to end, starting with chapter summaries, followed by questioning, clarifying, and predicting before moving to the next section. In this process, model the expected behaviors by practicing all four components with the first chapter of *Jude the Obscure*. Copy and distribute these pages to the students; then, ask them to read silently. Once students have read the selection, begin with the summary stage. Following is an example of what might be included in the summary:
  - Quote at the beginning about what men will do for women and the strength of women—by ESDRAS. Chapter One: Schoolmaster leaving—doesn’t have much. Everyone sorry for him to go. Rector had gone away. Didn’t like changes. Would come back later to meet the new guy. Only large thing is the cottage piano. Man doesn’t know what do with it. Boy suggests storing it in his aunt’s fuelhouse. Men go to check it out. Schoolmaster asks Jude if he is sorry to see him go. Exchange as to why he’s going. Dreams of a degree; goes to be on the spot. He will remember Jude, tells him to be kind, and to read. Look him up if he ever comes to town. Jude is reflective as well, mourning his loss. Jerked into reality by woman wanting her water. The well was the only relic. The Christian Church had been torn down, its parts strewn about the village. Even the graves were now marked with little five year crosses.
  - Lead the class into the next stage: questioning. Ask the class such questions as these: Who says the quote at the beginning? Why is it here? Why has the Rector gone away? Why would he not like changes? Why is Jude the only one helping him? Who had come from London? Why had the old church been obliterated? What’s gothic?
  - After the class has attempted to answer the questions, based on their reading and the summary, clarify. In this stage, move back through some of the harder ideas in the text to be sure students understand, such as the contrast in Jude’s reflection with that of the woman wanting her water. Remind students of the contrast between Romanticism and Realism here: Romanticism is for the idle; Reality, for the working.
After such ideas are clarified for students, ask the students to make predictions about the coming text, perhaps by asking them questions such as these: What do they think will happen next? Will Jude and the Schoolmaster meet again? Why is there such an impact on Jude? The class should end with a statement of prediction, and, then, move into their individual novels for student practice. The process for individual groups follows:

- Using the Reciprocal Teaching Chart BLM to record their information, they will assume their roles as predictor, questioner, clarifier, and summarizer. Students will begin by looking at Chapter One for each novel (or a smaller predetermined section). After students have read Chapter One silently, they will move into their reciprocal teaching conversation, beginning with summary. The summarizer will lead students to develop a summary statement for the chapter; since some of the chapters are a few pages long, this may take more than one statement. Next, the questioner will offer questions that will help students understand the chapter; for example, he/she may ask about character, or setting, or about specific plot actions. Then, the clarifier will offer more information, or questions, to clarify any misconceptions or misunderstandings. Sometimes, this will call for the students to return to the text to find more information. This should end with all students having a clear understanding of what is happening in Chapter One and making note of any features that seem important, such as character development of specific stylistic techniques by the author. Finally, the predictor will draw the section to a close by “guessing” about what the next chapter will include. The beginning of this conversation could be anything like, “because the author has told us this about this character, I think…” or “because this has happened so far, this will happen next…”

- Groups should reconvene, taking responsibility and rotating roles to discuss the text at predetermined points throughout the reading of the novel. This process will ensure that all students within the small group are “keeping up” and understanding these complex texts.

A group could approach the novel using the DL-TA strategy (view literacy strategy descriptions) by looking at the background, making predictions, and, then, stopping for discussion before repeating the process.

A group might enjoy split-page notes (view literacy strategy descriptions), with specific stops by chapter or section to discuss vocabulary, questions, content, and connections.

Assess the oral presentation, the group compilation of research, and the student essays. The Group Presentation Rubric BLM, Individual Presentation Rubric, and Victorian Novel Essay Rubric BLM are provided.
Activity 9: The Poetry of Alfred, Lord Tennyson (GLEs: 09d, 09e, 40a, 40b; CCSS: RL.11-12.1, W.11-12.10)

Materials List: teacher background information on Tennyson, Tennyson’s Philosophy Essay Rubric BLM, selected poems, paper, pen

Provide an overview of the poetry of the Victorian Period, noting particularly ideas of contrast with the poetry of the Romantic period. Then, move the discussion to focus on Alfred, Lord Tennyson. After reviewing facts about Tennyson’s life and place in English literary history, students will read several of his poems, such as “Break, Break, Break,” “Crossing the Bar,” “Ulysses” and “In Memoriam, A.H.H.” Then, students will analyze Tennyson’s view of death, a view sharply shaped by the loss of his friend, Arthur Henry Hallam. Students will write a learning log (view literacy strategy descriptions) response to this question: How much of Tennyson’s philosophy can you embrace as a way to live against the certain knowledge of death? Students will then write a multi-paragraph explanation of Tennyson’s philosophy of dealing with death and making life meaningful.

To develop the composition, students will do the following:

- reread the poems
- gather supporting details/specific textual evidence from each poem on Tennyson’s philosophy of dealing with death and making life meaningful
- draft a composition that includes interpretation of the meaning of the poems and conclusions about Tennyson’s philosophy as it is reflected in the poems
- write a final draft that correctly uses citations for textual support

Use a scoring rubric that encompasses an analysis of the structure of the essay, thesis development, use of supporting detail, and correct citations, or the Tennyson’s Philosophy Essay Rubric BLM, which is provided.

Activity 10: The Dramatic Monologue and Robert Browning (GLEs: 09a, 09c, 09h; CCSS: RL.11-12.1, W.11-12.10)

Materials List: teacher background information on the dramatic monologue, selected dramatic monologues for reading, Original Dramatic Monologue Rubric BLM, paper, pen

Facilitate an overview of the definition and characteristics of the dramatic monologue. Then, lead students to do the following:

- choose one of the following dramatic monologues:
  - “My Last Duchess” by Robert Browning
  - “Ulysses” by Alfred, Lord Tennyson
  - “Elegy Written in a Country Churchyard” by Thomas Gray
  - “The Bishop Orders His Tomb at Saint Praxed’s Church” by Robert Browning
  - “Andrea del Sarto” by Robert Browning
  - “The Love Song of J. Alfred Prufrock” by T. S. Eliot
• complete a close reading of the poem
• summarize the dramatic situation given in the poem
• state inferences about the character of the speaker in the poem, citing specific textual evidence to support analysis.

Students will report their responses to the class.

Individually, each student will create a short dramatic monologue that communicates both the dramatic situation and the real but unspoken character of the speaker and read them to the class. They will include the following characteristics in their dramatic monologue:
• the character is speaking to an identifiable but silent listener at a dramatic moment in the speaker’s life;
• circumstances surrounding the conversation are made clear by implication;
• an insight into the character of the speaker often results.

Assess these using the Original Dramatic Monologue Rubric BLM.

Activity 11: The Brownings: A Love Story (GLEs: 09c, 09d, 09h)

Materials List: teacher background information on Robert and Elizabeth Browning, notes from the sonnet form from Unit 3, selected sonnets, paper, pen

Read aloud with students Elizabeth Barrett Browning’s famous Sonnet 43: “How do I Love Thee?” Discuss with students the poem’s meaning and form. Review facts about the sonnet form, and then tell students about Robert and Elizabeth Barrett Browning, stressing the dramatic nature of their love story. Students will then read selections from Sonnets from the Portuguese by Elizabeth Barrett Browning. Students will discuss the poems’ subjects, themes, and composition. Following the discussions, each student will create an illustration for one of the sonnets, then read aloud the sonnet to the class and display the illustration. The class will discuss the relevance of the illustration to symbols of love today.

Note: An article from the Victorian Web on the love story of the Brownings and their poetry: http://www.victorianweb.org/authors/ebb/ebbio1.html

Activity 12: Victorian Voices (GLEs: 31b; CCSS: RL.11-12.1)

Materials List: selected poems for study, paper, pen

Facilitate an introduction to other popular Victorian poems, such as:
• “Dover Beach” by Matthew Arnold
• “Lucifer in Starlight” by George Meredith
• “Ah, Are You Digging on my Grave?” by Thomas Hardy
• “To an Athlete Dying Young” by A. E. Housman

Students will work in pairs to read and analyze each of the poems in terms of subject, speaker, mood, tone, setting, figurative language, images, and other poetic devices, noting textual evidence to support analysis of what the text says explicitly as well as inferences. They will then answer the following question for each poem: Based on the views presented in these poems, how has the view of the world changed from the Victorian days to today? The pairs will define the view presented by the Victorians, consider their own perspective of the world today, and note the similarities and differences. The pairs will report their findings to the class, and class discussion will center upon those ideas that recur from pair to pair.

Activity 13: Society Through a Dramatist’s Eyes (GLEs: 09d, 26a; CCSS: RL.11-12.1, RL.11-12.7)

Materials List: teacher background information on Victorian drama, selected drama for study, video of a stage production of selected drama, Victorian Drama Discussion Rubric BLM, paper, pen

Lead students through a focused study of one Victorian play, such as George Bernard Shaw’s Pygmalion or Oscar Wilde’s The Importance of Being Earnest. Discuss with them Victorian drama’s typical usage of humor and wit and the social mores of the day. The reading of the play should be interwoven with cuts from a video of a stage production or a film to allow students to experience pacing, tone, and effect as well as evaluate how each version interprets and presents the source text. The class will periodically stop to discuss elements such as plot, characterization, theme, and philosophical commentary. Once the play has been read, the class will develop a list of aspects of Victorian society that are evident today and discuss which are to be admired or ridiculed.

Following the reading of the play, students will assume responsibility for a specific section of the drama, broken by act or scene. Each student will then become a professor-know-it-all (view literacy strategy descriptions) about that section, anticipating questions that might be asked by the class and preparing with knowledge, not only of the play content itself, but also any aspects of Victorian society that might need additional explanation for increased appreciation of the play. One by one, students, following the sequence of the play, will appear before the class for questions, discussion, and additional explanation. They will use language appropriate for the specified audience and purpose in answering the questions posed them and will use strong and thorough textual evidence to support their responses. Students will be assessed with the Victorian Drama Discussion Rubric BLM, which assesses demonstration of student preparation, student knowledge of the section of the play which they were assigned, student knowledge of Victorian society as applicable to the selection, and student ability to respond to questions and lead class to a deeper understanding of the play.
Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

General Assessments

- Students will deliver oral presentations on research topics pertinent to the study of the Victorian Age.
- Students will participate in collaborative activities that further their understanding of the poems and materials studied and direct their abilities to make meaning from what is studied.
- Students will create visual representations of works studied, particularly the poems as they have specific settings and images and emotional appeal. Assess these visuals according to creativity, interpretation, accuracy, and content.
- Students will respond to prompts throughout the study of the literature of the Victorian period, such as these:
  - What is the dominant emotional impression this poem or piece has on you?
  - What within the poem or piece contributed to this feeling?
  - Why is it significant to the Victorian Age and to you?

Activity-Specific Assessments

- **Activity 8**: Students will respond to a timed writing prompt to serve as a reading check for their selected novels. The prompt will be one general in nature so as to apply to all novels. For example:
  - Each novel studied for this project presents a view of Victorian society that is strict in structure and delineated by class. In a multi-paragraph essay, describe Victorian society as presented in your novel. Discuss its conventions (widely accepted practices) and its “unwritten” rules. Tie the novel’s protagonist to this discussion of society. How is the main character a follower of, a rebel against, or a victim of this Victorian society? Discuss at least three significant events from the novel to support your ideas.

Assess these timed writings using the Timed Writing Rubric BLM.
• **Activity 8:** Students will participate in an extensive group presentation of the materials studied and researched during their reading of a selected Victorian novel. Students have both an individual responsibility as well as a group one in which they contribute one part of the whole, then help to make the whole meaningful for the rest of the class.

Assess the presentations using the Group Presentation Rubric BLM and the Individual Presentation Rubric BLM. If desired, develop your own rubric, which includes the following:

- use of accurate text information
- covering all required topics
- coherence and unity
- handouts
- use of film clips
- audience appeal.

• **Activity 9:** After reading the works of Alfred, Lord Tennyson, students will write a multi-paragraph composition that discusses Tennyson’s philosophy of dealing with death and making life meaningful. To develop the composition, students will do the following:

  - reread the poems
  - gather supporting details from each poem on Tennyson’s philosophy of dealing with death and making life meaningful
  - draft a composition that includes interpretation of the meaning of the poems and conclusions about Tennyson’s philosophy as reflected in the poems
  - write a final draft that correctly uses citations for textual support

Use a scoring rubric that encompasses an analysis of the structure of the essay, thesis development, use of supporting detail, and correct citations, or the Tennyson’s Philosophy Essay Rubric BLM, which is provided.
English IV
Unit 8: The Twentieth Century and Beyond:
Moving Beyond the Age of Realism

Time Frame: Approximately four weeks

Unit Description

This unit focuses on reading and responding to various genres of the modern era in English literature, including poetry, prose, periodical literature, and Web sources. A variety of reading and comprehension strategies will be used to link the historical context of the period to the literature. The primary genres of the period—the lyric poem, the short story, and the novel—will be analyzed to understand the effects of the literary elements and devices. These activities will require higher-order thinking. A variety of responses and compositions will interpret and analyze the literature and explain its relationship to real-life experiences. Vocabulary studies will continue as students define words within the context of the literature studied.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the modern era and identify ways in which the nation and the literature are influenced by the information overload of a highly technological world. Students will also see that the literature reflects both the optimism and prosperity of England as a world power and the country’s concern for reform and human welfare and the pessimism associated with destructive forces beyond the individual’s control, such as war and the dissipation of England’s political and military supremacy. Students will recognize that the writers of this period turned inward for their subject matter and expressed bitter and often despairing cynicism as they faced these turbulent and unhappy years. Other important goals for students include expressing supported responses to the texts with a focus on close examination of the effects of literary elements and devices, particularly those related to poetry, figurative language, and the elements of the novel.

Guiding Questions

1. Can students identify both the main characteristics of the modern era and the ways they are reflected in the literature of the period?
2. Can students explain how the post-modern poet’s use of imagery and figurative language differs from the way the poets of the previous generation used those devices?
3. Can students identify how characters of a modern novelist reflect the rapidly changing society in which they live?
4. Can students compare the characters and events described in modern short stories to real-life people and situations?
5. Can students identify the discord that pervades the works of the war poets and make a personal connection?
6. Can students explore a personal cause-effect relationship?
7. Can students understand the shift that comes as modernist thought becomes apparent in the writings of this period?
8. Can students trace philosophical thought across several periods in British literature?
9. Can students understand the changes that have produced a contemporary literature of Britain?

### Unit 8 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of an author’s word choice (ELA-1-H1)</td>
</tr>
<tr>
<td>01b.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)</td>
</tr>
<tr>
<td>01c.</td>
<td>Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)</td>
</tr>
<tr>
<td>09a.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09b.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including evaluating the credibility of arguments in nonfiction works (ELA-7-H1)</td>
</tr>
<tr>
<td>09c.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author’s use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)</td>
</tr>
<tr>
<td>09e.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)</td>
</tr>
<tr>
<td>09f.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)</td>
</tr>
<tr>
<td>09h.</td>
<td>Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example: synthesizing (ELA-7-H1)</td>
</tr>
<tr>
<td>17a.</td>
<td>Use the various modes to write complex compositions, including definition essay (ELA-2-H4)</td>
</tr>
<tr>
<td>17b.</td>
<td>Use the various modes to write complex compositions, including problem/solution essay (ELA-2-H4)</td>
</tr>
<tr>
<td>17c.</td>
<td>Use the various modes to write complex compositions, including a research project (ELA-2-H4)</td>
</tr>
<tr>
<td>17d.</td>
<td>Use the various modes to write complex compositions, including literary analyses that incorporate research (ELA-2-H4)</td>
</tr>
<tr>
<td>17e.</td>
<td>Use the various modes to write complex compositions, including cause-effect essay (ELA-2-H4)</td>
</tr>
<tr>
<td>17f.</td>
<td>Use the various modes to write complex compositions, including process analyses (ELA-2-H4)</td>
</tr>
<tr>
<td>17g.</td>
<td>Use the various modes to write complex compositions, including persuasive essays (ELA-2-H4)</td>
</tr>
<tr>
<td>19a.</td>
<td>Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)</td>
</tr>
<tr>
<td>19b.</td>
<td>Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)</td>
</tr>
<tr>
<td>19c.</td>
<td>Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)</td>
</tr>
<tr>
<td>19d.</td>
<td>Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)</td>
</tr>
<tr>
<td>21.</td>
<td>Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)</td>
</tr>
<tr>
<td>22a.</td>
<td>Apply standard rules of usage, for example: avoid splitting infinitives (ELA-3-H2)</td>
</tr>
<tr>
<td>22b.</td>
<td>Apply standard rules of usage, for example: use the subjunctive mood appropriately (ELA-3-H2)</td>
</tr>
<tr>
<td>23a.</td>
<td>Apply standard rules of mechanics and punctuation, including parentheses (ELA-3-H2)</td>
</tr>
<tr>
<td>23b.</td>
<td>Apply standard rules of mechanics and punctuation, including brackets (ELA-3-H2)</td>
</tr>
<tr>
<td>23c.</td>
<td>Apply standard rules of mechanics and punctuation, including dashes (ELA-3-H2)</td>
</tr>
<tr>
<td>23d.</td>
<td>Apply standard rules of mechanics and punctuation, including commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)</td>
</tr>
<tr>
<td>23e.</td>
<td>Apply standard rules of mechanics and punctuation, including quotation marks for secondary quotations (ELA-3-H2)</td>
</tr>
<tr>
<td>23f.</td>
<td>Apply standard rules of mechanics and punctuation, including internal capitalization (ELA-3-H2)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>23g.</td>
<td>Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)</td>
</tr>
<tr>
<td>24.</td>
<td>Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)</td>
</tr>
<tr>
<td>26c.</td>
<td>Select language appropriate to specific purposes and audiences for speaking, including participating in class discussions (ELA-4-H1)</td>
</tr>
<tr>
<td>31b.</td>
<td>Deliver oral presentations, including: responses that analyze information in texts and media (ELA-4-H4)</td>
</tr>
<tr>
<td>32a.</td>
<td>Give oral and written analyses of media information, including identifying logical fallacies (e.g., attack <em>ad hominem</em>, false causality, overgeneralization, bandwagon effect) used in oral addresses (ELA-4-H5)</td>
</tr>
<tr>
<td>32b.</td>
<td>Give oral and written analyses of media information, including analyzing the techniques used in media messages for a particular audience (ELA-4-H5)</td>
</tr>
<tr>
<td>32c.</td>
<td>Give oral and written analyses of media information, including critiquing a speaker’s diction and syntax in relation to the purpose of an oral presentation (ELA-4-H5)</td>
</tr>
<tr>
<td>32d.</td>
<td>Give oral and written analyses of media information, including critiquing strategies (e.g., advertisements, propaganda techniques, visual representations, special effects) used by the media to inform, persuade, entertain, and transmit culture (ELA-4-H5)</td>
</tr>
<tr>
<td>35c.</td>
<td>Locate, analyze, and synthesize information from a variety of complex resources, including other media (e.g., community and government data, television and radio resources, audio and visual materials) (ELA-4-H5)</td>
</tr>
<tr>
<td>37a.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)</td>
</tr>
<tr>
<td>37c.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)</td>
</tr>
<tr>
<td>37e.</td>
<td>Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including preparing annotated bibliographies and anecdotal scripts (ELA-5-H3)</td>
</tr>
<tr>
<td>38a.</td>
<td>Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include the following: researched information that supports main ideas (ELA-5-H3)</td>
</tr>
<tr>
<td>38d.</td>
<td>Write extended research reports (e.g., historical investigations, reports about high interest and library subjects), which include complete documentation (e.g., endnotes or parenthetical citations, works cited lists or bibliographies) consistent with a specified style guide (ELA-5-H3)</td>
</tr>
<tr>
<td>40a.</td>
<td>Use selected style guides to produce complex reports that include credit for sources (e.g., appropriate parenthetical documentation and notes) (ELA-5-H5)</td>
</tr>
<tr>
<td>40b.</td>
<td>Use selected style guides to produce complex reports that include the following: standard formatting for source acknowledgment (ELA-5-H5)</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>ELA CCSS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CCSS#</strong></td>
<td><strong>CCSS Text</strong></td>
</tr>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
<td></td>
</tr>
<tr>
<td>RL.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>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.)</td>
</tr>
<tr>
<td>RL.11-12.7</td>
<td>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</td>
</tr>
<tr>
<td>RL.11-12.10</td>
<td>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band proficiently.</td>
</tr>
<tr>
<td><strong>Reading Standards for Informational Texts</strong></td>
<td></td>
</tr>
<tr>
<td>RI.11-12.1</td>
<td>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.</td>
</tr>
<tr>
<td>RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in <em>Federalist</em> No. 10).</td>
</tr>
<tr>
<td>RI.11-12.10</td>
<td>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Writing Standards</strong></td>
<td></td>
</tr>
<tr>
<td>W.11-12.7</td>
<td>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.</td>
</tr>
</tbody>
</table>
| W.11-12.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  a. Apply grades 11-12 Reading standards to literature.  
  b. Apply grades 11-12 Reading standards to literary nonfiction. |
| W.11-12.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |
## Speaking and Listening Standards

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

## Language Standards

<table>
<thead>
<tr>
<th>L.11-12.4a, c, d</th>
<th>Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on <em>grades 11-12 reading and content</em>, choosing flexibly from a range of strategies.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
</tr>
<tr>
<td>c.</td>
<td>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, its part of speech, its etymology, or its standard usage.</td>
</tr>
<tr>
<td>d.</td>
<td>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>L.11-12.5a</th>
<th>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</td>
</tr>
</tbody>
</table>

| 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. |

## Sample Activities

### Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both
silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author’s argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.
- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

2013-2014
Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

In 2013-2014, Activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band.

For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students’ reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be
able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

**Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)**

Materials List: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses, Vocabulary Chart BLM

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity with the word used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

Following is an example of a mini-lesson for vocabulary development for this unit:

This unit should provide a culmination of vocabulary skills for students. As many of the readings in this unit are quite complex, the teacher may choose to identify words for study and allow students to continue to identify their own individualized list from texts read and studied. The teacher will provide students with the Vocabulary Chart BLM for students to record words as they are taught or encountered. The teacher will utilize these charts to develop oral and written quizzes so students may demonstrate acquisition of the words selected. *As student ability levels differ, the teacher may need to formulate a plan for submission of these handouts prior to quiz day in order that s/he is able to develop an individualized quiz for all students.

**2013-2014**

**Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)**

*In 2013-14, Activity 4 will be an extension of Activity 3.*

Materials List: a list of teacher-driven words relevant to the 20th (and beyond) and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create vocabulary self-awareness charts ([view literacy strategy descriptions](#)) at the beginning of each unit. These charts will help students identify what vocabulary words they know as
well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

**Teaching Process:**

1. Provide students with a list of important words at the beginning of the reading or unit, and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author’s word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.

3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.

4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit’s key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.
Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RL.11-12.2, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the QtC (view literacy strategy descriptions) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.
<table>
<thead>
<tr>
<th>Goal</th>
<th>Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiate discussion.</td>
<td>What is the author trying to say?</td>
</tr>
<tr>
<td></td>
<td>What is the author’s message?</td>
</tr>
<tr>
<td></td>
<td>What is the author talking about?</td>
</tr>
<tr>
<td>Focus on author’s message.</td>
<td>That’s what the author says, but what does it mean? Why did the author choose this word?</td>
</tr>
<tr>
<td>Link information.</td>
<td>How does that connect with what the author already told us?</td>
</tr>
<tr>
<td></td>
<td>What information has the author added here that connects or fits with ______________?</td>
</tr>
<tr>
<td>Identify difficulties with the way the author has presented information or ideas.</td>
<td>Does that make sense?</td>
</tr>
<tr>
<td></td>
<td>Did the author state or explain that clearly?</td>
</tr>
<tr>
<td></td>
<td>Why or why not? What do we need to figure out or find out?</td>
</tr>
<tr>
<td>Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.</td>
<td>Did the author tell us that?</td>
</tr>
<tr>
<td></td>
<td>Did the author give us the answer to that?</td>
</tr>
</tbody>
</table>

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment, or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader’s response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:
- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?
Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one-page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support
analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Possible response prompts for this unit:
- Marlow shows his attitude toward women in *Heart of Darkness*, although his words and actions concerning women sometimes conflict. What is your attitude toward women? When is your attitude conflicted? Choose several women you know, and discuss your beliefs about women.
- In *Lord of the Flies*, Golding suggests that man is basically evil in nature. Do you agree or disagree? Explain your view of man with detail and opinion to support your theory and your own convictions about dealing with others.
- In every novel, characters experience some increased awareness or epiphany that changes them. Identify with one of the characters of the novel you studied who is changed over the course of the novel, and explain your connection, how you, like the character, have been changed by a set of circumstances, and what meaning this change holds for your life.
- In *1984*, we see the diminished right to privacy. In our present society we also see the encroachment of increased surveillance and other demands that limit privacy. How important is privacy to you? Is it necessary for the public good to limit it more? Why do you feel this way?

**Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)**

Materials List: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheticals, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing *ACT/SAT* assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.
Following is an example of a mini-lesson for ACT preparation:

The teacher will direct students to access the Internet and go to http://www.actstudent.org/samptest/index.html. Once on this ACT site, students will choose an English practice test and take it, following the directions given. For each question, students will click on their answer to see if they are correct. Explanations of both correct and incorrect answers are given with the correct answers.

Activity 7: The Modernist and Post-Modernist Movements: A New Era and A New Literature (GLEs: 17c, 37a, 37e, 38a, 40a; CCSS: RI.11-12.1, RL.11-12.1, W.11-12.7, W.11-12.10)

Materials List: teacher background information on the Modern and Post-Modern Era, resources for research, Expository Research Report Rubric BLM, Modernist and Post-Modernist Characteristics BLM, paper, pen

To learn about the modern and post-modern eras, students will select a topic from a list of significant aspects of the age (e.g., historical, literary, philosophical, cultural) to research in depth.

After locating preliminary information from a variety of print and electronic sources, each student will formulate a research question and then locate, access, and evaluate relevant information from two to three sources. Students will use writing and research processes to develop an expository report that includes strong and thorough textual evidence and complete documentation. Students will then report their research orally to the class to demonstrate understanding of the subject and provide key information about this period to the class. The rest of the class will listen and record notes from presentations for future reference. Use the Expository Research Report Rubric BLM for assessment.

Once students have a grasp of the history, they will write a learning log (view literacy strategy descriptions) response to a personal/reflective prompt, such as one of the following, depending on the maturity and experience of the class:

- Choose one thing you learned about the history of this period that you find most interesting. How does it pique your interest? How does it relate to your world today? Can you use this knowledge to grow as a person?
- Have you ever been lonely? Write about the experience and how it made you feel about yourself and others. What lasting knowledge did you take away from the experience?
- Describe a time when you realized that you were out of step with the world. Explain your situation and your emotional response to that awareness of alienation and/or isolation. How did this experience work toward your growth as a better person?
Ask for volunteers to share the learning log (view literacy strategy descriptions) experience with the class, either by reading it aloud or by simply telling about it. Once volunteers have been heard, or even if no one volunteers, use the experiences or the silence as a segue into both Modernism and Post-Modernism. Distribute the Modernist and Post-Modernist Characteristics BLM, and supply background information on the period, using a selection of exemplary literature that depicts the characteristics of the periods. Students will brainstorm (view literacy strategy descriptions) to create a list of modern works that show these similar characteristics, noting specific textual references when possible to support the analysis. The ideas presented in this class discussion should serve as a foundation for the rest of the unit.

Activity 8: Looking Closely at a Modernist Novel (GLEs: 09c, 09d, 09h, 17d, 26c, 31b, 35c; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.10)

Materials List: teacher background information on modern and post-modern novels, selected novels, Modern Novel Project BLM, Split-Page Notetaking BLM, Developing A Thesis BLM, Timed Writing Rubric BLM, Contrary Exercise BLM, Individual and Group Presentation Grade Sheet BLM, Timed Writing Revision BLM, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen,

Facilitate an introduction to modern and post-modern British novels by lecturing on a selected modern British novel, its author, and historical background. Novels appropriate for this study include Lord of the Flies, Portrait of an Artist as a Young Man, The Time Machine, 1984, Brave New World, Heart of Darkness, A Passage to India, and To the Lighthouse. Use the study of the novel to have students practice both primary and secondary research skills and the critical thought necessary to interpret the story. Students should be allowed a variety of choices in their approach to topic and product.

Model the reading process by reading aloud the first five pages with students, stopping to identify setting and character, define words, recognize tone, and analyze content. After the initial discussion of the first pages of the novel and the subsequent class discussion, distribute the Modern Novel Project BLM to all students and discuss the end result of this novel study: a multimedia presentation that demonstrates understanding and interpretation of a particular contrary. Review all elements of the project, and provide examples of the possible contraries listed. Then, divide students into groups of four; give the groups time to select and discuss a contrary, and then move back into a whole class setting.

Individually, students will focus on the group’s contrary and its development as they read the novel (i.e., good versus evil, romanticism versus realism, civilization versus savagery, freedom versus bondage, truth versus lies). They will annotate key quotes that address the contrary, perhaps in a Reader’s Response learning log (view literacy strategy descriptions). Distribute the Split-Page Notetaking BLM for student response log. Using split-page notetaking (view literacy strategy descriptions), students will do the following:
1. record quotes/specific textual references with citation (page numbers) that relate to their selected contrary on the right side;
2. write a brief plot statement for each selected quote on the right side;
3. record questions which result from the close examination of the selected quote on the left side;
4. respond to the questions with commentary and analysis on the right side;
5. repeat the process as needed throughout the reading of the novel.

An example of a Reader’s Response Journal for *Heart of Darkness* on the contrary “truth versus lies” follows:

<table>
<thead>
<tr>
<th>Resulting Questions:</th>
<th>Selected Quote:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why did Marlow not fight for Kurtz, but instead, lied for him, something that would affect not only his physical well-being, but also his moral one?</td>
<td>I would not have gone so far as to fight for Kurtz, but I went for him near enough to a lie. You know I hate, detest, and can’t bear a lie, not because I am straighter than the rest of us, but simply because it appalls me. There is a taint of death, a flavor of mortality in lies—which is exactly what I hate and detest in the world—what I want to forget (23).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Plot Recap/Summary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marlow remembers a time when he lied for the infamous Mr. Kurtz despite the fact that he was unwilling to fight for the man.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Commentary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the lie that Marlow told? And, why does it have such an impact on him?</td>
</tr>
</tbody>
</table>

| Apparently, the lie told by Marlow for Kurtz is one that changed him, that harmed him in some real way, as now even the memory causes him to claim to “hate” and “detest” a “lie” because of the “taint of death” that is associated with it. This admission leaves the reader wondering what actually happened to cause such a scar for Marlow; it also serves as a bit of foreshadowing: once Conrad has dropped this morsel, he cannot help but complete the story/answer the questions for the reader. |

As students read the novel, they will note all references to their contrary and record information about each reference as in the above example. These *split-page notes* will assist them as they respond to a timed writing prompt such as the following:

You have traced a contrary throughout the novel. Illustrate three examples of your contrary from various parts of the story that tie together to create greater meaning. Explain the examples in context of the novel, and discuss the significance of the repetition as it relates to the theme it conveys. You MUST: (1) embed a sufficient number of quotes from the text to illustrate your examples, (2) cite the page number for each quote, and (3) write a fully developed essay, organized with a thesis and appropriate topic sentences, that addresses the prompt.
To prepare students for success with the timed-writing prompt, distribute copies of the Developing A Thesis BLM, and have them work through the steps it outlines. The process will lead to the development of a preliminary thesis, which will require approval. At this point, lead students to respond to the prompt in a timed setting. Next, assess the timed writings with the Timed Writing Rubric BLM; return them to students for perusal and revision, and then allow students time to collaborate in groups. This group time should begin with a look at individual responses to the selected contrary with an open exchange of ideas by each group member. After such time is given, distribute the Contrary Exercise BLM to each student. While still in the group setting, students will complete the first portion of the handout with a summation of their thoughts regarding the contrary. Students will share their responses with their group, and then the groups will come to some consensus on their overall understanding of the contrary, what it means, and how it is shown in the novel. Students will complete the handout and then begin planning their presentations, assigning parts, and setting a plan.

In subsequent classes, students will discuss the novel, its major points, the contraries present, and the messages and themes. Students will report the ideas they charted in their logs. These ideas will serve as a foundation for the group project in which they will analyze a contrary and develop a multi-media presentation to demonstrate their understanding of that contrary. Assess these presentations using the Individual and Group Presentation Grade Sheet BLM. In addition, they will work to extend their timed writing response into a formal multi-paragraph essay of literary analysis. Distribute the Timed Writing Revision BLM to aid students in the process. The essays will be assessed using the Literary Analysis Rubric BLM, which is provided, or with a teacher-developed rubric.

Note: An adaptation for this activity could be to have students focus on specific elements, techniques, or themes. In addition, test the students on their comprehension of the novel.

2013-2014
In 2013-2014, this activity will extend to include CCSS: SL.11-12.5. While the activity as it stands already requires the use of digital media in the presentation, for the extension, have students more purposely and strategically use all types of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to enhance understanding of findings, reasoning, and evidence and to add interest in the presentation. This will allow students not only to access and use digital media but to engage interactively with its specific elements and features.

Activity 9: Modern and Post-Modern Poetry (GLEs: 09a, 09c, 09d, 09e, 37c; CCSS: RL.11-12.1)

Materials List: teacher background information on modernism and post-modernism, selected poetry for study, Modernism and Post-Modernism Chart BLM, Period Poetry Analysis Rubric BLM, paper, pen
Review the characteristics of modernism and post-modernism taught in Activity 6. Distribute copies of the Modernism and Post-Modernism Chart BLM, a graphic organizer (view literacy strategy descriptions) on which students will record the similarities and differences of the two movements. Students will read a variety of poems by early and mid-twentieth century poets, contemporary, and post-modern poets, such as these:

**Modern:**
- The War Poets

**Postmodern:**
- Ted Hughes: “Hawk Roosting”; “Owl’s Song”
- Dylan Thomas: “The Force That Through the Green Fuse Drives the Flower”; “Fern Hill”; “Do Not Go Gentle Into That Good Night”
- W. H. Auden: “Spain 1937”; “Musee des Beaux Arts”

Students will analyze each poem in terms of its literary elements and poetic devices. Then, they will use the completed modernism and post-modernism chart to help them identify distinctive characteristics in each poem. Students will select one modern poem and one post-modern poem to analyze and create a graphic organizer (i.e., a chart or comparison matrix) (view literacy strategy descriptions) that illustrates the ideas, themes, and literary elements present in the poems. Finally, students will develop a multi-paragraph analysis of one distinctive element that can be traced across both poems, citing strong and thorough textual evidence from both poems to support their analysis. Use the Period Poetry Analysis Rubric BLM for assessment.

**Activity 10: The War Poets: Voice in a Time of Crisis (GLEs: 09a, 09c, 09d, 26c; CCSS: RL.11-12.1, W.11-12.10)**

Materials List: teacher background information on the War Poets, selected poems for study, Cause-Effect Rubric BLM, Split-Page Notetaking BLM, Literary Response Rubric BLM, paper, pen

Acquaint students with the historical context of the British war poets.

Then, students will read excerpts from biographies of Rupert Brooke, Wilfred Owen, and Siegfried Sassoon and then develop an understanding of the significance of this poetry by reading selected poems, such as Rupert Brooke’s “The War Sonnets” and “A Channel Passage”; Wilfred Owen’s “Dulce et Decorum Est” and “The Parable of the Old Man and
the Young”; and Siegfried Sassoon’s “Counter-Attack” and “The Rear-Guard.”

As students continue to read, they will note the continuum of feelings about the war and the human condition. Once the readings are complete, distribute the Split-Page Notetaking BLM for students to utilize the split-page notetaking strategy (view literacy strategy descriptions) to chart the emotions that haunt these poems and the prevalent images that repeat themselves. Students will record strong textual evidence to demonstrate where the emotions and images are found within the poetry. In a class discussion, students will define the disillusionment the poets embrace and examine the individual responses of the men who faced such a fate.

In small groups, students will discuss the following questions: How can people create something of value out of the powerfully harsh experience of war? What can you do today to translate the actions of terror and discord into acts of goodness and peace? Each small group will report back to the class for open discussion.

After the discussion, students will be asked to respond in writing to the following prompt:

Inherent in the human condition is the element of discord; sometimes, we feel at war within ourselves or with our friends and/or family. At times, this discord looms on the international front as well. After reading and discussing the writings of war, try your hand at expressing your thoughts about your wars. How do you react when you struggle with discord? What experience in your life clearly shows your attitude and usual stand toward discord? We often find that war, in some ways, creates loss even for the winner. As you examine the meaning of your experience, analyze the results of your battle. In the essay, clearly show your cause, the effects, and the meaning of your experience.

While students initially respond in a short time frame, allow for extended time for the final, formal essay. This will provide students time to reflect and to revise. Assess the essay with a rubric that encompasses the student’s ability to examine a cause-effect situation and to analyze the resulting meaning. Use the Cause-Effect Rubric BLM, which is provided.

Note: Other possible war poets to consider: Robert Graves, John McCrae, Alan Seeger, Winifred Letts. Find an activity-specific assessment at the end of this unit; the responses for that activity will be assessed using the Literary Response Rubric BLM.

Activity 11: T. S. Eliot: A Rejection of the Past; An Embracing of the Future (GLEs 09e; CCSS: RL.11-12.1, W.11-12.9a, W.11-12.9b, W.11-12.10)

Materials List: teacher background information on T. S. Eliot, selected poems for study, paper, pen

Read “The Love Song of J. Alfred Prufrock” to the class. Before the reading, ask
students to listen for any words, phrases, thoughts, and/or images that they associate with alienation, disillusionment, and isolation. Like good detectives, they are to hear the voice of J. Alfred in his dramatic monologue and see into his heart and mind to detect his inner thoughts and meaning. After the reading, ask students to comment upon the character of J. Alfred. What kind of man does T.S. Eliot present to us in this poem? What is his place in society? How does he perceive his role as a man of the Twentieth Century? Students will record key points made in class discussion for future reference. Provide an introduction to T. S. Eliot, including a biographical sketch, information about his literary career, and his themes of alienation, disillusionment, and isolation.

Have the class form four small groups, each assigned one of the four sections of “Preludes.” Remind students of the tenets of reciprocal teaching (view literacy strategy descriptions), and ask student groups to read their section aloud and then silently and summarize the sense of what they read. In the small groups, they will discuss their individual versions of the summary and then act as clarifiers as they question each other about the individual interpretations. The role of the teacher is that of a facilitator, one who leads students to think, rather than one who furnishes answers. During group work, if asked, pose questions to foster thought. The group with section one will predict what follows in section two, as will the groups with section two and three. The group with section four will predict the general response of the audience as the poem ends. The groups will be allowed some time for brief research within the text to draw evidence from the literature or poem to aid in their clarifications. Once all groups have presented their views to the class, and entertained all questions and responses, the class, as a whole, will draw general conclusions about Eliot’s “Preludes,” emphasizing theme, imagery, tone, and any enlightening information that research has provided to them. Remembering that the process rather than the answer is the priority, act as facilitator in the discussion and record the consensus thoughts of the class. Students will note these conclusions and add them to their notes from the discussion of “The Love Song of J. Alfred Prufrock.”

Lastly, assign the individual reading of “The Hollow Men” to all students. Students will, then, participate in a Quaker reading of “The Hollow Men.” This is an activity in which students will select lines from the poem that resonate within them and randomly speak or “jump-in” one at a time. There is no prescription that eliminates repetition or calls for any comment to be made until the reading is complete. At that point, students may choose to comment upon those lines most frequently spoken, or they may wish to explain why they chose the lines they did.

Next, ask students to note in three columns the images from the text that denote man, those that refer to our society, and those that describe death’s dream kingdom. After reading the poem and gathering the images, students will reflect upon them and attempt to define Eliot’s view of man, society, and what lies beyond in a written essay, using textual support from the poem to validate their premise. In particular, students will consider the allusion to Heart of Darkness at the beginning of the poem and will speculate in their surmising of Eliot’s views about why he used this exact quote. For classes who chose not to read Heart of Darkness, give them a short summary of the novel so they understand the allusion.
As a closure activity, challenge students to compare their world to the world of Eliot as presented in these three works, focusing on the ways their world is better and what they are doing to promote a better world.

Note: Should a less challenging approach be selected, students will respond to the imagery used within the poem, describing the predominant emotional effect of the poem upon them, the supporting text that created that feeling, and the speculation about what Eliot was attempting to say to the reader. In addition, the student will agree or disagree with Eliot’s view of life and explain why.

**Activity 12: Katherine Mansfield: An Introduction to British Modernist Prose**  
(GLEs: 09d; CCSS: RL.11-12.1, W.11-12.10)

Materials List: teacher background information on selected modern author (i.e. Katherine Mansfield) and the modern British short story, paper, pen

Introduce British short story writers with a case study of one writer, such as Katherine Mansfield. Review the elements of a short story (plot, character, point of view, setting, and theme); then, focus on British modernist prose and the changes it brought to the short story.

After a brief introduction to modernist fiction, students will read a selected short story, such as “The Doll’s House” or “The Garden Party.” Once students have read the story, the class will discuss the main characters, compare and contrast their traits, identify and explain symbols, and speculate upon the meaning of the story at the time it was written and now. In the discussion, students should cite specific textual evidence from the story to support their analysis.

From the comments made by the students, move to a more focused discussion of Mansfield’s particular techniques and themes, such as her use of symbolism, dramatic irony, “slice of life” structure, theme of social status, and characterization. Record the students’ thoughts in a chart visible to the entire class. Ask students to pull quotes from the story that show the particular technique used by Mansfield or that demonstrate a particular theme. The class will discuss the noted techniques and critique the quotes for accuracy. From this point, introduce students to an excerpt from a critical article that explores one of Mansfield’s themes or techniques. Students will read, annotate, and summarize the excerpt for homework.

After reading the excerpt from a critical article, students will summarize the main point into one statement, pair with a partner to share their statements, come to an agreement about the main idea, and then share their statements with the class. Only those pairs who are in disagreement will continue to speak until all pairs have reached consensus about the identification of the main idea and how that main idea was conveyed (i.e., supporting details). Upon completion of the main idea exercise, the class will generate a list that shows particular ideas about Mansfield’s techniques and themes in this particular story.
The class will come to some consensus about the major techniques Mansfield uses to convey meaning. For homework, students will write a one-page analytical essay about a technique and how it creates meaning.

Activity 13: A Modernist Short Story Unit (GLEs: 38a, 38d, 40a, 40b; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1, W.11-12.9a, W.11-12.9b, W.11-12.10)

Materials List: selected short stories for study, research resources, computer access for publication, Modern Prose Learning Log BLM, two pages of Documented Literary Analysis Rubric BLM, paper, pen

After a thorough review of the short story (i.e., the Katherine Mansfield – Activity 10), introduce a modern short story project. In this project, students will analyze and research works of a selected modern prose writer. In the introduction, show students the following quote that Virginia Woolf wrote in 1924:

We are sharply cut off from our predecessors. A shift in the scale—the war, the sudden slip of masses held in position for ages—has shaken the fabric from top to bottom, alienated us from the past and made us perhaps too vividly conscious of the present. Every day we find ourselves doing, saying, or thinking things that would have been impossible to our fathers.

Lead a class discussion in which students are allowed to speculate about the meaning and implications of the quote. Students will understand that these words depict a different time in British history, a time that pervades the literature of this period. This sentiment will be exemplified in many of the stories that students will read in this modernist fiction unit.

Provide students a copy of the Modern Prose Learning Log BLM. On this handout, students will maintain a learning log (view literacy strategy descriptions). This log will provide students with a place and a time to reflect upon the various stages of learning throughout the process of this project: with each of the three short stories and with the critical research.

Students will complete the following tasks:
- read three different short stories by three different authors found in their text from the modern period
- complete analytical/comprehensive questions or quizzes on their selected short stories to demonstrate comprehension of complex literature, both independently and proficiently
- participate in a class discussion of common themes, techniques, etc., of the authors read
- select a favorite author for a case study
- locate and read at least two other stories by the selected author
• complete a commonalities chart that notes common language, techniques, stylistic devices and methods, and quotes/textual evidence from the stories as support
• brainstorm (view literacy strategy descriptions) ideas of the major commonalities of the author’s style
• write a preliminary thesis statement for an analysis that addresses their opinion of the author’s style as evidenced in the three stories read
• research for critical support of their thesis, including taking notes/drawing evidence from literary or informational texts to support analysis, reflection, and research and making a bibliography of all sources used (These critical articles will serve as informational texts and provide students with a nonfiction stance on their fictional stories.)
• use a writing process to develop a literary analysis, complete with textual evidence and proper documentation

Assess the essays with the two pages of the Documented Literary Analysis Rubric BLM, which is provided.

Activity 14: Media Analysis (GLEs: 17a, 17b, 17c, 17e, 17f, 32a, 32b, 32c, 32d)

Materials List: selected media presentations, paper, pen

Students will come to understand the changes reflected in the literature of this period are also evident in the media of this period. Once students have an understanding of media’s place in the modernist and postmodernist period, they will view a variety of media presentations (e.g., TV commercials, radio commercials or talk programs, print and web advertisements) and do the following:

• analyze the techniques used in media messages for a particular audience
• identify logical fallacies used in oral addresses
• critique a speaker’s diction and syntax
• critique the strategies used by the media to inform, persuade, entertain, and transmit culture

In a class discussion, lead students to respond to questions such as the following: How do the media examples we have examined demonstrate an awareness of the changing world of the 20th century? How does format affect the message being transmitted? How effective are these media presentations and why? What effect do the media presentations of today have on you and our world? Students will then select a topic related to how information in the media affects audiences and develop a multi-paragraph essay (e.g., definition, problem/solution, process analyses, cause-effect, persuasive) that discusses the effects of receiving information from various sources. Students will use writing processes to draft, revise, and publish their essays.
Activity 15: Critiquing a Speech (GLEs: 09a; CCSS: RL.11-12.7)

Materials List: selected speech for study, Written Speech Critique Rubric BLM, Oral Speech Critique Rubric BLM, paper, pen

Students will read a speech (e.g., an address by the Prime Minister to Parliament) and do the following:
- complete a speech critique rubric (using the Written Speech Critique BLM, which addresses diction, voice, organization, rhetorical strategies, persuasive techniques)
- view a videotape of the speech
- critique the delivery techniques (using the Oral Speech Critique BLM, which addresses body language, eye contact, voice)

Students will then use writing processes to develop a two- to three-paragraph essay that compares and contrasts the text version to the oral presentation and evaluates the effectiveness of each.

Activity 16: The Golden Thread (GLEs: 9a, 9d, 9h; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: materials for student-chosen product

The students will choose a theme they have seen throughout the study of this course and find a way to translate that theme to the class clearly, developing what the theme is, how it was revealed to them through the works, and what it ultimately means to them and through them, perhaps, to others.

Post the prompt on the board (or distribute copies to students). Have them respond in a short time frame to the following prompt:

Considering all your readings this year, write a one-page/one-side (or short essay) about the book or literary selection that best exemplifies a theme you feel is an overarching idea that carries throughout the year but does so most strongly, for you, in this selection. What is the theme? And how is it developed or shown in this work?

These should be assessed, and then returned to students for use in their longer essays. Allot students an extended time frame to complete the longer essay as it will require time to reflect on texts studied, develop an idea about a particular theme, research the texts to locate specific textual evidence to support their analysis and interpretation, compose their essays, and make revisions before final publication.
Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. Following are sample assessments that could be used with this unit:

General Assessments

- Students will deliver oral presentations on research topics pertinent to the study of the Modern Age.

- Students will participate in collaborative activities that further their understanding of the poems and materials studied and direct their abilities to make meaning from what is studied.

- Students will create visual representations of works studied, particularly the poems as they have specific settings and images and emotional appeal. Teachers will assess these visuals according to creativity, interpretation, accuracy, and content.

- Students will respond to prompts throughout the study of the literature of the modern and postmodern periods. Possible prompts may include the following:
  - Identify key characteristics and some important effects of consciousness of social class as it is reflected in the stories of Woolf, Mansfield, Joyce, and Lawrence.
  - Trace the theme of alienation and isolation through at least three pieces studied in this unit.

Activity-Specific Assessments

- **Activity 8:** After reading *Heart of Darkness* or another selected novel, students will write a formal literary analysis essay in which they explore the development of a selected contrary, its development in the novel, and the ultimate significance it has both to the work and to the reader. The process should include the following components:
  - annotating the novel for a selected contrary
  - completing a reader’s response journal/log in which students explore specific quotes that address the contrary
  - prewriting process that leads students to see how and why the author uses this contrary
  - a rough draft
a peer-editing session
a final draft that cites textual evidence

For a step-by-step process for leading students through the development of this essay, distribute the Developing A Thesis BLM for students to use.

Use a rubric that encompasses an analysis of the structure of the essay, thesis development, the use of supporting detail, and the reader’s interpretation, or use the Literary Analysis Rubric BLM, which is provided.

- **Activity 8**: Students will complete a group project in which they explore a selected contrary across various media. The project will be assessed with a scoring rubric that includes evaluation of coherence and unity, relevance to the novel, coverage of all parts, and engagement of the audience. Use the Individual and Group Presentation Grade Sheet BLM to assess both the group presentation and the individual student’s portion of the project.

- **Activity 10**: After the discussion in Activity 8, students will choose to write an essay in response to *one* of the following prompts:
  - compare and contrast the works of the war poets, leading to a statement of the ultimate significance of their collective works on the generations of that time and since
  - write about the power of the pen to translate grief and fear into more productive and positive life statements (The example of the war poets should provide detail for this essay as well as personal experiences of the essay writers.)

Assess these responses with the Literary Response Rubric BLM, which is provided.