



Comprehensive Curriculum

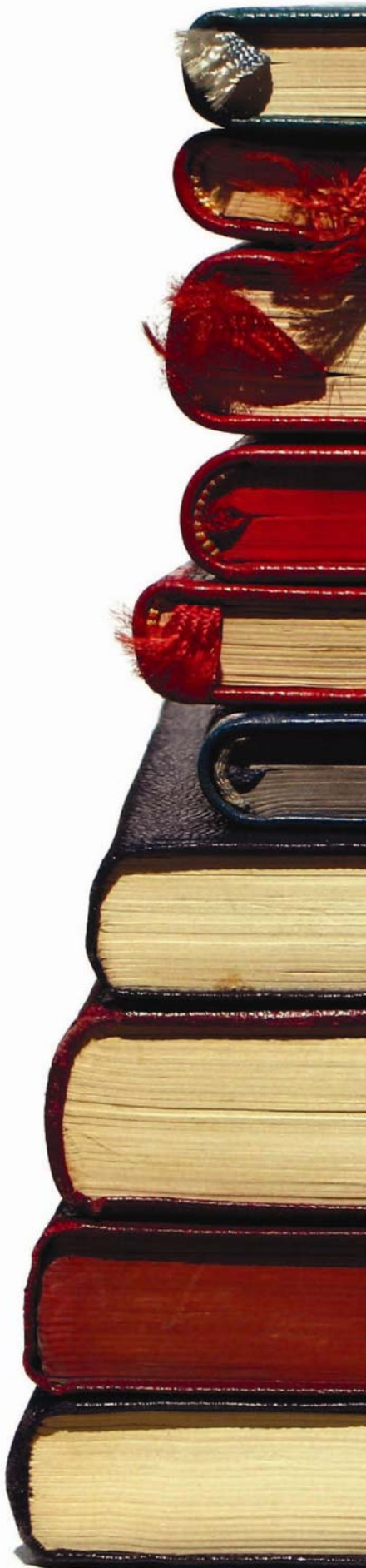
Revised 2008

English II



Louisiana Department of
EDUCATION

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English II

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Louisiana Comprehensive Curriculum, Revised 2008 Course Introduction

The Louisiana Department of Education issued the *Comprehensive Curriculum* in 2005. The curriculum has been revised based on teacher feedback, an external review by a team of content experts from outside the state, and input from course writers. As in the first edition, the *Louisiana Comprehensive Curriculum*, revised 2008 is aligned with state content standards, as defined by Grade-Level Expectations (GLEs), and organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. The order of the units ensures that all GLEs to be tested are addressed prior to the administration of *iLEAP* assessments.

District Implementation Guidelines

Local districts are responsible for implementation and monitoring of the *Louisiana Comprehensive Curriculum* and have been delegated the responsibility to decide if

- units are to be taught in the order presented
- substitutions of equivalent activities are allowed
- GLEs can be adequately addressed using fewer activities than presented
- permitted changes are to be made at the district, school, or teacher level

Districts have been requested to inform teachers of decisions made.

Implementation of Activities in the Classroom

Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana 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 Grade-Level Expectations 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.

New 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/1de/uploads/11056.doc>.

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 each 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. The *Access Guide* will be piloted during the 2008-2009 school year in Grades 4 and 8, with other grades to be added over time. Click on the *Access Guide* icon found on the first page of each unit or by going directly to the url <http://mconn.doe.state.la.us/accessguide/default.aspx>.



English II
Unit 1: The Short Story

Time Frame: Approximately six weeks



Unit Description

This unit focuses on applying a variety of reading and comprehension strategies to the study of the short story, reviewing short story elements, and discussing their importance to the story's overall effectiveness. Activities will include responses through discussions, presentations, journals, and multiparagraph compositions. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occurs within the context of the responses.

Student Understandings

Students will read, comprehend, and analyze the short story as a literary genre. Students will also give supported responses to texts, as well as identify and interpret the effects of literary elements and devices while incorporating these devices into their own written work and group projects.

Guiding Questions

1. Can students identify story elements, such as setting, character, and plot in short stories and analyze their influence on the story's effectiveness?
2. Can students explain ways in which literary elements such as symbolism, irony, or theme are similar in use and effectiveness in two short stories?
3. Can students compare or contrast an author's view of life to the student's personal viewpoint on this topic?
4. Can students show how story authors develop the same (universal) theme, using a variety of literary devices?
5. Can students interpret the author's use of literal and figurative language?

Unit 1 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)

01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Analyze the development of story elements, including characterization (ELA-1-H2)
02b.	Analyze the development of story elements, plot and subplot(s) (ELA-1-H2)
02c.	Analyze the development of story elements, including theme (ELA-1-H2)
02d.	Analyze the development of story elements, including mood/atmosphere (ELA-1-H2)
03a.	Analyze the significance within a context of literary devices, including imagery (ELA-1-H2)
03b.	Analyze the significance within a context of literary devices, including symbolism (ELA-1-H2)
03c.	Analyze the significance within a context of literary devices, including flashback (ELA-1-H2)
03d.	Analyze the significance within a context of literary devices, including foreshadowing (ELA-1-H2)
03e.	Analyze the significance within a context of literary devices, including irony, ambiguity, contradiction (ELA-1-H2)
03h.	Analyze the significance within a context of literary devices, including dead metaphor (ELA-1-H2)
03i.	Analyze the significance within a context of literary devices, including personification (ELA-1-H2)
04a.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including short stories/novels (ELA-1-H3)
04e.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including film/visual texts (ELA-1-H3)
08.	Analyze recurrent themes in world literature (ELA-6-H2)
09d.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including short stories, novellas, and novels (ELA-6-H3)
10c.	Identify and explain in oral and written responses the ways in which particular genres reflect life experiences, for example: a short story provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)

11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
13.	Use knowledge of an author’s background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lived (ELA-7-H3)
14.	Evaluate the effects of an author’s life in order to interpret universal themes and messages across different works by the same author (ELA-7-H3)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
15b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
16b.	Develop organized, coherent paragraphs that include logical sequence (ELA-2-H1)
16c.	Develop organized, coherent paragraphs that include the following transitional words and phrases (ELA-2-H1)
16e.	Develop organized, coherent paragraphs that include parallel construction where appropriate (ELA-2-H1)
17a.	Develop multiparagraph compositions organized with a clearly stated central idea/thesis statement (ELA-2-H1)
17b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
17d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
18a.	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 and/or purpose (ELA-2-H2)
18c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include information/ideas selected to engage the interest of the reader (ELA-2-H2)
19a.	Develop complex compositions using writing processes, including selecting topic and form (ELA-2-H3)
19c.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
19e.	Develop complex compositions using writing processes, including conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, revising for content and structure based on feedback (ELA-2-H3)

19g.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19h.	Develop complex compositions using writing processes, publishing using technology (ELA-2-H3)
20.	Develop complex paragraphs and multiparagraph compositions using all modes of writing, emphasizing exposition and persuasion (ELA-2-H4)
21b.	Use all modes to write complex compositions, including literary analyses that compare and contrast multiple texts (ELA-2-H4)
23a.	Develop individual writing style that includes a variety of sentence structures (e.g., parallel or repetitive) and lengths (ELA-2-H5)
23b.	Develop individual writing style that includes diction selected to create a tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
24d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA 3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)
26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
29.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
31c.	Select language appropriate to specific purposes and audiences, including participating in class discussions (ELA-4-H1)

32c.	Listen to detailed oral instructions and presentations and carry out complex procedures, including forming groups (ELA-4-H2)
34b.	Deliver oral presentations that include language choices adjusted to suit the content and context (ELA-4-H3)
35a.	Use active listening strategies, including monitoring message for clarity (ELA-4-H4)
35b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
36.	Deliver clear, coherent, and concise oral presentations and responses about information and ideas in a variety of texts (ELA-4-H4)
37a.	Analyze media information in oral and written responses, including comparing and contrasting the ways in which print and broadcast media cover the same event (ELA-4-H5)
37c.	Analyze media information in oral and written responses, including listening to and critiquing audio/video presentations (ELA-4-H5)
38a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants
39b.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
42c.	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)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04a, 09d, 11a, 11e, 13)

Materials List: pen, paper; high-interest, multi-level, young-adult novels and short fiction

The teacher should facilitate independent reading of student-selected novels and short story collections by providing time for Sustained, Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should model and monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the

teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom’s Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Is the Word: Ongoing Vocabulary Study (GLEs: 01a, 01b, 01c, 01d, 25a, 25b, 28, 29)

Materials List: student notebook for vocabulary collection; classroom resource texts, such as dictionaries and thesauruses

Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. The teacher will facilitate introductions to the meaning of “denotation” and “connotation” and “etymology” and will provide word study activities for students using these strategies throughout the short story unit. Activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses), as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

A sample vocabulary mini-lesson on connotation and denotation follows:

1. In their vocabulary notebooks students write all the words they know that mean the opposite of “brave.” The teacher will encourage them to use thesauruses if they seem to run out of words too soon.
2. The teacher will call on students to share orally the words they wrote and will write the words they share on the board.
3. Students will rank the words on the board from least offensive to most offensive and will be asked to justify their answers. For example: Why is “fainthearted” or “fearful” more desirable than “chickenhearted” or “lily-livered”?
4. Teachers should use this discussion as an opportunity to explain that these differences in word perceptions are due to the word’s *connotative* meaning. Teachers should try to ensure that students understand that though most of the words will have very similar (if not identical) *denotative* meanings, the connotations can have strong differences in how people perceive their usage.
5. After this whole-group example, students should be asked to apply their knowledge by defining other words by their denotative meaning and ranking them according to their connotative meaning. These extended activities may be done individually, partnered, or in small groups.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04a, 04e, 9d, 10c, 13, 23b, 23c, 24d)

Materials list: teacher-developed prompts and rubrics, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing for insight and writing-to-learn strategies include: daily journal entries for reflection, writing for investigation and exploration through learning logs, “stop and writes,” exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28)

Materials List: samples of student writing to determine focus of mini-lesson, Sentence Variety Mini-Lesson BLM

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization), based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons become differentiated for students’ specific needs and are integrated within student writing assignments and not taught in isolation.

A sample mini-lesson on sentence variety follows:

1. When students enter the classroom, the teacher will ask them to write two paragraphs of at least 6 sentences each. The teacher should provide a prompt, music, or artwork (desirably something that is related to the literature currently being studied—for this unit, the short story). The teacher should also determine the mode of the writing (for example: expository, narrative, etc.)
2. When all students have completed their paragraphs, they should circle the first word of each of their 6 sentences. Then they are to copy those words onto the “Sentence Beginnings” column for numbers 1-12 of the Sentence Variety Mini-Lesson BLM. Students will begin to notice immediately that most of their sentences begin with the same part of speech, and in many cases, even with the same word.

3. Next, students count how many words are in each of the sentences they wrote. After notating totals, students graph those totals on the graphing squares provided on the Sentence Variety Mini-Lesson BLM. Students will discuss the patterns they see in how many words they use for each sentence. The teacher will want to encourage them to see more of a “zig zag” pattern showing a variety of long and short sentences (depending on the effect they want for that particular writing). Least desirable will be a “flat line” pattern with all short, choppy simple sentences.
4. This mini-lesson should culminate in students having the opportunity to acknowledge what they see lacking in their current writing style and to revise what they’ve written into a more varied, mature style, while maintaining syntax correctness.

Activity 5: Understanding the Elements of the Short Story: (GLEs: 02a, 02b, 02c, 02d, 04a, 09d, 11a, 19d, 19e, 19f, 19g, 19h, 31c, 32c)

Materials List: student journal notebooks, 4-5 simple stories for small-group plot analysis, 1 short story selection for whole-class reading and analysis

Students will write responses to the following questions about short stories in their journal notebooks:

- What is the difference between a short story and a novel?
- What is a short story you remember reading in a previous class (possibly English I) that you liked, and why did you like it?
- What elements do all “good” short stories have in common?

After students have had the opportunity to respond in writing to the questions, the teacher will facilitate a classroom discussion based on their responses. This opening discussion should lead to the listing on the board of important short story elements, such as setting, characterization, plot (conflict, climax, resolution), theme, and mood. The class then will work in small groups to do a plot analysis of a choice from a selection of simple stories (possibly even humorous or “fractured” fairy tales such as: *The Frog Prince Revisited*, *Jimmy the Pickpocket of the Palace*, *The Real Story of the Three Little Pigs*, *Cinderella Outgrows the Glass Slipper*) that they will share with the whole class. After discussing their conclusions, students should read a teacher-selected short story and write a plot analysis that includes discussion of each of the short story elements discussed. Some suggested story titles for plot analysis are:

- Connell, Richard. “The Most Dangerous Game”
- Finney, Jack. “Contents of a Dead Man’s Pocket”
- London, Jack. “To Build a Fire”
- Stephenson, Carl. “Leiningen vs. the Ants”

After peer review and teacher/student writing conferences, students will publish final copies of their work.

Activity 6: The Flashback and Its Effect (GLEs: 02b, 03c, 04a, 04e, 11c, 15a, 15b, 31c, 34b, 35a, 35b, 36, 37c, 38a)

Materials List: student journal notebooks, 1 short story selection for reading and analysis, Flashback Demonstration Rubric BLM

Students will write in their response journals thoughts on the following questions:

- What is flashback in a story or movie, and why do you think a writer uses it?
- What books have you read or movies have you viewed that used flashback? Why do you think it was necessary in that particular work?

The teacher will facilitate a classroom discussion of student responses to the journal prompts. The discussion will lead into a review discussion of flashback as a literary device, and the teacher should provide examples from several literary works (best to use works that students have previously read, perhaps in 8th grade ELA or English I, such as “The Scarlet Ibis” by James Hurst or *The Odyssey*) and from contemporary works they may be currently reading or (more likely) have just seen in movie or television form, such as the series *Lost*, or movies *Saving Private Ryan*, *Secondhand Lions*, or *Ray*. The discussion should lead to students considering why any author or screenwriter would need to manipulate the “speed” or the “chronology” of any story.

Students will then read a short story that is developed with a flashback and review story elements, including plot sequence and structure, in a class discussion. Some suggested story titles for discussion of flashback are:

- Bierce, Ambrose. “A Horseman in the Sky”
- Faulkner, William. “A Rose for Emily”
- Knowles, John. “A Turn with the Sun”
- Silko, Leslie. “Lullaby”

During and following the reading, students will use the *split-page notetaking* ([view literacy strategy descriptions](#)) strategy to guide them in active reading and to help them organize their thoughts. *Split-page notetaking* is a procedure in which students organize a page into two columns. One column is used to record the questions, and the other column is used to record their answers. As students read the material, they record the answers or notes of their findings beside each question. Following are some suggested prompts for this activity: “Why do you think the author chose to use flashback in this particular story? What effect did the flashback have on your understanding of the story?” Students will then discuss their responses with the entire class and brainstorm a list of other stories, novels, or films that use a flashback to develop the plot.

Students may then choose from one of the following activities to demonstrate their understanding of the impact of flashback on a literary form:

- Create and film an excerpt of a movie idea that would necessitate the use of flashback to share with the class.
- Create a cartoon scene (either illustrated or computer-generated—the computer program *Hollywood High*[®] works great here) that illustrates the use of flashback

and share with the class.

- Write an excerpt from a play that would necessitate the use of flashback, determine how best to demonstrate the flashback on stage, and perform the scene for the class.

The class should use a student-generated checklist or rubric and active-listening strategies to evaluate the effectiveness of each student performance. See Flashback Demonstration Rubric BLM for a sample.

Activity 7: Comparison of Character Composition (GLEs: 02a, 04a, 11e, 15c, 18a, 18c, 19c, 19d, 19e, 19f, 19g, 19h, 24d, 42c)

Materials List: chart paper, copies of the state writing rubric, Criteria for Character Comparison Chart BLM

After reading several short stories and discussing authors' methods of developing character, students will select a story character, analyze the character's traits and actions, and create a character profile chart or graphic organizer that presents the information. Students will then think of a real-life person, either a friend or family member that this literary character brings to mind. Students will create a parallel profile chart or graphic organizer showing common traits of that person and the story character. A model is provided in the Criteria for Character Comparison Chart BLM. From these pre-writing devices, students will develop a multiparagraph essay that compares the literary character's traits, actions, motivations, and conflicts to those of the real-life person they chose. To develop the composition, students will use writing processes learned to date, including seeking feedback specifically on the use of stylistic devices that appeal to the identified audience, and will use a rubric based on criteria in the *Louisiana Teacher's Guide to Statewide Assessment* (<http://www.doe.state.la.us/1de/saa/1341.html>). Finally, students will publish (e.g., post in the classroom or compile in a class book of essays) their completed essays.

Activity 8: Isn't it Ironic: What Irony Is and What it Isn't (GLEs: 03e, 04a, 11e, 15c, 17a, 17b, 19c, 19d, 19e, 19f, 19g, 19h, 31c, 32c, 35b)

Materials List: student journal notebooks, lyrics to "Ironic" by Alanis Morissette, copies of Roald Dahl's short story "Lamb to the Slaughter," Literary Analysis Peer Review Checklist BLM

English II teachers can expect 10th grade students to have been introduced to the term *irony*, but not necessarily that they can distinguish between three different forms (dramatic, situational, verbal). Most likely the teacher should treat this lesson as an introductory one, since students may also think that anything that happens as a coincidence is also ironic. In that case, the lesson should be split over multiple class

periods with the introductory discussion and activities first and the reading assignment and written application of knowledge to follow.

Using the SPAWN ([view literacy strategy descriptions](#)) writing strategy to target the kind of thinking students should be exhibiting before and during the next short story reading assignment, students write in their journals responses to the following prompts, which address the category “W” of SPAWN:

“What if you had to explain the difference between *irony* and *coincidence*? How would you do it? Would you define them or provide examples of each? Attempt to do both in your journals.”

The teacher will facilitate a discussion of student responses to the journal prompts. The discussion should lead to the definition of the literary device *irony* and three of its forms (situational, verbal, and dramatic). The teacher will encourage students to provide examples of each from literature they have previously read (e.g. “The Interlopers” by Saki—situational; “The Cask of Amontillado” by Edgar Allan Poe—verbal; *Romeo and Juliet*--dramatic). Students will usually make connections to movies they have seen recently, too.

Students will read lyrics and/or listen to the Alanis Morissette song “Ironic.” (<http://www.azlyrics.com/lyrics/alanismorissette/ironic.html>) The teacher will divide the class into small groups. In these small groups students are to discuss among themselves what things in Morissette’s song are truly examples of situational irony and which are just examples of coincidence. Small groups must reach a consensus and share their opinions with the whole class. When all groups have finished group work and sharing, the teacher will provide an accurate example of situational irony and ask students to come back to the next class with a written example of irony, either one they actually experienced, one that they heard about, or one they have made up. This example should be written in their journals for the next day’s classroom discussion (and may be used in a later writing assignment).

Students will then read a short story that exemplifies the use of irony (ideally, all three types as in Roald Dahl’s “Lamb to the Slaughter”), (<http://www.classicshorts.com/stories/lamb.html>), list the examples they found, and write a justification providing textual evidence for each one. This list will be shared with the teacher in individual writing conferences and is prewriting for a literary analysis essay that will do the following:

- define *irony* and discuss its forms
- provide specific examples of irony from the short story
- evaluate how the use of irony contributed to the effectiveness of the story

In the first peer review (revision stage), students will look for a clear thesis statement and supporting information that reflect the bulleted list above. In the final peer review (editing stage), students will look for sentence structure and grammatical errors. See Literary Analysis Peer Review Checklist BLM for a model. After peer review and student/teacher writing conferences, students will use technology to publish their essays.

Activity 9: Interpretation of Figurative Language (GLEs: 03a, 03h, 03i, 04a, 11e, 31c, 32c, 42c)

Materials List: at least 1 short story with examples of figurative language for whole class reading and discussion, 3” x 5” cards, materials for small groups to create a visual display to share with whole class (e.g., chart, collage, graphic), Vocabulary Card Example BLM

This lesson is presented with the understanding that students have been introduced to the basic figurative language elements such as simile, metaphor, and personification as delineated by the state GLEs. English II teachers should treat the distinction between “dead” and “living” metaphors as new knowledge. Perhaps even the activity that asks students to parallel both the literal and figurative meanings of examples they find will be challenging for many. It is very likely that few English II students’ experiences with figurative language have been outside the study of poetry.

The teacher will facilitate a discussion to review the difference between literal language, figurative language, and figures of speech and will provide examples from short stories and/or poetry. Students will make a list of effective examples of simile, metaphor, personification, and imagery to discuss with the class. When discussing simile and metaphor, the teacher will point out examples of “dead” metaphors or clichéd writing that students will want to avoid and ask students to generate examples of their own to write on the board. Students then will choose five of their figurative language examples to write literal parallels for and will share with the class why the figurative language ones are more appealing.

After reading a story (or stories) rich in imagery and figurative language, students divide into groups and take different work jobs or tasks. Some suggested story/essay titles with much figurative language are:

- Abel, Robert. “Appetizer”
- Bradbury, Ray. “A Sound of Thunder”
- Ehrlich, Gretel excerpt from *A Match to the Heart*
- Marshall, Paule. “To Da-duh, in Memoriam”
- Platero, Juanita and Siyowin Miller. “Chee’s Daughter”

Depending on the story(ies), each group’s post-reading task will first be to create *vocabulary cards* ([view literacy strategy descriptions](#)) to demonstrate their ability to distinguish between the literary term’s definition and its characteristics by providing both an illustration and an example of each. See Vocabulary Card Example BLM. The key terms will be determined by the results of each group’s search within the story(ies) for different examples of figurative language, and figures of speech such as simile, metaphor, personification, imagery, etc. Students may use the cards within the group to quiz each other before moving forward to the next step, which involves presenting to the whole class. Finally, the group will work together to create a means for displaying the figurative language they find (chart, artwork, graphic, collage, etc.) and the literal interpretation for it. They will present their findings to the class orally.

Activity 10: Does That Symbol Work? (GLEs: 03b, 04a, 11f, 12a, 35b)

Materials List: sticky note pads, chalkboard or giant note pad, 1 short story selection in which symbolism is a significant element

If students need a review of the definition or more examples of basic symbolism before they apply it to literary analysis, the teacher may go to the following sites for introductory and cross-curricular lesson plan ideas:

http://www.education-world.com/a_tsl/archives/04-1/lesson026.shtml

<http://www.princetonol.com/groups/iad/lessons/middle/animals.htm>

<http://www.nationalgeographic.com/xpeditions/lessons/06/g68/symbols.html>

<http://www.pioneerthinking.com/flowerlanguage.html>

<http://www.symbols.net/architecture/>

<http://www.symbols.net/danger/>

The teacher will select and assign a short story in which symbolism is a significant element. Some suggested short stories with a strong use of symbolism are:

Calvino, Italo. “The Happy Man’s Shirt”

Jackson, Shirley. “The Lottery”

Lawrence, D.H. “The Rocking Horse Winner”

Lessing, Doris. “Through the Tunnel”

Poe, Edgar Allan. “The Masque of the Red Death”

Students will be asked to read the story and look for the concrete object(s) that the author uses to convey an abstract idea or message. As an interactive comprehension strategy, students can place sticky notes within the text wherever they find references to the main symbol that drives the story. The teacher should remind them to note the literal characteristics, as well as the figurative representations. For an after-reading strategy, students will share their “sticky note” findings in a large-group setting and brainstorm new ones while the teacher takes notes either on a chalkboard or a large notepad. They will discuss this question: “Why did the author choose this particular object to be a symbol, and what did he or she intend to convey with this symbol?” Following the discussion, students will use the *RAFT* ([view literacy strategy descriptions](#)) writing strategy to project themselves into the role of the symbol and indicate what made the symbol effective/ineffective in the story.

R-Role of writer (the symbol in the story)

A-Audience (the author of the story)

F-Form of writing (a letter)

T-Topic (why my role as a symbol was effective—or not)

Once student RAFTs are completed, allow time for them to share with partners or in small groups. The RAFTs should be creative but accurate.

Activity 11: Comparison of a Literary Element Across Two Short Stories (GLEs: 03b, 11c, 15c, 19c, 19d, 19e, 19f, 19g, 19h, 20, 21b, 23a, 23b, 23c)

Materials List: graphic organizers for prewriting tools, Comparison Essay Peer Review Checklist BLM

Toward the end of the short story unit, students will identify, discuss, and take notes on the effectiveness of a specific literary element (such as irony, symbolism, theme) in two short stories in preparation for developing an expository composition that compares the authors' use and effectiveness of the element. Students may use a graphic organizer such as a Venn diagram or a technology-generated webbing tool for the prewriting stage. For this composition, students will focus on varying sentence structure, choosing vocabulary and diction that convey tone and set a mood, and phrasing that reflects their personality and voice. During the writing process, students will conference with peers and the teacher to discuss organization and development of ideas for the revising stage. In the final peer review, students will revise and edit for sentence structure and grammatical and mechanical errors using conferencing input. See Comparison Essay Peer Review BLM for a model. Students will publish using technology.

Activity 12: Tracing Theme (GLEs: 02c, 04a, 09d, 11e, 11f, 13, 14, 35b, 39b, 40b)

Materials List: computer(s) with Internet for web search, graphic organizer formats

Students will discuss the role and significance of identified themes in the short stories covered during the unit. Then, in groups of two or three, students will do the following:

- apply the information from the discussion of theme to a short story assigned randomly to each group by the teacher
- identify the major theme(s) of the story and explain how the author's treatment of theme reveals his or her view
- conduct a web search to locate and access information about an author's life (e.g., background, culture, major influences) that might have affected his or her philosophy of life and writing
- choose a format (e.g., a web, a Y-chart, a Venn diagram) for organizing findings
- present the information to the whole class; and, in whole-class setting, list recurrent themes found in various stories (to be used in another activity)

Activity 13: Recurrent Themes (GLEs: 02c, 02d, 03a, 03d, 04e, 08, 09d, 11c, 12a, 21b, 35b, 37a)

Materials List: student journal notebooks, Expository Essay Peer Review Checklist BLM

Students will use the list of themes from Activity 12 as a starting point for identifying recurrent themes found in short stories, contemporary films, and television shows. They will write a journal entry on the following: Trace a theme through several works,

including at least one print work and one film and explain reasons you think the authors selected that particular theme to address; support opinions with specific references to the works. Students will discuss their entries with the whole class. Following this discussion, students will develop an expository composition that identifies a recurrent theme developed in a short story and explain how the author develops the theme (e.g., through use of imagery, characterization, symbolism, mood or atmosphere, foreshadowing). After peer review and teacher/student writing conferences, students will publish final copies of their work. See Expository Essay Peer Review Checklist BLM for a peer-review model.

Activity 14: Writing a Short Story (GLEs: 16b, 16c, 16e, 17d, 18c, 19a, 19c, 19d, 19e, 19f, 19g, 19h, 23a, 23c)

Materials List: story starters (creative and interesting choices of setting, character names, conflicts written on slips of paper and put into bags for drawing), Short Story Peer Review Checklist BLM

Students will write a “story skeleton” in which they plan a story around short story elements they generate themselves (setting, main character, and conflict), along with consideration of the plot development, theme, and mood. Students will also decide which of the literary devices discussed in this unit they wish to incorporate into their story (e.g., symbolism, irony, figurative language, etc). When students have written their story plan/skeleton, they will share their idea with either a partner or small group to give and receive feedback before writing the actual story.

Students may also be provided with “story starters,” if needed, for planning their story skeleton. For this approach, students will draw from a bag the following random choices written on slips of paper:

- setting (e.g., a deserted island-present day, a castle in England-1600’s, a city in the year 3000)
- main character’s name (e.g., Omar, Lillian, Machine Gun Willie, Bubba)
- conflict (e.g., man vs. man; man vs. self; man vs. nature; man vs. society)

Students’ short stories should be read in the first peer review for logical sequence, parallel construction, and appropriate use of transitional words and phrases, in addition to effective use of story elements and literary devices. In the final peer review, students will discuss the revisions they made and edit for grammatical and mechanical errors. See Short Story Peer Review Checklist BLM for a peer-review model. Students will publish their work in a classroom short story collection for which they may also provide illustrations relevant to the story themes.

Sample Assessments

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 samples of assessments that could be used for this unit:

General Assessments

- All writing assignments will be evaluated for content as well as structure. A writing rubric should be established for the essay expectations established for this unit. (For the state writing assessment rubric, see *Teacher’s Guide to Statewide Assessment*.)
- Student journals or learning logs will be used for daily discussions and evaluated weekly.
- Student participation in mini-lessons will be evaluated daily, while the written evidence of it will be assessed often, probably weekly.
- Vocabulary activities will be daily and will be assigned in writing regularly, probably weekly.
- A list of questions such as the following may be established for students to use in writing groups for evaluating their own writings and those of their peers:
 - Does this writing have a clear thesis statement?
 - Does this writing provide specific textual evidence from the literature?
 - Is this writing presented in a clear, logical order?
 - Is this writing free of grammatical and spelling errors?

Activity-Specific Assessments

- Activity 6: A student-generated checklist or rubric will be developed and utilized for assessing “flashback” demonstrations. A source for general rubric making is: http://www.teach-nology.com/web_tools/rubrics/general/. See Flashback Demonstration Rubric BLM for a model.
- Activity 7: Students will be provided with a model or written criteria for the characterization chart or graphic organizer for the “comparison of characters” activity. See Criteria for Character Comparison Chart BLM for written criteria example for students.
- Activity 14: Students will be graded on all aspects of this writing project. They should receive a grade for their group work with their “story skeleton,” for the writing itself, and also for the final copy revision when the story is submitted to the class book. General rubrics or student-generated checklists can be created for each of these assessment activities. See Short Story Peer Review Checklist BLM for a model.

English II
Unit 2: Nonfiction

Time Frame: Approximately six weeks

Unit Description

This unit focuses on reading and responding to a variety of nonfiction works including autobiographies, biographies, essays, speeches, and informational articles. The analysis of literary elements in nonfiction works includes responses that require critical thinking skills such as the examination of rhetorical devices. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occurs within the context of the selections.

Student Understandings

The student will read, comprehend, and analyze varied types of nonfiction literature. Other critical goals are for the student to express supported responses to the texts and interpret the effects of literary elements and devices unique to this genre.

Guiding Questions

1. Can students identify the techniques an author uses to persuade the reader and explain their effectiveness?
2. Can students compare/contrast works of nonfiction with works by authors with varied cultural perspectives?
3. Can students evaluate an author's pattern of organization and explain how the organization contributes to the effectiveness of the work?
4. Can students compare the organization, language, and tone of a written nonfiction work with media genres on the same topic?
5. Can students show how experiences described in multiple works relate to a real-life experience of a friend, family member, or themselves?
6. Can students select and evaluate relevant information from both print and electronic texts in order to plan and write effective research reports and documented essays?

Unit 2 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meaning (ELA-1-H1)
03a.	Analyze the significance within a context of literary devices, including imagery (ELA-1-H2)
03g.	Analyze the significance within a context of literary devices, including tone (ELA-1-H2)
04b.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including nonfiction works (ELA-1-H3)
04f.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including consumer/instructional materials (ELA-1-H3)
04g.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including public documents (ELA-1-H3)
05.	Analyze ways in which ideas and information in texts, such as almanacs, microfiche, news sources, technical documents, Internet sources, and literary texts, connect to real-life situations and other texts or represent a view or comment on life (ELA-1-H4)
06.	Compare and/or contrast cultural elements including a group's history, perspectives, and language found in multicultural texts in oral and written responses (ELA-6-H1)
09a.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including essays by early and modern writers (ELA-6-H3)
09e.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including biographies and autobiographies (ELA-6-H3)
09f.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including speeches (ELA-6-H3)
10a.	Identify and explain in oral and written responses the ways in which particular genres reflect life experiences, for example, an essay expresses a point of view (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting information in various texts (e.g., televised news, news magazines, documentaries, online information) (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)

11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
13.	Use knowledge of an author’s background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lives (ELA-7-H2)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
15c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
15d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
15e.	Analyze information within and across grade-appropriate texts using various reasoning skills, including distinguishing facts from opinions and probability (ELA-7-H4)
17a.	Develop multiparagraph compositions organized with a clearly stated central idea/thesis statement (ELA-2-H1)
17b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
17c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
17d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
18b.	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)
19a.	Develop complex compositions using writing processes, including selecting topic and form (ELA-2-H3)
19b.	Develop complex compositions using writing processes, including determining purpose and audience (ELA-2-H3)
19c.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)

19e.	Develop complex compositions using writing processes, including conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
19g.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19h.	Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3)
20.	Develop complex paragraphs and multiparagraph compositions using all modes of writing, emphasizing exposition and persuasion (ELA-2-H4)
21a.	Use all modes to write complex compositions, including comparison/contrast of ideas and information in reading materials or current issues (ELA-2-H4)
21c.	Use all modes to write complex compositions, including editorials on current affairs (ELA-2-H4)
22.	Develop writing using a variety of complex literary and rhetorical devices, including imagery and the rhetorical question (ELA-2-H5)
23b.	Develop individual writing style that includes the following: diction selected to create tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes the following: selected vocabulary and phrasing that reflect character and temperament (voice) of the writer (ELA-2-H5)
24a.	Write for various purposes, including formal and business letters, such as letters of complaint and requests for information (ELA-2-H6)
24b.	Write for various purposes, including letters to the editor (ELA-2-H6)
24c.	Write for various purposes, including job applications (ELA-2-H6)
24d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective)(ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)
26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)

27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
29.	Using a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features to verify word spellings (ELA-3-H3)
31c.	Select language appropriate to specific purposes and audiences, including participating in class discussions (ELA-4-H1)
32b.	Listen to detailed oral instructions and presentations and carry out complex procedures, including writing summaries or responses (ELA-4-H2)
32c.	Listen to detailed oral instructions and presentations and carry out complex procedures, including forming groups (ELA-4-H2)
34a.	Deliver oral presentations that include volume, phrasing, enunciation, voice modulation, and inflection adjusted to stress important ideas and impact audience response (ELA-4-H4)
35b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
35c.	Use active listening strategies, including noting cues such as changes in pace (ELA-4-H4)
35d.	Use active listening strategies, including generating and asking questions concerning a speaker's content, delivery, and attitude toward the subject (ELA-4-H4)
38b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
38c.	Participate in group and panel discussions, including evaluating the effectiveness of participants' performances (ELA-4-H6)
39b.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1)
40a.	Locate, analyze, and synthesize information from grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, including electronic sources (e.g., Web sites and databases) (ELA-5-H2)
41.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)
42c.	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)
44.	Use word processing and/or technology to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4)
45c.	Follow acceptable use policy to document sources in research reports using various formats, including using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 04b, 09a, 09e, 09f, 11b, 11e, 11f)

Materials List: pen, paper, and high interest, multi-level, nonfiction works

The teacher should facilitate independent reading of student-selected nonfiction by providing time for Silent, Sustained Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Ongoing Vocabulary Study (GLEs: 01a, 01c, 25a, 25b, 28, 29)

Materials List: student notebook for vocabulary collection, classroom resource texts, such as dictionaries and thesauruses

Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. Daily activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses) as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04b, 04f, 04g, 09a, 09e, 09f, 10a, 13, 23b, 23c, 24d)

Materials list: teacher-developed prompts, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students

to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing for insight and writing-to-learn strategies include: daily journal entries for reflection, writing for investigation and exploration through learning logs, “stop and writes,” exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 17a, 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28)

Materials List: pen, mini-lesson notebook, excerpt from *Eats Shoots & Leaves* by Lynn Truss, History of the Apostrophe BLM

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Discussion will be based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments and not taught in isolation.

A sample mini-lesson on correct apostrophe usage follows:

1. The teacher will write a sentence such as this on the board: “Batman his cape is too large” and ask students what, if anything, is wrong with it.
2. Most students will point out that the pronoun “his” is not needed since the sentence has the noun “Batman” to identify as the subject of the sentence. The teacher should encourage students to verbalize that “Batman” should also be written as a possessive (using an apostrophe) since “his” is going to be removed. This example should lead into a discussion of how apostrophe usage has a lot to do with things that are omitted (such as in possessives and contractions).
3. The teacher will tell the story of when the apostrophe first came into use in the English language in the 16th century (See Lynne Truss text *Eats Shoots & Leaves* pp. 37-39 and/or History of the Apostrophe BLM.) and may choose to use some of the humorous examples provided to explain its changing role as dictated by 17th and 18th century printers.
4. The teacher will then provide examples of the current “jobs” of the apostrophe in standard English. Entertaining examples may be found in the rest of the Truss chapter, “The Tractable Apostrophe.”
5. The teacher will ask students to think of other examples they have seen of apostrophe misuse and allow them time to share in class (Students may also be asked to collect these—and other—grammar abuses they see in public in an ongoing notebook that they can share from periodically).

6. The lesson will culminate with students writing a correct example for each of the “jobs” discussed for the apostrophe’s correct use in standard English. These will be kept in their mini-lesson notebooks and referred to when editing their writing assignments.

Activity 5: Responding to Persuasive Style and Tone (GLEs: 03g, 04b, 10a, 11d, 11e, 15c, 15d, 32b)

Materials List: persuasive essay selection for students to read

The persuasive essay selection chosen for this assignment should be interesting to the students, timely, and relatively short. A specific suggestion is “Now You Take *Bambi* or *Snow White*—That’s Scary!” by Stephen King (anthologized in Holt, Rinehart, & Winston’s *Elements of Literature: Fourth Course*) or the teacher may collect and copy argumentative essays on current controversial topics from *Time*, *Newsweek*, etc.

After a class discussion of persuasive techniques, emphasizing style and tone, students will read aloud in class the first paragraphs of a persuasive essay and then complete a “Stop and Write” (for three to five minutes) in which they answer these questions:

- What do I know now about this author (or character)?
- What do I want to know?
- What is it that this author seems to want the reader to do or think?
- What evidence makes me think so?

Students will share responses and discuss briefly, then continue reading (silently, this time) for five to ten more minutes. They then will complete a second “Stop and Write” that addresses the author’s style and the tone:

- What specifically do you like about the author’s style?
- What techniques does he or she use in the essay to persuade the reader?
- What tone does the author take for his/her argument?
- Are the arguments convincing? Explain.

Students will discuss their responses using their “Stop and Write” entries as talking points. The teacher will then review standard or typical persuasive techniques and lead a class discussion that emphasizes persuasive style and tone.

Working individually, students will read the rest of the essay and use the *SPAWN* ([view literacy strategy descriptions](#)) writing strategy to think more critically about what they’ve learned. After reading, students write in their journals responses to the following prompts: Looking back at your “stop & write” notes and the persuasive essay itself, identify the author’s technique you found most persuasive and explain why you think the way you do. Then, imagine yourself as an opponent to the viewpoint of the author of this essay (A=“Alternate Viewpoint” from the *SPAWN* strategy). Would you use the same techniques to argue against this author? Why or why not? What if you were writing a

counter-argument? (W= “What if” from the *SPAWN* strategy) What are some specific points you would make?

Activity 6: Writing to Persuade (GLEs: 03g, 09a, 18b, 19b, 19d, 19e, 19f, 19g, 19h, 20, 22)

Materials List: interesting, timely, and short persuasive essay selection for students to read; highlighter, pen and paper; Persuasive Essay Peer Review BLM

Students will read another persuasive essay or editorial that they analyze individually by noting in their *learning logs* ([view literacy strategy descriptions](#)) persuasive techniques used by the author. Students should be provided time to compare notes with a partner or small group, and then discuss their findings with the class. The teacher will listen for student identification of the most salient persuasive techniques as the “big ideas” from the essay or editorial. The teacher will also want to ensure that students have provided specific examples of those techniques in their logs.

Using the selected reading as a model, students will then develop a multiparagraph persuasive composition on a topic selected from a class-generated list, based on current topics in the media or relevant local events. The focus of this assignment should be on developing the composition with an identified audience and with vocabulary selected to clarify meaning, create images, and set a tone. In the first peer review, students will identify (one strategy could be using a highlighter) the persuasive techniques and examples of language that indicate tone. Students should be reminded that they likely will find helpful the information they gathered during the “stop and write” from Activity 3 and the notes they added in their learning logs previously. After peer review and student/teacher writing conferences, students will use technology to publish their compositions. See Persuasive Essay Peer Review BLM for a revision/editing model. Students may also be asked to present their persuasive arguments orally to the rest of the class.

Activity 7: Comparing Perspectives in Speeches (GLEs: 03a, 04b, 09f, 11a, 11c, 11d, 19d, 19e, 19f, 19g, 19h, 20, 21a, 39b, 40a, 40b, 44, 45c)

Materials List: a teacher-selected recording and print copy of a famous speech, Internet access, MLA style manuals, Characteristics of Effective Speeches BLM

Using the student questions for purposeful learning (*SQPL*) ([view literacy strategy descriptions](#)) strategy to generate curiosity before classroom discussion and reading, the teacher will write the following statement on the board: “Contemporary speech writers are not as effective as speech writers from earlier times in history.”

Students work in pairs to generate 2-3 questions that they would like answered as a result of being provoked by the statement. When all student pairs have thought of their

questions, the teacher asks someone from each pair to share questions with the whole class. As students ask their questions aloud, they are written on the board. Questions that are repeated should be starred or highlighted in some way. Once all questions have been shared, the teacher will note if any important information has been missed and will decide whether to add his/her own question(s) to the student-generated list. The teacher will tell students as they listen and read to pay attention to information that helps answer the questions from the board.

The teacher will facilitate a review of distinctive elements of effective speeches as an oral persuasive form using both historical and contemporary examples. See Characteristics of Effective Speeches BLM.

Students will read aloud or listen to a recording of a famous speech and analyze in an oral discussion its distinctive elements, including theme and structure, overall effectiveness, and literary and rhetorical devices, such as imagery and rhetorical questions. Students will then search for one of the following choices:

- two separate speeches on a similar event
- two separate speeches with contrasting opinions on one issue

The students may search in the library from printed text sources or online at sites:

<http://www.americanrhetoric.com/speechbank.htm>

<http://www.historychannel.com/speeches/>

Students will write a report that does the following:

- identifies the speakers and occasions for which the two speeches were presented
- summarizes the messages of the two speeches
- evaluates the overall effectiveness of the literary and rhetorical devices used in the speeches
- compares the perspectives of the two speeches

Students will document the sources they used to gather information on both the speakers and the background information of the speech in correct MLA format. In the first peer review (revision stage), students will look for evidence of analysis of literary and rhetorical devices and specific references to perspective. In the final peer review (editing stage), students will look for correct format for bibliography page and check for grammatical errors. After peer review and student/teacher writing conferences, students will use technology to publish their reports.

Activity 8: A Memorable Event (GLEs: 10a, 17b, 17c, 32c, 38b, 42c)

Materials List: pen, paper

The teacher will facilitate a discussion of the autobiography as a genre and how the effects of an author's life influence his/her writing. Students will then divide into discussion groups to share memorable events from their pasts. Students will write an

autobiographical composition detailing a memorable event in their lives that has one of the following concentrations:

- caused them to see things (or people) in a new way
- changed them forever
- taught them a lesson about themselves and/or a family member

The focus in this composition will be on organizing with an overall structure that includes an introduction, supporting paragraphs in a logical sequence, and a conclusion. Students also create graphic timelines of their lives thus far, either manually or using technology that they will submit (or share) with their compositions.

Activity 9: Autobiography and My Life (GLEs: 04b, 05, 09e, 11a, 11d, 12b, 24d, 42c)

Materials List: access to selection of autobiographies for students to read or an excerpt from an autobiography for the whole class to read (See Suggested Resources at end of unit)

Students will read an autobiography (or an excerpt from one), then work in small groups to create either a flow chart of events of the subject's life or a *graphic organizer* ([view literacy strategy descriptions](#)) that shows some particular aspect of the subject's personality, behavior, or life. Students will present their visuals to the entire class and discuss them. They will then respond to the following writing prompt: Compare an event in the autobiography to a similar event in your life or the life of someone you know, explaining how the event made you feel, how it affected you, or what you learned from it. Make specific reference to the autobiography read in class, providing textual evidence of the parallel between the two events.

Activity 10: Comparing Cultural Perspectives (GLEs: 04b, 06, 11a, 11c, 11e, 17a, 17b, 17c, 17d, 19c, 19d, 19e, 19f, 19g, 19h, 21a)

Materials List: two nonfiction essays or memoirs from two different authors and cultures, ideally that share a common theme or conflict.

Students will read an essay or memoir of two different writers from two different cultures. It is important to select two readings with a common theme or common conflict (e.g., Maya Angelou's "Living Well, Living Good" and Jewelle Gomez's "A Swimming Lesson"). Using *split-page notetaking* ([view literacy strategy descriptions](#)) as they read, students will respond to questions and "big ideas" that ask them to reflect on both the commonality and difference in perspectives of the two writings. Following is an example of how teachers might help students use *split-page notetaking* based on the Angelou/Gomez selections. Teachers should note that these stories are suggestions only. There are many other authors' works that will meet the criteria for this activity.

Split-Page Notes for English II—Essay Comparison “Living Well, Living Good” “A Swimming Lesson”	
What do you see in common with the authors’ choices of characters that are used as examples?	
What do we learn from these characters and their viewpoints?	
Connections to historically significant events	
Universal theme	
Significance of cultural background to events of narrative	

After students compare their notes with a partner, a class discussion should follow in which they share their written observations with the whole class.

Students will then write a multi-paragraph essay that does the following:

- summarizes the events in the two writings
- makes a connection between the two common issues, themes, or conflicts (depends on the reading selections)
- interprets how the perspectives of the two writings are affected by cultural differences

In the first peer review (revision stage), students will look for a clear thesis statement and supporting information that reflect the bulleted list above. In the final peer review (editing stage), students will look for sentence structure and grammatical errors. After peer review and student/teacher writing conferences, students will use technology to publish their essays.

Activity 11: Advertising in America: Consumers, Beware! (GLEs: 01c, 04f, 11b, 12b, 15a, 15c, 15e, 31c, 34a, 35c, 35d, 38b, 38c)

Materials List: student-selected sample advertisements (from newspapers, magazines, etc), teacher-created video clips of current popular television advertisements, access to video camera if advertisements that student groups create are going to be both print and media, Evaluating Advertisements Rubric BLM

Following is a site to find ads, and students can vote and comment on them if desired:

<http://www.adcritic.com>

After students bring to class and discuss sample advertisements, the teacher will show video clips of selected current popular television advertisements. Students will respond to the following prompt in a journal entry: Which is your favorite advertisement, and

why? Which do you feel is the most effective advertisement, and why? Students will discuss their responses with the whole class.

The teacher will facilitate a discussion of strategies used in advertising messages, including the difference between connotative and denotative meanings of word choices in advertising, using a variety of common examples such as “skinny,” “slender,” and “thin.” (The teacher may ask students why the marketing team would call a diet drink “Slim Fast” rather than “Skinny Fast.”) In cooperative groups, students will develop a rubric of the essential components of a successful advertisement. They will then create a new product and develop effective persuasive advertisements—both print and media. Each group will present its advertisements, while the class uses one of the class-generated rubrics to assess the effectiveness of the ads. The teacher will assess students based on their individual evaluations of one of the ads. See Evaluating Advertisements Rubric BLM for an example.

Activity 12: The Real World (GLEs: 04f, 04g, 11d, 11e, 19a, 21a, 21c, 24b, 41, 45c)

Materials List: teacher-approved list of consumer documents, instructional materials, or public documents for student reading, access to computer with Internet or library with public document selections, MLA style manuals or copies of MLA style guide for students (See Suggested Resources at end of unit)

Students will select two articles from a teacher-provided list of consumer documents, instructional materials, or public documents to read and analyze (e.g., draw conclusions and make inferences about the main points, the logic of the information, and the persuasive techniques). They will then select an appropriate form (e.g., a letter to the editor, an editorial, or a multiparagraph composition) to use for presenting their analyses of information obtained from the articles. Students will provide documentation of the sources used to develop their analyses and an explanation of why they feel these sources are valid.

Activity 13: Writing Letters (GLEs: 19d, 19e, 24a, 24b, 24c, 35b)

Materials List: models of basic types of letters, access to computers for word processing (See Suggested Resources at end of unit)

The teacher will facilitate an introduction and review of important elements in basic types of letters (e.g., a letter of application, a letter to the editor, and formal and business letters). Individually, students will prepare a portfolio containing a student-drafted letter of each type with an authentic audience in mind for each one. Students will draft letters, have them reviewed by peers and the teacher, revise, and publish final drafts by selecting at least one to actually send.

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 samples of assessments that could be used for this unit:

General Assessments

- All writing assignments will be evaluated for content as well as structure. A writing rubric should be established for the teacher's expectations for the report format in this unit. (For the state writing assessment rubric, see *Teacher's Guide to Statewide Assessment* (<http://www.doe.state.la.us/lde/saa/1341.html>), or for a general rubric template, go to: http://teach-nology.com/web_tools/rubrics/general/.) See State Writing Assessment Rubric BLM for model.
- Student journals or learning logs will be used for daily discussion and should be evaluated weekly.
- A rubric or list of questions such as the following will be established for students to use in writing groups for evaluating their own writings and those of their peers:
 - Does this writing clearly meet the criteria of the assignment?
 - Does this writing provide specific textual evidence as supports?
 - Is this report a summary in my own words?
 - Are all my sources correctly documented?
 - Is the sentence structure in this writing free of sentence fragments and run-on sentences?

Activity-Specific Assessments

- Activity 6: Persuasive Writing Rubric for essay in Activity 6 can be created by going to: http://teach-nology.com/web_tools/rubrics/persuade/. See Persuasive Essay Peer Review BLM for a model to help generate rubric guidelines.
- Activities 8 and 9: A model will be provided as an example of what the expectations are for the graphic organizer (timeline or flow chart) in these two activities. Ideally, the teacher will participate in Activity 6 and share his/her own, with the students. The rubric used for assessment can then be developed from the criteria established in the model.
- Activity 13: Students will be provided with written criteria for their portfolio selections based on the teacher-facilitated introduction and review of important elements in basic types of professional letters.

Suggested Resources:

Activity 9

The teacher may elect to use a book-length autobiography for the entire class or individual student selections, such as:

Albom, Mitch. *Tuesdays with Morrie*.
Angelou, Maya. *I Know Why the Caged Bird Sings*.
Bragg, Rick. *All Over but the Shoutin’*.
Hart, Elva Trevino. *Barefoot Heart: Stories of a Migrant Child*.
Hawk, Tony. *Hawk: Occupation, Skateboarder*.
Houston, Jeanne Wakatsuki. *Farewell to Manzanar*.
Hurston, Zora Neale. *Dust Tracks on a Dirt Road*.
McCourt, Frank. *Angela’s Ashes*.
O’Brien, Tim. *If I Die in a Combat Zone, Box Me Up and Ship Me Home*.
Pelzer, David J. *A Child Called “It:” One Child’s Courage to Survive*.
Rodriguez, Luis J. *Always Running: La Vida Loca: Gang Days in L.A.*
Washington, Booker T. *Up from Slavery*.

Students may choose to select a shorter one from the following sites with interesting autobiographical readings:

“Voices from the Field” Personal essays written by returned Peace Corps Volunteers (note: some are biographical rather than autobiographical)

<http://www.peacecorps.gov/wvs/publications/voices/>

Annotated list of autobiographies written by former mental patients (several are famous authors and/or actors)

<http://psychology.ucdavis.edu/SommerR/htmAuto/goodBib.htm>

An Extended Reading List of Autobiographies/Memoirs

http://www.lausd.k12.ca.us/Jefferson_HS/lessons/shayes/memoirs.htm

Activity 12

Termination of Executive Order 9066: An American Promise

Executive Order 11246: Affirmative Action

Brown vs. Board of Education: “Separate but equal has no place”

Roe vs. Wade: “Personal privacy includes the abortion decision”

Title IX: “No person in the United States shall, on the basis of sex, be excluded from... any education program”

Schlosser, Eric. “What’s in the Meat?” *Fast Food Nation*, 2002.

Friedman, Thomas. “The Quiet Crisis.” *The World is Flat*, 2005.

Sites for resources:

<http://www.cdt.org/righttoknow/10mostwanted/> (10 Most Wanted Government Documents)
<http://www.fas.org/irp/offdocs/911comm.html> (The 911 Commission Report)
<http://www.lsp.org/index.html> (Louisiana State Police site with consumer information on insurance fraud, hurricane evacuation, etc.)
<http://www.usa.gov/> (United States government site index for consumer information)
<http://www.pandemicflu.gov/> (Department of Health and Human Services site with U.S. government avian and pandemic flu information)
<http://www.ed.gov/nclb/landing.jhtml> (most current information on NCLB Act)

Activity 13

Following are some sites for models and resources:

<http://owl.english.purdue.edu/handouts/pw>
a site with a wealth of models (in handout form) for professional writing and resources

<http://writeexpress.com/cat.html>
“Letter-Writing Categories” (a site that attempts to sell a letter-writing program, but has good tips and commentary)

Students may also find models by other students and MLA style information in an easy-to-read format at: <http://www.thewritesource.com/models.htm>

English II
Unit 3: Poetry

Time Frame: Approximately four weeks



Unit Description

This unit focuses on reading and responding to poetry and applying a variety of reading and comprehension strategies. The analysis of the elements and devices commonly used in lyric, narrative, and dramatic poetry will include responses to questions that demand critical thinking and the development of compositions that address aspects of poetry and its relationship to real-life experiences. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings.

Student Understandings

The student will read, comprehend, interpret, and analyze a variety of poems. Other critical goals will be for the students to craft supported responses to questions raised while reading and writing poems and to examine the effects of the literary elements and devices used in poetry.

Guiding Questions

1. Can students identify how the poet's work reveals his/her attitude and his/her perception of life?
2. Can students compare the effectiveness of complex literary elements in two poems by authors from different cultures?
3. Can students show how the characters and events in the poem are similar to and different from characters and events in their lives?
4. Can students compare how authors from the same time period treat a similar theme?
5. Can students compare symbolism used in poetry to symbolism used in other genres?

Unit 3 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including: use of context clues (ELA-1-H2)
01b.	Extend basic and technical vocabulary using a variety of strategies, including: use of knowledge of Greek and Latin roots and affixes (ELA-1-H2)
01c.	Extend basic and technical vocabulary using a variety of strategies, including: use of denotative and connotative meanings (ELA-1-H2)
01d.	Extend basic and technical vocabulary using a variety of strategies, including: tracing etymology (ELA-1-H2)
02c.	Analyze the development of story elements, including: theme (ELA-1-H2)
03a.	Analyze the significance within a context of literary devices, including imagery (ELA-1-H2)
03b.	Analyze the significance within a context of literary devices, including symbolism (ELA-1-H2)
03g.	Analyze the significance within a context of literary devices, including tone (ELA-1-H2)
03h.	Analyze the significance within a context of literary devices, including dead metaphor (ELA-1-H2)
03i.	Analyze the significance within a context of literary devices, including personification (ELA-1-H2)
04d.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including poetry/epics (ELA-1-H3)
06.	Compare and/or contrast cultural elements including a group's history, perspectives, and language found in multicultural texts in oral and written responses (ELA-6-H1)
08.	Analyze recurrent themes in world literature (ELA-6-H2)
09b.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including lyric, narrative, and dramatic poetry (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
13.	Use knowledge of an author's background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lived (ELA-7-H3)

14.	Evaluate the effects of an author’s life in order to interpret universal themes and messages across different works by the same author (ELA-7-H3)
15b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
17a.	Develop multiparagraph compositions organized with the following: a clearly stated central idea/thesis statement (ELA-2-H1)
17b.	Develop multiparagraph compositions organized with the following: a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
19e.	Develop complex compositions using writing processes, including, conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, including revising for content and structure based on feedback proofreading/editing to improve conventions of language (ELA-2-H3)
19g.	Develop complex compositions using writing processes, including revising for content and structure based on feedback proofreading/editing to improve conventions of language (ELA-2-H3)
21b.	Use all modes to write complex compositions, including: literary analyses that compare and contrast multiple texts (ELA-2-H4)
22.	Develop writing using a variety of complex literary and rhetorical devices, including imagery and the rhetorical question (ELA-2-H5)
23b.	Develop individual writing style that includes the following: diction selected to create a tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes the following: selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
24d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses(ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)

26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
29.	Use a variety of resources such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars), to verify word spellings (ELA-3-H3)
31c.	Select language appropriate to specific purposes and audiences, including participating in class discussions (ELA-4-H1)
32c.	Listen to detailed oral instructions and presentations and carry out complex procedures, including forming groups (ELA-4-H2)
34a.	Deliver oral presentations that include the following: volume, phrasing, enunciation, voice modulation, and inflection adjusted to stress important ideas and impact audience response (ELA-4-H3)
34b.	Deliver oral presentations that include the following: language choices adjusted to suit the content and context (ELA-4-H3)
35b.	Use active listening strategies, including: selecting and organizing essential information (ELA-4-H4)
37b.	Analyze media information in oral and written responses, including evaluating media messages for clarity, quality, effectiveness, motive, and coherence (ELA-4-H5)
37c.	Analyze media information in oral and written responses, including listening to and critiquing audio/video presentations (ELA-4-H5)
38a.	Participate in group and panel discussions, including: identifying the strengths and talents of other participants (ELA-4-H6)
38b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
38c.	Participate in group and panel discussions, including: evaluating the effectiveness of participants' performances (ELA-4-H6)
40a.	Locate, analyze, and synthesize information from grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, electronic sources (e.g., Web sites and databases) (ELA-5-H2)
40c.	Locate, analyze, and synthesize information from grade-appropriate resources, including other media sources (e.g., community and government data, television and radio resources, and other audio and visual materials) (ELA-5-H2)
42c.	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)

42d.	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)
45c.	Follow acceptable use policy to document sources in research reports using various formats, including: using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: **01a, 01b, 04d, 09b, 11c, 11e, 11f**)

Materials List: pen, paper, and high-interest, multi-level, novels, short story and poetry collections

The teacher should facilitate independent reading of a variety of student-selected literature by providing time for Sustained, Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarization in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Ongoing Vocabulary Study (GLEs: **01a, 01b, 01c, 01d, 25a, 25b, 28, 29**)

Materials List: student notebook for vocabulary collection, classroom resource texts, such as dictionaries and thesauruses

Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. Daily activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses) as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04d, 09b, 13, 23b, 23c, 24d)

Materials List: teacher-developed prompts, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing for insight and writing-to-learn strategies include daily journal entries for reflection, writing for investigation and exploration through learning logs, “stop and writes,” exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 17a, 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28)

Materials List: chalkboard or marker board and student mini-lesson notebook

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence-formation problems (e.g., fragments, run-ons, or syntax problem) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Discussion will be based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons will be differentiated for students’ specific needs and integrated within student writing assignments, not taught in isolation.

A sample mini-lesson on double negatives follows:

1. The teacher will write on the board the following pairs of sentences and ask students to be prepared to “interpret” them. Students will be asked to determine if the pairs of sentences are saying the same thing.
 - He is a not untalented guitarist.
 - He ain’t got no talent.

- It was a substance almost, but not quite, entirely unlike tea.
 - It wasn't never no good tea.
 - Nor never none shall mistress of it be, save I alone.
 - I can't never get no one's love.
2. After students have had the opportunity to reason out the meanings of the pairs of words, the teacher should allow time for discussion. The discussion should lead into the logic (or illogic, rather) of what double negative sentences are actually saying.
 3. The teacher will lead the class to make a list of negative words in their mini-lesson notebooks (e.g., *not*, *never*, *none*, *nobody*, *nothing*, *no*, etc.) with the reminder that in formal standard English, two negatives used in sequence are regarded as grammatically incorrect. The teacher will want to emphasize to students that the main problem with double negatives is that they interfere with clarity because they require the reader to hesitate and think slowly in order to unravel the writer's intention.
 4. The teacher will note that though double negatives are considered grammar mistakes in English today, in Shakespeare's day they were considered emphatic. In fact, double negative constructions are still appropriate for emphasis (intensity) in many other languages. It is in this discussion that teachers should remind students of the difference between standard and nonstandard English and that if they are writing a formal paper, formal standard English always applies.
 5. Students will be assigned to write 3 sentences that are examples of unacceptable (negative) double negatives and 2 that are examples of acceptable (positive) double negatives. Students should be prepared to explain the reasoning behind their sentence choices.
 6. Students may volunteer to write their sentences on the board or overhead, while the class decides which are the unacceptable ones and corrects them.

Quick Teacher Resources for this subject:

"Ain't Never Used No Double Negatives" article with historical examples

<http://www.askoxford.com/worldofwords/wordfrom/negative>

"Double Negatives" short article discussing the form of double negative that is accepted in standard English (the litotes)

<http://www.tiscali.co.uk/reference/dictionaries/english/data/d0081963.html>

Activity 5: First Things First (GLEs: 04d, 09b, 11e, 32c, 38b, 40a, 40b)

Materials List: literature examples that distinguish between poetry and prose formats, copy of Billy Collins' poem "Introduction to Poetry" (See weblink below.), *learning log* section of student notebooks

The teacher will facilitate a discussion of the differences between poetry and prose, providing an example of the same subject or idea being written about in a paragraph format and as a poem. The teacher may create these examples, select them from a text, or use the examples at <http://www.britannica.com/eb/article?tocId=50837>. After a class discussion about the many ways a poem can be structured (such as rhyme, free verse, blank verse) and its literary forms (such as lyric, narrative, and dramatic), students will work in small groups to look through their literature texts, other available texts in the classroom, or on the Internet for a variety of examples to share with the rest of the class. Each group will select two to read aloud and discuss. Group spokespersons must also share why their group decided to classify a poem as they did.

At the end of the group sharing, students will be asked to record their thoughts in a *learning log* ([view literacy strategy descriptions](#)) as they consider the following: What are we supposed to be looking for when we read poetry? What is the purpose of reading poetry? Is poetry supposed to be read in a certain way? Without discussing their written responses, students will then read the Billy Collins' poem, "Introduction to Poetry." (<http://www.loc.gov/poetry/180/001.html>)

After all students have had a chance to read the poem silently, the teacher will read the poem aloud, and then students will add additional responses to their *learning logs* that will lead them to consider the message of what they have just read. Following are possible questions: How does the speaker in "Introduction to Poetry" want people to read poetry? What does the speaker say that people do to poetry? How does the poet "show" us this message in his poem? How would you classify his choices of language and its effectiveness for the message?

After students have had the opportunity to write independently, the teacher will facilitate a discussion in which students volunteer reading excerpts from their log responses. Teachers will explain to students that the purpose of organizing their responses in the *learning log*, as well as adding to it from their peers' responses, is that they will be able to refer to the information later when being quizzed about poetry or when writing about poetry. The concluding discussion focus is on students' realizing poetry can be written and read simply for the purpose of pleasure and to understand things more clearly in their own lives, but that part of that enjoyment is lost if poetry readers do not understand the common language used to discuss poetry that includes figurative language terminology.

Students will be assigned to keep copies of all the poems they write during this unit (those assigned and those done independently) in a working writing portfolio.

Throughout the unit, students will choose pieces for revising and will collect those that best represent them in their permanent writing folder to be evaluated at the end of the unit.

Activity 6: Simile Search and Metaphor Madness (GLEs: 03h, 11c, 15b, 23c, 31c, 34a, 34b, 42c)

Materials List: student notebooks, means for students to present either artwork or music selection, Evaluating Self-Metaphor Presentation BLM

To assess prior knowledge and review student understanding of simile and metaphor, the teacher will lead students to *brainstorm* ([view literacy strategy descriptions](#)) examples of what they think each of these terms means. The brainstorming process will allow the students to consider if they have only memorized a definition from their prior studies or if they can make application of the terms in analysis of literature and their own writings. With this goal in mind, the teacher should make certain when students share with the class that they are providing clear examples of each of the terms and not just pieces of a textbook.

To turn a simile and metaphor study into a search and to emphasize the abundance of similes and metaphors in real life, as well as in poetry, students will create two lists in their binders: one for similes, another for metaphors. They will record any similes and metaphors they encounter during the course of the poetry unit, along with any that they see or hear in real life, recording where they read or heard them. After the list becomes sufficient to offer a selection, students will discuss their lists in groups of two or three. They will address the question of why writers use similes and metaphors. Each group will report its work to the whole class.

Finally, each student will create a “self-metaphor” that highlights a personal characteristic. A self-metaphor is an object or idea with which students find a commonality or recognize as representative of themselves. Students find an object or idea that is the best representation of one of their strongest personal traits and then will choose the poetic form in which they wish to present themselves, along with artwork (sketch, painting, collage) or music (selection that helps illustrate the metaphor they have chosen). Students will be encouraged to use in their poem figurative language that is fresh and representative of their authentic voices, especially avoiding the use of “dead metaphors” or language that has become cliché. After peer response groups and student/teacher writing conferences, students will publish their final work by presenting a reading to the class and either displaying it with their artwork or presenting it with their music selection. See Evaluating Self-Metaphor Presentation BLM for a rubric model.

Activity 7: Everyone is a Poet: Imagery Partners (GLEs: 03a, 22)

Materials List: pen, paper, copies of poetry rich in imagery, Imagery Critique BLM

The teacher will facilitate a review discussion of imagery, using examples from a variety of poems. Students will be asked to consider whether they think in pictures or in words. To test their opinion, they will close their eyes while the teacher calls out a word (or group of words), then open their eyes and immediately write down exactly what they saw when the word was called out. One example is that the teacher calls out “Pizza Hut,” and students will write down the immediate image that comes to mind. (The majority of them usually see a “red roof.”) Students will share their images and discuss to which of the five senses their image most appeals.

Next, students will choose a scribing partner and sit so that they are back to back. This time when the teacher calls out a word (e.g., “grandmother,” “home”), the students in the pairs will close their eyes and quietly begin telling their partner exactly what they see, hear, feel, smell, or taste. Partners will not comment at any time but will simply write down everything said. The partners will then switch so each of them gets the opportunity to be both the speaker and the scribe.

Students will be asked to read their “lists” of images aloud to the rest of the class. The teacher will be able to point out that the students already have the beginnings of a lyric poem rich in imagery, and students will be encouraged to develop them further. They may model the structure of their poems after one of the examples read in class if they wish. When they share their poems in the revision stage with their peers, they should include in their critique an identification of the imagery used and a critique of its effectiveness. The teacher may wish to use the Imagery Critique BLM for the student critiques.

Activity 8: First Impression (GLEs: 04d, 09b, 11f, 13, 14, 31c)

Materials List: copies of poems by a contemporary poet (See Suggested List at end of unit), student-response journals

After reading and discussing several poems by a contemporary poet, previously unknown to the class, students will respond to this prompt in their *learning logs*: What do you think are the poet’s attitudes and beliefs about life in today’s world? What ideas or specific lines from the poetry lead you to believe this? After journaling, students will discuss their speculations with a partner. After the student pairs have compared notes, they will create a *RAFT* ([view literacy strategy descriptions](#)) writing that will exemplify what they believe to be an accurate view of the poet’s perspective.

R=role of writer (the poet)

A=audience (those that read his/her poetry)

F=form of writing (a poem)

T=topic (relationship of author's background, culture, and philosophical assumptions to the themes of his/her work)

Student pairs will share their *RAFT* writings with the whole class, and the teacher will facilitate a discussion comparing what the consensus of the group seems to be, based on their readings and writings.

Activity 9: Searching Other Media Sources (GLEs: 11a, 37b, 37c, 40c, 42d, 45c)

Materials List: access to technological and library resources for biographical information and literary criticism of a contemporary poet

Students will research background information and criticism on the poet and poet's work studied in Activity 8. They will locate and analyze pertinent information on the poet's views of the role of a poet in a media-saturated world from various media sources (e.g., television, radio resources, and other audio and visual materials). Students will evaluate sources for clarity, quality, effectiveness, motive, and coherence. After reading and taking notes from at least three different sources, students will discuss their research results with cooperative groups. Each student will then write a summary of findings that includes accurate bibliographic documentation of sources.

Activity 10: Universal Theme (GLEs: 03g, 04d, 06, 08, 09b, 11c, 13, 17a, 17b, 19d, 19e, 19f, 19g, 21b, 24d)

Materials List: copies of two poems for discussion and writing about universal theme, Universal Theme Essay Peer Review BLM

Students will read two poems that meet the following criteria:

- authors from different cultural backgrounds
- theme not only common to both poems but also a universal one (that students can easily apply to books, movies, songs, other poems).

Two suggested poems are Robert Frost's "The Road Not Taken" and Nikki Giovanni's "Choices."

As students read the two poems, they will write down questions they want to use as "talking points" when the classroom discussion begins. Each student may ask the teacher only one question, with the remainder of the questions having to be addressed to other students. Students will take notes on the questions and comments of their classmates and the teacher in preparation for the writing assignment to follow.

Students' written-response prompts will depend on the poetry choices that the teacher makes. The prompt will ask the students in a multiparagraph essay to do the following tasks:

- discuss the common theme in the poems, providing specific textual evidence
- compare the styles and tones of the two poets and acknowledge the influence of differences in culture
- examine a contemporary personal example of how their lives also fit in with this theme

If the Frost and Giovanni poems are used, the classroom discussion and writing could center on "making choices." After peer review and teacher/student writing conferences that focus on effective thesis statements and supporting textual evidence, students will publish final copies of their work. See Universal Theme Essay Peer Review BLM for a peer review checklist example.

Activity 11: Color Symbolism (GLEs: 03b, 04d, 11c, 31c, 35b, 38a, 38c)

Materials List: copies of poems and other literature that use color symbolically or access to resources to search for these examples, response journals, Evaluation Checklist BLM

The teacher will initiate the study of symbolism by directing students to write a journal entry for questions such as the following: What do you think of when you see a white dress? What do you think of when you see a red rose? The teacher may also model the process that the students will go through by sharing a personal example such as:

Choose a crayon or paint chip. Let's say that it is called "Passionate Pink." Say aloud, "When I see this color, I hear Gerbera daisies singing in the wind."

Emphasize to the students that, in reality, you can't hear Gerbera daisies, but to you, that is what you "hear" because when you were little, you often sat on your grandmother's porch, watching the flowers blow in the breeze. Share with the class your example, such as the following:

*Passionate Pink is ...
Singing Gerbera daisies in terra cotta pots
Sugary cotton candy melting in my mouth
A freshly picked rose dripping with dew
Girl-like sweetness and innocence*

Students will discuss their journal entry responses. In cooperative groups, students will *brainstorm* ([view literacy strategy descriptions](#)) a list of things associated with the following colors: green, red, yellow, blue, black, and white (with each group randomly assigned one color), writing down impressions, feelings, or images that occur in their minds when they think of that particular color (e.g., red: anger, love). After completion, groups post their ideas on large notepad sheets. Students will circulate from color list to color list, adding images that they also associate with the other colors and compile a class list of colors and associations.

After the group discussions, students will read several poems that use color symbolically and discuss why the poet chose that color and how color affected interpretation and understanding of the poem. Students will then be asked to select another piece of literature that uses color in a symbolic way (a short story, novel, or essay read in an earlier unit or independently) and to use examples from it and one of the poems read in class to lead a discussion about the significance of color as symbolism in various forms of literature. Each student will lead a 7-10 minute discussion interspersed with questions from the teacher and the rest of the class. All students will provide written feedback to each student presenter in the form of an evaluative checklist. See Evaluation Checklist BLM for an example.

Activity 12: Writing with Symbolism (GLEs: 03b, 22, 23c)

Materials List: pen, paper

Using the brainstorming and group discussion notes from Activity 11 and other poetry examples for ideas, students will select one concrete object to represent an abstract idea to illustrate in a poetic form. The teacher should be prepared to provide his/her own model and to talk with students about his/her own writing process in developing the symbol represented in the poem he/she creates (or see Suggested Resources at end of unit). In peer-response groups and during individual revision time, students can evaluate the initial drafts of their symbol poems by asking questions such as the following:

- Is the message of my writing expressed in a poetic form rather than a prose form?
- Is there a clearly recognizable concrete object in my poem that symbolizes an abstract idea that delivers a message to the reader?
- Does my poem make use of other figurative language?
- Does the structure of my poem fit the tone of my poem?

Activity 13: A Study of Literary Devices and Elements Across Genres (GLEs: 02c, 03a, 03b, 03g, 03h, 03i, 04d, 11c, 42c)

Materials List: collections of poems, access to materials for creating an oral presentation with display for the class, Evaluating Literacy Device Presentation BLM

Students will read several poems from a variety of authors. In order for teachers to ensure students are learning to take responsibility for constructing meaning from these and other texts, they can demonstrate how students can *question the author (QtA)* ([view literacy strategy descriptions](#)). As the teacher and students read sections of poetry, the teacher should model a question-asking and question-answering process, such as the following:

GOAL	Query
Initiate Discussion	What is the poet trying to say? What is the poet's message? Who is the speaker and what is the tone?
Focus on the author's message	That's what the poet says, but what does it mean? What is the role of the speaker and the poet's choice of tone?
Link information	What other literary devices has the poet chosen to use? What other poems have I read by this poet? Do they have a common message and common style? Is this message a universal theme that I see in other literature and classical as well as contemporary works?
Identify difficulties with the way the author has presented information or ideas	Does the language of the poem work? Does the style of the poem support or contradict its message?
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference	Did the poet actually tell me that? How? Where?

They will then select one literary device or element (e.g., imagery, symbolism, metaphor, simile, tone, personification, theme) and locate examples in a variety of poems and prose works. They will organize their findings in a *graphic organizer* ([view literacy strategy descriptions](#)) that lends itself to showing comparison and contrast of the literary device across texts. The teacher will look for evidence of student understanding of both the literary device and a reasonable interpretation of the poems selected.

Students will use their organizer to develop their ideas for an oral presentation to the rest of the class. They may choose the final format for delivering their information to the class (e.g., poem, essay, artwork or detailed graphic, *PowerPoint*[®]). See Evaluating Literary Device Presentation BLM for a rubric example.

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 samples of assessments that could be used for this unit:

General Assessments

- A checklist should be created by the teacher for evaluating student performance while working in groups and when making presentations to the class. The checklist should serve as an ongoing monitoring (informal assessment) tool.
- Student journals or *learning logs* ([view literacy strategy descriptions](#)) are to be used for daily writing and discussion and will be evaluated weekly.
- Students' poetry writings will be preserved by the students in a writing portfolio and evaluated by the student and teacher at the end of the poetry unit. Students will choose the pieces that best represent them as accomplished poets to keep in the permanent writing folder.

Activity-Specific Assessments

- Activities 6 and 13: The teacher will create a grading rubric for evaluation of student performance and oral presentation of a visual display. Teachers should ensure that grading criteria include specific reference to the figurative language (Activity 6) and literary devices (Activity 13) studied. A possible source to generate these types of rubrics is http://teachology.com/web_tools/rubrics/project/
See Evaluating Self-Metaphor Presentation BLM for a grading rubric model for Activity 6 and Evaluating Literary Device Presentation BLM for Activity 13.
- Activity 10: A rubric or list of questions such as the following should be established for students to use in writing groups for evaluating their own writings and those of their peers:
 - Does this writing have a thesis statement with the word *theme* in it?
 - Does this writing discuss the common theme in both poems, providing textual evidence from both poems?
 - Does this writing compare the styles and tones of both poets?
 - Does this writing acknowledge the influence of culture differences on the poems?
 - Does this writing include a contemporary example to examine?

- Is the language of this writing clear and concise, and is the structure correct?

See Universal Theme Essay Peer Review BLM for an example.

- Activity 11: A model of the evaluative checklist that students will use for presenter feedback should be provided by the teacher but should be based on student-generated suggestions. The teacher should guide students in focusing their discussion and checklist criteria on the use of symbolism in literature. See Evaluation Checklist BLM for an example.

Suggested Resources:

Activity 8

Contemporary Poets

Billy Collins

Jim Hall

Jimmy Santiago Baca

Maxine Kumin

Donald Justice

Anne Sexton

Sharon Olds

Julia Alvarez

Naomi Nye

Rita Dove

Julie Kane

Suji Kwock Kim

Mitsuye Yamada

Louise Glück

Maya Angelou

Activity 12

Poem examples (Writing with Symbolism)

“Late Rising” Jacques Prevert

“Hope is the thing with feathers” Emily Dickinson

“Grape Sherbet” Rita Dove

“Books” Billy Collins

“We Wear the Mask” Paul Laurence Dunbar

“The Black Snake” Mary Oliver

English II
Unit 4: Drama

Time Frame: Approximately five weeks



Unit Description

This unit focuses on applying a variety of reading and comprehension strategies to the study of drama. Students will compose written responses to analyze plays and their relationships to real-life experiences. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occurs within the context of the selections.

Student Understandings

The essential goals of this unit are to interpret and analyze drama. Other critical goals include developing supported responses to the texts as well as identifying and interpreting the effects of the literary elements and devices that are characteristic of this genre.

Guiding Questions

1. Can students identify ways a dramatist's work reflects his or her experiences and view of life?
2. Can students compare and contrast the dramatist's use of a selected literary element, technique, or device with a similar one in other literary forms?
3. Can students compare the development of theme in a play and a prose work?
4. Can students compare the dramatist's perception of life to their own personal perceptions?
5. Can students effectively integrate quotations into text and document sources in correct bibliographic format?

Unit 4 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01b.	Extend basic and technical vocabulary using a variety of strategies, including: use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including: tracing etymology (ELA-1-H1)

02a.	Analyze the development of story elements, including characterization (ELA-1-H2)
02b.	Analyze the development of story elements, including plot and subplot(s) (ELA-1-H2)
02c.	Analyze the development of story elements, including theme (ELA-1-H2)
02d.	Analyze the development of story elements, including mood/atmosphere (ELA-1-H2)
03a.	Analyze the significance within a context of literary devices, including imagery (ELA-1-H2)
03b.	Analyze the significance within a context of literary devices, including symbolism (ELA-1-H2)
03g.	Analyze the significance within a context of literary devices, including tone (ELA-1-H2)
03h.	Analyze the significance within a context of literary devices, including dead metaphor (ELA-1-H2)
03i.	Analyze the significance within a context of literary devices, including personification, including pathetic fallacy (ELA-1-H2)
04b.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including nonfiction works (ELA-1-H3)
04c.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including five-act plays (ELA-1-H3)
07.	Analyze connections between historical contexts and the works of authors, including Sophocles and Shakespeare (ELA-6-H2)
08	Analyze recurrent themes in world literature (ELA-6-H2)
09b.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including lyric, narrative, and dramatic poetry (ELA-6-H3)
09c.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including drama, including ancient, Renaissance, and modern (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including: examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)

11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
13.	Use knowledge of an author’s background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lived (ELA-7-H3)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
15b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
15d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
16b.	Develop organized, coherent paragraphs that include the following: logical sequence (ELA-2-H1)
17a.	Develop multiparagraph compositions organized with the following: a clearly stated central idea/thesis statement (ELA-2-H1)
17b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
17c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
17d.	Develop multiparagraph compositions organized with the following: transitional words and phrases that unify throughout (ELA-2-H1)
19c.	Develop complex compositions using writing processes, including: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
19d.	Develop complex compositions using writing processes, including: drafting (ELA-2-H3)
19e.	Develop complex compositions using writing processes, including: conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, including: revising for content and structure based on feedback (ELA-2-H3)
19g.	Develop complex compositions using writing processes, including: proofreading/editing to improve conventions of language (ELA-2-H3)
19h.	Develop complex compositions using writing processes, including: publishing using technology (ELA-2-H3)
20.	Develop complex paragraphs and multiparagraph compositions using all modes of writing, emphasizing exposition and persuasion (ELA-2-H4)
21a.	Use all modes to write complex compositions, including comparison/contrast or ideas and information in reading materials or current issues (ELA-2-H4)

21b.	Use all modes to write complex compositions, including literary analyses that compare and contrast multiple texts (ELA2-H4)
24d.	Write for various purposes, including: text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)
26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
29.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars), to verify word spellings (ELA-3-H3)
31a.	Select language appropriate to specific purposes and audiences, including delivering informational/book reports in class (ELA-4-H1)
31c.	Select language appropriate to specific purposes and audiences, including: participating in class discussions (ELA-4-H1)
32a.	Listen to detailed oral instructions and presentations and carry out complex procedures, including taking accurate notes (ELA-4-H2)
32b.	Listen to detailed oral instructions and presentations and carry out complex procedures, including: writing summaries or responses (ELA-4-H2)
32c.	Listen to detailed oral instructions and presentations and carry out complex procedures, including forming groups (ELA-4-H2)
34a.	Deliver oral presentations that include the following: volume, phrasing, enunciation, voice modulation, and inflection adjusted to stress important ideas and impact audience response (ELA-4-H3)
35b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)

35c.	Use active listening strategies, including: noting cues such as changes in pace (ELA-4-H4)
38a.	Participate in group and panel discussions, including: identifying the strengths and talents of other participants (ELA-4-H6)
38b.	Participate in group and panel discussions, including: acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
38c.	Participate in group and panel discussions, including: evaluating the effectiveness of participants' performances (ELA-4-H6)
39a.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including print texts such as prefaces, appendices, annotations, citations, bibliographic references, and endnotes (ELA-5-H1)
39b.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1)
40a.	Locate, analyze, and synthesize information from grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, including electronic sources (e.g., Web sites and databases) (ELA-5-H2)
42b.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using research methods to gather evidence from primary and secondary sources (ELA-5-H3)
42c.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
45b.	Follow acceptable use policy to document sources in research reports using various formats, including integrating quotations and citations while maintaining flow of ideas (ELA-5-H5)
45c.	Follow acceptable use policy to document sources in research reports using various formats, including using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01b, 04c, 09b, 09c, 11a, 11c, 11d, 11e, 11f)

Materials List: pen, paper, and high-interest, multi-level, novels, short story and poetry collections

The teacher should facilitate independent reading of a variety of student-selected literature by providing time for Sustained, Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice

may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarization in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Word History: Ongoing Vocabulary Study (GLEs 01b, 01d, 11e, 15b, 15d, 29, 32c)

Materials List: student notebook for vocabulary collection, classroom resource texts, such as dictionaries and thesauruses, technology (if using the electronic dictionary)

The teacher will facilitate ongoing class discussions and word-building games related to etymology, particularly to the study of Greek and Latin roots and affixes. Students will add words to their vocabulary notebook (established in Unit One) that originate in the study of Greek and Latin roots, in their journal writing, and in their drama study (which for the tenth grade is very often Shakespeare's *Julius Caesar* and/or Sophocles' *Antigone*). (See resources:

<http://www.southampton.liunet.edu/academic/pau/course/webesl.htm>
<http://www.vocabulary.com/>)

For the word history-starter activity, students will be divided into small groups and given a list of words to examine. Vocabulary words selected should have a common origin. Selections will also be determined by which drama the teacher chooses for class study. Students will examine the list of words, develop a hypothesis about a feature they think the words have in common, and research the words to test their idea. Students will look up the word in either a print dictionary that includes information about word histories or in *Word Central's Student Dictionary* <http://www.wordcentral.com/aol/index.html>. Students will be told that all the words in the list have something in common and that they are going to discover what the similarity is. When students read the entire dictionary entry for the word, particularly the Word History paragraph, if using the Word Central electronic dictionary, they will discuss with their group what they learned and modify their hypothesis about the words as they go. After all words on the word list are researched, groups will deliver a brief oral report stating their hypothesis, whether they decided it was accurate, and why they came to the conclusion they reached about what the words have in common.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04c, 09b, 09c, 13, 24d)

Materials List: teacher-developed prompts, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing-for-insight and writing-to-learn strategies include daily journal entries for reflection, writing for investigation and exploration through *learning logs* ([view literacy strategy descriptions](#)), “stop and writes,” exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 17a, 19f, 19g, 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28)

Materials List: chalk or markerboard and student mini-lesson notebook

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Discussion will be based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments, not taught in isolation.

A sample mini-lesson on punctuating dialogue follows:

1. The teacher will write part of a sentence on the board such as: “The guy walked over to the table where Susan sat and said...”
2. Students will be asked to finish the sentence, building a conversation between Susan and the guy. Students will be required to make the characters speak at least three times each, avoiding narration as much as possible.
3. The teacher will advise the students that they are writing a dialogue and, therefore, need to punctuate it correctly, but provide no other information.
4. After students have created their original dialogues, the teacher should ask for volunteers to share.

5. The teacher should choose one of the students' dialogues to write on the board, and as the teacher writes, he/she should rely on students to call out where the quotation marks should go and when to indent. The student-generated examples are usually humorous and entertaining for the entire class.
6. For most students, this exercise will serve as sufficient reminder of correct dialogue punctuation, but others will realize that they never really knew how to do it. The teacher should allow time for students to correct whatever errors they made in the first writing of their dialogue after the board example is done.

This mini-lesson may be extended into a full lesson for application purposes if students are given several interesting scenarios for which they have to begin a story with dialogue.

Examples:

- a man with a parrot and a woman allergic to birds stuck together on an elevator
- a hospital administrator contacting a couple to tell them they took the wrong baby home with them five years ago
- a police officer approaching a home to tell the parents there that it appears their eighteen-year-old son has been killed in an accident
- an engaged couple in a restaurant where the guy intends to tell the girl that he doesn't think he can go through with the marriage

Activity 5: Opening Day: Setting the Stage & Looking at Politics (GLEs: 02d, 03g, 04c, 07, 13)

Materials List: student learning logs, notebooks, Internet access for research

The teacher will facilitate an introduction to the study of drama and the importance of historical context by discussing the connections between specific historical contexts and the work of the author (based on the drama chosen to be studied). Specifically, the teacher will lead a discussion that connects universal political issues relevant to the play chosen and contemporary political events. The following sites offer students interactive introductions to both Ancient Greece and Rome if *Antigone* or *Julius Caesar* is chosen:

- <http://trackstar.4teachers.org/trackstar/> (Track #60429)
- <http://www.pbs.org/teachers/search/results.html?q=roman+empire&x=19&y=6>
- <http://www.pbs.org/teachers/search/results.html?q=ancient+greece>
- <http://members.aol.com/Donnnclass/Romelife.html>

Students will respond in their *learning logs* ([view literacy strategy descriptions](#)) to writing prompts that ask them to connect prior experiences to what they learned in the historical background introduction. Some suggested questions for them to think about and respond to would be:

- From what you've learned about the time period in which this drama is set, what expectations do you have for the play about to be read?
- How different is our modern-day concept of [teacher insert here appropriate topic based on the drama chosen to be studied] from that in the time of [teacher insert here the name of playwright chosen]?

- Specific for *Antigone*: When (if ever) does a moral law supersede a civil law?
- Specific for *Julius Caesar*: Is assassination ever justified?
- Who would make the better president: Brutus, Cassius, Caesar, Antony, or Octavius? Based on what criteria?

The culminating classroom discussion will include students’ observations of the connection between historical contexts and the work of the author, as well as literary elements such as setting, tone, mood, and atmosphere.

Activity 6: Analyzing the Characters and Making Predictions (GLEs: 02a, 04c, 11f, 15b, 15c, 16b, 17a, 17b, 17c, 17d, 19c, 19d, 19e, 19f, 19g, 35b)

Materials List: copies of classical five-act play (suggested: *Julius Caesar* or *Antigone*), student learning logs, notebook, Character Analysis Essay Peer Review BLM

Students will read assigned parts of the first act aloud. At the end of the first scene (or at an appropriate stopping point), they will begin *split-page notetaking* ([view literacy strategy descriptions](#)) of ongoing lists of characters, describing them, in words or phrases only, as they appear the first time they are introduced in the play. Students then make two more columns for what they know at this point and what they do not understand. In cooperative groups, students will discuss their lists and make a prediction about what will happen in the next couple of scenes.

A sample student response for Act One of *Julius Caesar* might begin such as this:

Characters	My Descriptions
Flavius Marullus	Tribune—said that he and Marullus should take down the decorations in the streets that the people had put up Tribune—gave the lecture questioning why the people are now honoring Caesar when they used to honor Pompey in the same way

And then, this:

What I Know about Important Events in Act One	What I Don’t Understand about Events in Act One
Julius Caesar is very popular with the public.	Why don’t Marullus & Flavius want the people to celebrate? Is this a holiday? What are the people really celebrating?
Julius Caesar is superstitious.	What is a “soothsayer”? What is the “ides of March”?

Students will respond to a *learning log* ([view literacy strategy descriptions](#)) prompt that asks them what they found to be the most interesting or puzzling behavior in the play thus far.

After reading further, students will stop and compare their predictions about the characters to the actual events and then return to their lists of what they did not understand, adding an explanation of the event that clarified the characters' actions or behavior.

Using their lists and their *learning log* notes for prewriting, students will write an essay that does the following:

- analyzes the development of a favorite character
- justifies the character's behavior with textual evidence that is arranged in ascending order
- makes a judgment of the playwright's skill in developing that character

In the first peer review (revision stage), students will look for a clear thesis statement and supporting information that reflect the bulleted list above. In the final peer review (editing stage), students will look for sentence structure, particularly parallelism and grammatical errors. After peer review and student/teacher writing conferences, students will publish final copies of their essays. See Character Analysis Essay Peer Review BLM for peer review checklist.

Activity 7: Analyzing and Summarizing (GLEs: 02a, 02b, 03g, 09c, 11a, 11d, 12a, 15a, 15c, 31c, 32b, 32c)

Materials List: copies of classical five-act play, overhead or chalk/markerboard

In cooperative groups, students will select (with teacher approval) a favorite or memorable scene to reread closely and summarize. In order to help students paraphrase and summarize essential information effectively, the teacher will model *GISTing* ([view literacy strategy descriptions](#)). The teacher will first need to remind students of the fundamental characteristics of a summary or *gist* by placing these 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

Then, the teacher will follow these steps to model and support students in the summary-writing process:

1. Begin at a common section or place in the play (The teacher may wish to select his/her favorite lines or a short section of dialogue for modeling).
2. 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 board.

3. Help students formulate important information and ideas into a single sentence, and write that on the board.
4. Continue this process until the short section of the play is finished, and there are 4-5 section *gist* statements on the board.
5. 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*.
6. Remind students that in order to “write short” they need to write precisely, choosing words carefully to convey the central themes without compromising the integrity of the playwright’s original words.

After the *GISTing* demonstration, each group will complete an analysis that includes noting traits of each character, specifics about that character’s behavior, significant events in the plot, and details about the setting, tone, and word choice. After discussing with their group members which details in the scene are most crucial to understanding the playwright’s theme and purpose, students will reach a consensus and create a *GISTing* list in order of relevance. From this list, each student will follow the *GISTing* model to write a summary of the most important events in the chosen scene.

Activity 8: Acting Out and Analyzing Dialogue (GLEs: 02a, 02b, 02c, 04c, 31a, 32a, 32b, 34a, 35c, 38a, 38c)

Materials List: copies of classical five-act play

Students will work in cooperative groups to select several lines of dialogue they consider critical to understanding the characters and the action of the play. Each group should make different line selections than the other groups. Groups will rehearse lines and then perform the scene for the class. Following the performance, each group will explain what the lines mean at this point in the play and why they are significant to understanding the characters and the theme of the play. Other groups will listen to explanations and record notes in their *learning log* ([view literacy strategy descriptions](#)) notebooks. From their notes they will create and complete an evaluation for each group, providing specific explanations for their praise or their criticism.

Activity 9: Figurative Language Is Everywhere! (GLEs: 03a, 03b, 03h, 03i, 11c, 12a)

Materials List: copies of classical five-act play, materials for creating a visual aid, Figurative Language/Literary Device Presentation BLM

After reading several scenes of the play, students work with a partner to select examples of figurative language or literary devices (e.g., imagery, symbolism, metaphor, simile, and personification) they found to be particularly memorable or effective. They then negotiate with their partner to select the example they feel strongest about and create a

visual aid that explains not only the figurative language, but also does the following:

- Explains how the figurative language/literary device relates to the meaning of the scene
- Includes another literary example (e.g., a song or poem, a photograph or artwork) that has a similar interpretation to compare with the scene

Students will share their visual displays with the class and then individually write at least a paragraph that explains their figurative language/literary device choice and its unique relationship and significance to the play. See Figurative Language/Literary Device Presentation BLM for an evaluation model.

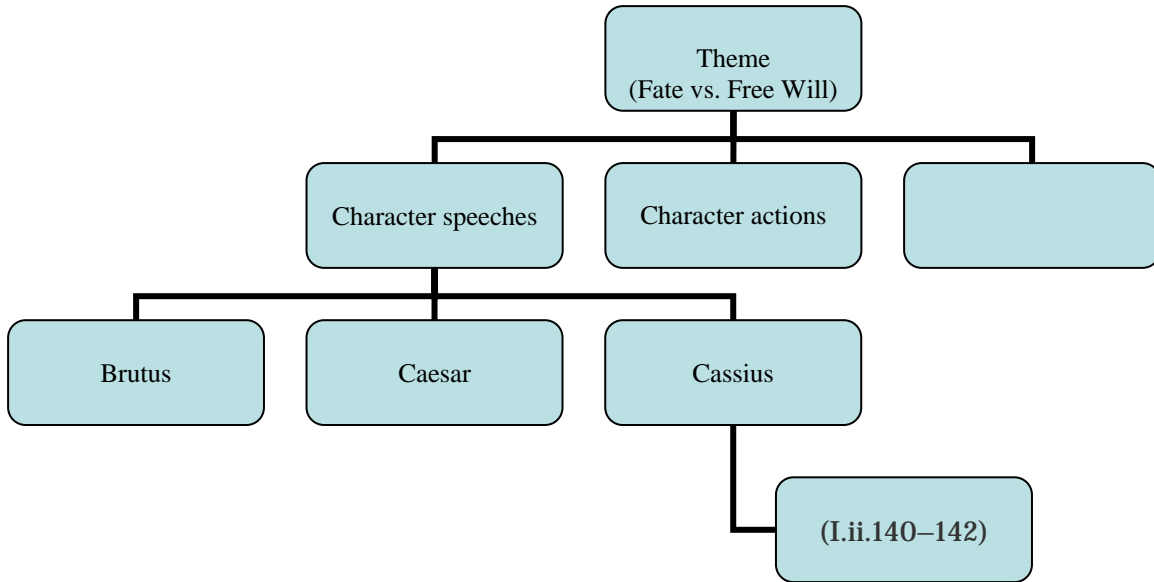
Activity 10: Follow the Theme (GLEs: 02c, 04c, 08, 09c, 11c, 17a, 17b, 19c, 19d, 19e, 19f, 19g, 19h, 21a, 21b, 24d, 42c)

Materials List: copies of classical five-act play, student learning logs, notebooks, State Writing Assessment Rubric BLM

Students will work in groups of three or four to complete the following tasks:

- choose a theme previously identified and discussed in the play read during this unit
- select a similar theme identified in a previously studied work
- create a *graphic organizer* ([view literacy strategy descriptions](#)) that includes details about how this theme is developed in each work (e.g., through characters' speeches and actions, setting, particular events, conflict, or resolution)
- include notes justifying how this theme is “universal” due to connections to a specific life-experience example. (Teachers should include opportunities for application of concepts beyond literature and the classroom)

The organizers should include text references for each detail, such as in the example that follows for *Julius Caesar*.



Students will individually use the material in the organizers to develop a multiparagraph composition that compares and contrasts the development of theme in the two works. Students will use writing processes to draft, edit, revise, and use technology to publish their compositions. See State Writing Assessment Rubric BLM for a rubric model.

Activity 11: Checking Out the Critics (GLEs: 11a, 38b, 39a, 39b, 40a, 40b, 42b, 45c)

Materials List: Internet access for research

After students finish reading and studying the entire play, they will use online databases to locate scholarly essays on critical aspects of the play. Students will evaluate the accuracy and usefulness of selected essays and keep notes of the criteria they used for determining an essay’s validity. To help students effectively challenge the text of the scholarly essays and to gauge the reliability of the authors, the teacher will guide students in *questioning the author (QtA)* ([view literacy strategy descriptions](#)). As students read and select essays, teachers will have students follow a question-asking and question-answering process, such as the following:

GOAL	QUERY
Initiate Discussion	What is the author trying to say? What authority or expertise does this author have to address this subject?
Focus on the author’s message	What critical argument does the author make? Does it agree with my opinions of the play?

<p>Link information</p> <p>Identify difficulties with the way the author has presented information or ideas</p> <p>Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference</p>	<p>What other work has this author done in this field? What other authors agree with this one?</p> <p>How effective is the author’s argument? What specific examples/reasoning does he/she use?</p> <p>Where in the essay do I find evidence of that?</p>
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After selecting an essay following the criteria of the *QtA* strategy, students will work in groups of two to three, to read, summarize, and outline key points of the selected essay. Each group will make suggestions for organizing information, and then students will individually plan and write a summary of the scholarly essay they have chosen. Teachers will refer students again of the *GISTing* ([view literacy strategy descriptions](#)) strategy for writing a summary. Students will provide a correctly cited reference for the scholarly essay selected. Each group will choose one student to share the summary of their essay selection with the rest of the class.

Activity 12: Integrating Direct Quotations into Text (GLEs: 04b, 11a, 19c, 19d, 19e, 19f, 19g, 19h, 20, 27b, 45b, 45c)

Materials List: Internet access for research, Research Essay Peer Review BLM

Following the discussion of the scholarly essays, students will review and take notes on the correct ways to integrate a direct quotation into written text. Each student will then select at least two direct quotations from the scholarly essay in the previous activity to integrate into a multiparagraph writing that does the following:

- summarizes the scholarly opinion of the play (Students can incorporate the summary they created for Activity 11).
- explains whether he/she agrees with the critic and provides specific reasons

In the first peer review, students will look for evidence of summarizing without plagiarizing, correct integration of quotations, and correct source citation. In the final peer review, students will look for grammatical, mechanical, and sentence-structure errors. After peer review and student/teacher writing conferences, students will use technology to publish their essays. See Research Essay Peer Review BLM for a peer review checklist example.

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 scoring rubrics collaboratively with other teachers or students. The following are samples of assessments that could be used for this unit:

General Assessments

All writing assignments will be evaluated for content as well as structure. A writing rubric will be established for the report format expectations for this unit (For the state writing-assessment rubric, see *Teacher's Guide to Statewide Assessment* or for a general rubric template, go to: http://teachnology.com/web_tools/rubrics/general/). See State Writing-Assessment Rubric BLM for model.

- Student *learning logs* ([view literacy strategy descriptions](#)) will be used for daily discussion and evaluated weekly.
- A rubric or list of questions such as the following will be established for students to use in writing groups for evaluating their own writings and those of their peers:
 - Does this writing clearly meet the criteria of the assignment?
 - Does this writing provide specific textual evidence?
 - Is this report a summary in my own words?
 - Are all my sources correctly documented?
 - Is my paper free of grammar and usage errors?

Activity-Specific Assessments

- Activity 6: Students will be graded for all aspects of this writing project. They will receive a grade for their group work and the creation and use of the split-page note-taking strategy in the pre-writing stage, as well as for the writing itself and the final copy revision. General rubrics or student-generated checklists can be created for each of these assessment activities. See Character Analysis Essay Peer Review BLM for peer review checklist example.
- Activities 8 & 9: Students will create an evaluation rubric of student performances and oral presentations of visual display. A possible source to generate these types of rubrics is http://teachnology.com/web_tools/rubrics/presentation/ or http://teach-nology.com/web_tools/rubrics/project/. See Figurative Language/Literary Device Presentation BLM for an evaluation model.

- Activity 10: Students will be graded for all aspects of this writing project. They will receive a grade for their group work and the creation and use of the graphic organizer in the pre-writing stage, as well as for the writing itself and the final copy revision. General rubrics or student-generated checklists can be created for each of these assessment activities. See State Writing-Assessment Rubric BLM for model.

English II
Unit 5: The Novel

Time Frame: Approximately six weeks



Unit Description

This unit focuses on study and analysis of the novel, including using a variety of reading and comprehension strategies. The analysis of novels will include their elements, their relationships to one another, and the effects of specific elements on works as a whole. Student responses will include compositions that examine and analyze novels and the relationship of literary elements to real-life experiences. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occurs within the context of the selection.

Student Understandings

Students will read, comprehend, interpret, and analyze novels, both classic and contemporary. Additional goals for students include developing supported responses that analyze and interpret texts and following standard formatting for integrating citations and documenting sources.

Guiding Questions

1. Can students analyze the basic elements of two works by the same author and determine how they reflect the author's life, historical perspective, and purpose?
2. Can students critique the author's use of complex literary devices (such as symbolism) and analyze their effectiveness?
3. Can students compare basic literary elements across genres and infer connections to real-life situations?
4. Can students evaluate the effectiveness of a different interpretation (e.g., film) of a written work and support their conclusion?
5. Can students write a research report that integrates quotations and citations from literature sources using a specified style guide such as the *MLA Guide*?

Unit 5 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Analyze the development of story elements, including characterization (ELA-1-H2)
02b.	Analyze the development of story elements, including plot and subplot(s) (ELA-1-H2)
02c.	Analyze the development of story elements, including theme (ELA-1-H2)
02d.	Analyze the development of story elements, including mood/atmosphere (ELA-1-H2)
03e.	Analyze the significance within a context of literary devices, including irony, ambiguity, contradiction (ELA-1-H2)
03f.	Analyze the significance within a context of literary devices, including allegory (ELA-1-H2)
03g.	Analyze the significance within a context of literary devices, including tone (ELA-1-H2)
04a.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including short stories/novels (ELA-1-H3)
04e.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including: film/visual texts (ELA-1-H3)
09d.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including: short stories, novellas, and novels. (ELA-6-H3)
10c.	Identify and explain in oral and written responses the ways in which particular genres reflect life experiences, for example a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts. (ELA-7-H1)

11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions. (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predication and generalizations. (ELA-7-H1)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
12c.	Solve problems using reasoning skills, including using technical information in specialized software programs, manuals, interviews, surveys, and access guides to Web sites (ELA-7-H2)
13.	Use knowledge of an author’s background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lived (ELA-7-H3)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
15b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
16c.	Develop organized, coherent paragraphs that include transitional words and phrases (ELA-2-H1)
16e.	Develop organized, coherent paragraphs that include parallel construction where appropriate (ELA-2-H1)
17a.	Develop multiparagraph compositions organized with a clearly stated central idea/thesis statement (ELA-2-H1)
17c.	Develop multiparagraph compositions organized with the following supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction)(ELA-2-H1)
18a.	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 and/or purpose (ELA-2-H2)
18c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include information/ideas selected to engage the interest of the reader (ELA-2-H2)
18d.	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)
19b.	Develop complex compositions using writing processes, including determining purpose and audience (ELA-2-H3)
19c.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)(ELA-2-H3)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)

19e.	Develop complex compositions using writing processes, including conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
19g.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
20.	Develop complex paragraphs and multiparagraph compositions using all modes of writing, emphasizing exposition and persuasion (ELA-2-H4)
21b.	Use all modes to write complex compositions, including literary analyses that compare and contrast multiple texts (ELA-2-H4)
23a.	Develop individual writing style that includes a variety of sentence structures (e.g., parallel or repetitive) and lengths (ELA-2-H5)
23b.	Develop individual writing style that includes diction selected to create a tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
24d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)
26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
37a.	Analyze media information in oral and written responses, including comparing and contrasting the ways in which print and broadcast media cover the same event (ELA-4-H5)

37b.	Analyze media information in oral and written responses, including: evaluating media messages for clarity, quality, effectiveness, motive, and coherence (ELA-4-H5)
38a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
38c.	Participate in group and panel discussions, including evaluating the effectiveness of participants' performances (ELA-4-H6)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, including electronic sources (e.g., Web sites and databases) (ELA-5-H2)
41.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)
42a.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)
42c.	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)
43a.	Write a variety of research reports, which include research that supports the main ideas (ELA-5-H3)
43b.	Write a variety of research reports, which include facts, details, examples, and explanations from multiple sources (ELA-5-H3)
43c.	Write a variety of research reports, which include graphics when appropriate (ELA-5-H3)
43d.	Write a variety of research reports, which include complete documentation (e.g., endnotes, parenthetical citations, works cited lists, or bibliographies) (ELA-5-H3)
44.	Use word processing and/or technology to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4)
45b.	Follow acceptable use policy to document sources in research reports using various formats, including integrating quotations and citations while maintaining flow of ideas (ELA-5-H5)
45c.	Follow acceptable use policy to document sources in research reports using various formats, including using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5)
45d.	Follow acceptable use policy to document sources in research reports using various formats, including using parenthetical documentation following MLA Guide within a literature-based research report (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 04a, 09d, 11a, 11c, 11d, 11e, 11f)

Materials List: pen, paper, and high-interest, multi-level, novels, short story and poetry collections

The teacher should facilitate independent reading of a variety of student-selected literature by providing time for Sustained, Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarization in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01b, 01c, 01d, 28)

Materials List: classroom access to dictionaries and thesauruses, student vocabulary notebooks

Students will record in an ongoing list new and unfamiliar vocabulary words encountered in reading novels and define their words, using context clues, knowledge of Greek and Latin roots and affixes, denotative and connotative meanings, and dictionaries to denote the part of speech. They will add these new words and strategies to the vocabulary notebook established in Unit One. They will use their words in appropriate contexts in original sentences, avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences). During this unit study, students will also trace etymologies of words. Students will discuss definitions of problem words, sometimes in cooperative groups and sometimes in a large-group setting. Similar to the practice during the short story unit, students will complete word study activities that require them to evaluate which resources are the most effective (e.g., dictionaries and thesauruses) for the study of words.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04a, 09d, 13, 24d)

Materials List: teacher-developed prompts, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing-for-insight and writing-to-learn strategies include daily journal entries for reflection, writing for investigation and exploration through *learning logs* ([view literacy strategy descriptions](#)), “stop and writes,” exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 17a, 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28, 45c)

Materials List: access to texts in classroom, such as anthologies, novels, encyclopedias, access to computers with Internet, MLA style manuals or copies of MLA style guide for students

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Discussion will be based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments, not taught in isolation.

A sample mini-lesson for teaching MLA documentation of sources follows:

1. The teacher will refer students to a model of correct MLA format for documenting sources and lead a whole-class discussion analyzing its structure.
2. The teacher will assign students to find examples of the following in the classroom (can be done as a timed “scavenger hunt”) and create a works cited list that correctly documents them:
 - a short story in a literature anthology
 - a magazine article
 - an encyclopedia article
 - a novel

- an Internet article from a .org, .edu, or .net site
3. The teacher may choose to take the student-created works cited page up for assessment of student understanding or may have students work with a partner or group evaluating each other's success. In the latter case, the teacher will evaluate the completed works cited page in the weekly mini-lesson check.

Activity 5: More Than a Place: The Effect of the Setting (GLEs: 02b, 02c, 02d, 04a, 15a, 19c, 19d, 19g)

Materials List: young adult novel choices, Setting Graphic Organizer BLM

The teacher will provide students choices of novels to select in an effort to find two that meet the following criteria:

- settings that have a significant impact on the mood, theme, and plot structure
- settings that are in stark contrast with one another

One half the class will read one of the novels, and the other half will read the second novel. The teacher will facilitate literature circles (go to <http://www.literaturecircles.com/> for resources) in which the two groups will discuss different points of the novel as they complete their reading assignments. The students will then split into smaller cooperative groups to analyze the setting of each novel, including the author's use of setting to develop the mood and tone and to develop plot and/or theme. They will create *graphic organizers* ([view literacy strategy descriptions](#)) that show an analysis of each novel. Students will present their organizers to the class and discuss the specific influences of setting on mood and/or tone, theme, and plot structure of each novel. See Setting Graphic Organizer BLM for an example from the novel *The Road* by Cormac McCarthy.

As a whole class, students will *brainstorm* ([view literacy strategy descriptions](#)) a list of other works, including films, in which the setting plays a significant role. They will view excerpts from two or three films and discuss the settings of each. Individually, students will write two- to three-paragraph responses to the following *learning log* ([view literacy strategy descriptions](#)) prompt:

“The setting in a novel or a film is more than just a place; it is a critical feature that affects_____.”

Students should be reminded of the prewriting function of their *learning log* entries as a tool for planning future more formal writings. Time can be provided for students to exchange their entries with a partner to edit and clarify their responses to the prompt.

Activity 6: Comparing Across Genres and Life (GLEs: 02b, 03e, 03f, 03g, 04a, 11c, 16c, 16e, 19c, 19d, 19e, 19f, 19g, 21b, 24d, 25b, 25c, 26b, 26g, 38a, 38c)

Materials List: short story selections (from previous short story unit), young adult novels (from previous novel study), materials to create graphic presentation, State Writing-Assessment Rubric BLM

After completing a short story unit and a novel study, the teacher will facilitate a discussion of the common literary elements in a short story and a novel. The teacher will provide an example of each element to illustrate to students a genre comparison and analysis.

Students will work in groups of two or three to select a short story from the short story unit to compare and contrast the principal elements of it with those of one of the novels read in class (e.g., characterization, plot, irony, ambiguity, contradiction, imagery, theme, tone, etc.). Students will create appropriate graphics, artwork, or multimedia displays to use to show their analyses and present their analyses to the whole class. Peers will evaluate presentations using a rubric that identifies the strengths and effectiveness of participants' performances.

Students will work individually to select one particular element of a novel and a short story to compare and contrast. Students will be reminded to look in their *learning logs* ([view literacy strategy descriptions](#)) for notes and ideas and to use the *graphic organizers* ([view literacy strategy descriptions](#)) from Activity 5 to help with prewriting. They then add a third component to the study—a connection of the chosen story element to an individual in the student's real-life experience. For example, a student might make a connection between *irony* and an ironic situation in his/her own life, such as not knowing he/she is adopted but ending up working in the same factory as his/her birth parent and coming to be in a close relationship with the parent. Students will create a writing plan or outline to assist in the analysis and then use the information to write a two- to three-paragraph response that compares and contrasts the two literary examples and the one real-life example, using textual evidence to justify their interpretation. A focus of this composition when working with peer-response groups will be on using standard rules of sentence formation (e.g., avoiding run-on sentences and syntax problems) and usage (e.g., appropriate verb tense and avoiding double negatives), on using appropriate transitional words and phrases to provide coherence, and on using parallel construction where appropriate. See State Writing-Assessment Rubric BLM for a model.

Activity 7: Viewing the Character as a Reflection of the Author (GLEs: 02a, 11c, 12b, 12c, 13, 40b, 41, 42a, 42c)

Materials List: two works (short stories or novels) by the same author, comparison graphic organizer (i.e., Venn diagram or comparison matrix), access to Internet for web search

After reading at least two works by the same author, students will choose a character from each work to compare and contrast. They will then select an appropriate *graphic organizer* ([view literacy strategy descriptions](#)) (Venn diagram or comparison matrix) and create a chart showing their analysis of the two characters. Students will conduct a web search to locate and select information about the author's life and time period, as well as information that might be used to determine whether the characters reflect traits of either the author, typical individuals living in the author's time period, or the author's perspective on life as seen in other works. The teacher should create a *process guide* ([view literacy strategy descriptions](#)) to stimulate students' thinking during or after their reading and research in order to help them focus on important information and ideas. The *process guide* should be designed to guide students into connecting information and ideas to prior experience and application of new knowledge rather than simply recalling or repeating back text.

A process guide for "A Sound of Thunder" and *Fahrenheit 451* by Ray Bradbury would include tasks such as the following suggestions:

- have students look for evidence that a character from the story and the novel share a common perspective about the future;
- have students find a parallel in the actions of an antagonist in both works and in Bradbury's commentary on society;
- have students look for a similar Bradbury message/theme from the words and actions of the protagonist in the story and the novel.

Finally, from the analysis chart and process guide information, each student will formulate an appropriate, clear research question about the relationship between the author's life and the characters in his or her works.

Activity 8: Research Project on a Novel and Novelist (GLEs: 10c, 18a, 18c, 43a, 43b, 43c, 43d, 44, 45b, 45c, 45d)

Materials List: access to Internet and library resources for research, MLA style guide, Research Essay Peer Review BLM

Using the research question generated in Activity 7, students will further research information about the relationship between the author's life and the development of characters in his or her work or a relationship between the author's life and another related element of his or her work. They will then use writing processes to develop a research report, which should include a thesis or central idea supported with facts, details,

examples, and explanations from multiple sources; graphics when appropriate; and complete documentation. In the first peer review (revising stage), students will look for a clear thesis statement and supporting information that integrates quotations and citations effectively. In the final peer review (editing stage), students will look for sentence structure, grammatical and mechanical errors, and standard formatting (MLA) for source acknowledgement. After peer review and student/teacher writing conferences, students will use technology to draft, revise, and publish their work. See Research Essay Peer Review BLM for a peer-review checklist example.

Activity 9: Comparison of Symbolism Across Genres (GLEs: 11c, 19b, 19d, 19e, 19f, 19g, 20, 21b, 23a, 23b, 23c)

Materials List: short story selections (from previous unit) and access to novels read for AR or SSR for comparison, State Writing-Assessment Rubric BLM

Students will analyze the effectiveness of symbols they identify in both short stories and novels. Students then select two symbols, one in a short story and one in a novel, analyze each, and develop an expository composition that compares and contrasts the use of the symbols. The focus in this composition will be on developing a writing style that includes a variety of sentence structures, carefully selected diction, vocabulary selected to appeal to an identified audience, and phrasing that reflects the personality of the writer. Peer review (both revising and editing stages) and conferring with the teacher should specifically address those elements. See State-Writing Assessment Rubric BLM for a model.

Activity 10: Evaluating the Effectiveness of a Movie Interpretation of a Novel (GLEs: 04a, 04e, 15a, 15b, 15c, 17a, 17c, 18d, 26e, 37a, 37b)

Materials List: movie version of a novel studied in class, Persuasive Essay Peer Review BLM, State Writing Assessment Rubric BLM

Students will view a movie version of a novel they have read and choose a story element (e.g., characterization, conflict) to analyze in each version. They will compare and contrast the same element in the novel and the movie version to determine the effect the movie version has on their understanding. The teacher will facilitate a discussion about dramatic license and its impact on either a screenplay or a script taken directly from a novel based on the director's vision of the film. The teacher can assist students in their inquiry process and encourage a more critical reception of the novel and the film by providing an SQPL statement ([view literacy strategy descriptions](#)) to provoke curiosity and interest. A sample SQPL statement for *The Lord of the Flies* would be: "The film version of William Golding's *The Lord of the Flies* destroys the allegorical nature of the story as it gives little or any importance to the symbols emphasized in the novel itself."

Students may work in pairs to generate 2-3 questions they wish to pose, based on this statement. The whole-class discussion led by the student-generated questions should stimulate students' interest in revisiting the text as necessary to complete this activity effectively. Pause periodically to allow students to determine which of their questions have been answered. Students should be encouraged to write answers in their split-page notes or learning logs. Students should also document other differences in the director's version of events in the novel from the original novel and establish an overall opinion of the effectiveness of the movie version. They will choose an appropriate comparison matrix to organize the information in a logical sequence and then develop a thesis that expresses their conclusion about the effectiveness of the movie version of the story. In cooperative groups, they will seek peer review and refine their thesis (position) statements. Students then develop a multiparagraph persuasive composition from their thesis statements and prewriting notes and graphics. Students will use writing processes to draft, revise, and publish essays, focusing on language choices, use of comparative forms of adjectives, and sentence structure suited to an identified audience and purpose. See Persuasive Essay Peer Review BLM for a peer-review checklist example or State Writing-Assessment Rubric BLM for a rubric model.

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 samples of assessments that could be used for this unit:

General Assessments

- Student *learning logs* ([view literacy strategy descriptions](#)) are to be used for daily discussions and may be a form of ongoing informal assessment of oral and written comprehension.
- Vocabulary activities are daily and should be quizzed and assigned in writing regularly, probably weekly.
- Grammar/usage mini-lessons are daily and should be quizzed and assigned in writing regularly, probably weekly.
- A rubric or list of questions should be established for students to use in writing groups for evaluating their own writings and those of the peers such as the following:
 - Does this writing have a clear thesis statement?
 - Does this writing provide specific textual evidence from the novel and/or short story?
 - Is this writing organized in a logical order?
 - Is this writing free of grammatical and spelling errors?

Activity-Specific Assessments

- Activity 5: Guidelines for literature circle discussions will be clearly established with students before they begin them. The teacher will use students to model (in a “fishbowl” format) literature-circle etiquette and specific rules. Students will be provided with grading criteria for their participation in the novel discussions based on the individual novel and the issues it presents. Resources can be found at <http://www.literaturecircles.com/>.
- Activity 6: Students will be graded for all aspects of this writing project. They will receive a grade for their group work and the creation and use of the graphic organizer in the pre-writing stage, as well as for the writing itself and the final copy revision. General rubrics or student-generated checklists can be created for each of these assessment activities. See State Writing-Assessment Rubric BLM for model.
- Activity 10: The writing rubric for this assignment will include criteria for the effective integration of quotations and citations, as well as a strong and justifiable position statement. Teachers may use the state writing-assessment rubric. See *Teacher’s Guide to Statewide Assessment* or develop a persuasive writing rubric by going to: http://www.teach-nology.com/web_tools/rubrics/persuade or See State Writing Assessment Rubric BLM or Persuasive Essay Peer Review BLM for examples.

English II
Unit 6: Writing about Ourselves

Time Frame: Approximately five weeks



Unit Description

This unit focuses on writing as a means for insight and reflection. Unit activities include readings and discussions that provide opportunity for application of critical literacy skills. All of the activities are based on authentic purposes for oral and written communication and require the application of a variety of literacy strategies. Regular vocabulary study will include defining words within the context of the texts and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occur within the context of the selections.

Student Understandings

The students will write about themselves and the social context in which they live. They will read critically, challenging the text and its perspectives about social issues relevant to them and their community. Other critical goals require the students to write clearly and concisely, making an effort to develop and express their own personal voice.

Guiding Questions

1. Can students evaluate a text (print and nonprint) for reliability, accuracy, and objectivity?
2. Can students identify and correct their own style errors in their personal writing, particularly those related to clarity and conciseness?
3. Can students select vocabulary and phrasing that reflect their own voice in writing?
4. Do students understand and appreciate the value of reading and writing memoirs?
5. Can students analyze the problems associated with a social issue and write reflectively about possible solutions?

Unit 6 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)

01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
02d.	Analyze the development of story elements, including: mood/atmosphere (ELA-1-H2)
03g.	Analyze the significance within a context of literary devices, including: tone (ELA-1-H2)
04b.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including nonfiction works (ELA-1-H3)
04e.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including film/visual texts (ELA-1-H3)
09a.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including: essays by early and modern writers (ELA-6-H3)
09e.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including: biographies and autobiographies (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting information in various texts (e.g., televised news, news magazines, documentaries, online information) (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
13.	Use knowledge of an author's background, culture, and philosophical assumptions to analyze the relationship of his/her works to the themes and issues of the historical period in which he/she lived (ELA-7-H3)
17c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (ELA-2-H1)
18a.	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)
18b.	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)

18c.	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)
18d.	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)
19a.	Develop complex compositions using writing processes, including determining topic and form (ELA-2-H3)
19b.	Develop complex compositions using writing processes, including purpose and topic (ELA-2-H3)
19c.	Develop complex compositions using writing processes, including: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)(ELA-2-H3)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
19e.	Develop complex compositions using writing processes, including: conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
19g.	Develop complex compositions using writing processes including proofreading/editing to improve conventions of language (ELA-2-H3)
19h.	Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3)
23b.	Develop individual writing style that includes the following: diction selected to create a tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes the following: selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA 2-H5)
24d.	Write for various purposes, including: text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)

26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
31c.	Select language appropriate to specific purposes and audiences, including: participating in class discussions (ELA-4-H1)
32b.	Listen to detailed oral instructions and presentations and carry out complex procedures, including: writing summaries or responses (ELA-4-H2)
32c.	Listen to detailed oral instructions and presentations and carry out complex procedures, including: forming groups (ELA-4-H2)
35a.	Use active listening strategies, including: monitoring message for clarity (ELA-4-H4)
35d.	Use active listening strategies, including: generating and asking questions concerning a speaker's attitude toward a subject (ELA-4-H4)
39a.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including: print texts such as prefaces, appendices, annotations, citations, bibliographic references, and endnotes (ELA-5-H1)
39b.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1)
40a.	Locate, analyze, and synthesize information from grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
40b.	Locate, analyze, and synthesize information from grade-appropriate resources, including electronic sources (e.g., Web sites and databases) (ELA-5-H2)
40c.	Locate, analyze, and synthesize information from grade-appropriate resources, including: other media sources (e.g., community and government data, television and radio resources, and other audio and visual materials) (ELA-5-H2)
41.	Analyze the usefulness and accuracy of sources by determining their validity (e.g. authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)
43a.	Write a variety of research reports, which include research that supports the main idea (ELA-5-H3)
43b.	Write a variety of research reports, which include facts, details, examples, and explanations from multiple sources (ELA-5-H3)
43d.	Write a variety of research reports, which include complete documentation (ELA-5-H3)
44.	Use word processing and/or technology to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4)

45b.	Follow acceptable use policy to document sources in research reports using various formats, including: integrating quotations and citations while maintaining flow of ideas (ELA-5-H5)
45c.	Follow acceptable use policy to document sources in research reports using various formats, including using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5)
45d.	Follow acceptable use policy to document sources in research reports using various formats, including using parenthetical documentation following <i>MLA Guide</i> within a literature-based research report (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 04b, 09a, 09e, 11a, 11b, 11c, 11e, 11f)

Materials List: pen, paper, and high-interest, multi-level reading materials, such as memoirs, autobiographies, biographies, and creative nonfiction collections

The teacher should facilitate independent reading of a variety of student-selected literature by providing time for Sustained, Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should model and monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarization in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom’s Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01b, 01c, 28)

Materials List: student notebook for vocabulary collection, classroom resource texts, such as dictionaries and thesauruses

Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. Daily activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses) as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence

structure (e.g., fragments, run-on sentences).

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 04b, 04e, 09a, 09e, 13, 18a, 18d, 23b, 23c, 24d)

Materials List: teacher-developed prompts and rubrics, paper, pen

In addition to teaching writing process, teachers will provide opportunities for students to write for understanding and insight. Ongoing writing prompts should be used as discussion initiators, reflections, and closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to connect ideas in texts and real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Suggested writing for insight and writing-to-learn strategies include daily journal entries for reflection, writing for investigation and exploration through *learning logs* ([view literacy strategy descriptions](#)), exit writings, *SQPL* (*student questions for purposeful learning*) ([view literacy strategy descriptions](#)). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28, 45c)

Materials List: mini-lesson notebooks, pen or pencil

The teacher will facilitate a classroom discussion at the beginning of each class period on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Discussion will be based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments, not taught in isolation.

A sample mini-lesson for teaching revision for misuse of second person follows:

1. The students will read the blog essay "That Second Person." (Online at http://www.writing.com/main/view_item/item_id/1200131)
2. The teacher will allow discussion time for students to ask questions and comment on what they know about the use (and misuse) of second person. Students should be given the opportunity to distinguish between writing situations when second person is appropriate and when it is not.
3. The teacher will provide an example of the misuse of second person in an essay-writing scenario. A student example may be used or a teacher-generated one, such as the following:

Next, *you* turn the oven to 350 degrees. *You* need to have it hot before *you* put the cake in. Then, *you* add all of the dry ingredients in a large mixing bowl, and slowly *stir* them together. *You* slowly mix all of the wet ingredients together in a separate bowl. *You* start with a half cup of milk; then *you* add...and so on...

4. The teacher will lead a discussion that allows students to identify the use of second person in the example and to consider how it makes the writing style unsophisticated and unprofessional.
5. Students will be assigned to rewrite the example, replacing the use of second person with third person. The teacher will provide ongoing instruction and examples of how students can “take themselves out” of their writing and make it more objective when necessary (for example, in a “process” essay). If needed, the teacher can provide examples from another writing sample before students work on their own.

Activity 5: Memoir Writing—Who am I and What Has Made Me Who I Am?
(GLEs: 02d, 03g, 18a, 18b, 18c, 18d, 19c, 19d, 19e, 19f, 19g, 19h, 23b, 23c, 25c)

Materials List: chalk or marker board, paper, pen, “Who am I?” Prewriting List BLM, Memoir Writing Peer Review Checklist BLM

The teacher will write the following excerpt from Walt Whitman’s “There was a Child Went Forth” on the board:

“There was a child went forth everyday,
And the first object he looked upon and received with
wonder or pity or love or dread, that object he became,
And that object became part of him for the day or a certain
part of the day...or for many years or stretching
cycle of years.”

The teacher will lead a discussion about Whitman’s observation that everything a child sees, touches, hears, and experiences makes him/her the person he/she is. The teacher will invite students to think about the many things that have affected them in their own lives. For a prewriting activity, students will make lists of influences from their childhood that they can write about later. If necessary, the teacher can provide some of the categories for students who need prompting. See “Who am I?” Prewriting List BLM for a model.

After students have had an opportunity to generate their prewriting lists, the teacher will ask them to choose just one of the items to focus on for memoir writing. The teacher will provide students with the common characteristics that memoirs share and ask students to use these characteristics as guidelines as they write an episode from their own lives. An example might be as follows:

- Focuses on a person, place, or animal that had a particular significance in the writer’s life

- Has a particular focus, an element (big idea) that receives the most emphasis
- Recreates for the reader incidents shared with the person, in that place, or with the animal
- Reveals the writer’s knowledge of and feeling about the person, place, or animal
- Includes the author’s feelings and thoughts
- Has reflection scattered throughout
- Makes the person, place, or animal come alive for the reader

For this writing assignment, students will focus on choosing vocabulary and diction that convey tone and set a mood, and phrasing that reflects their personality and voice. During the writing process, students will conference with peers and the teacher to discuss organization and development of ideas for the revising stage. See Memoir Writing Peer Review Checklist for a model. In the final peer review, students will edit for sentence structure and grammatical and mechanical errors using conferencing input. Students will publish using technology. See Suggested Resources at end of unit for titles of memoirs for additional reading.

Activity 6: Reading Creative Nonfiction (Truth is Better than Fiction) (GLEs: 03g, 04b, 09e, 11e, 13)

Materials List: student learning logs, pen, paper, Characteristics of Creative Nonfiction Handout BLM, creative nonfiction readings for students (See Suggested Resources at end of unit)

The teacher will use the *SQLP* ([view literacy strategy descriptions](#)) strategy to motivate students to write for insight about what they know and what they want to know about creative nonfiction. The prompt that follows as an example is a deliberate contradiction and will also require students to make application of prior knowledge about autobiographical and memoir writing. The teacher will write the following statement on the board: “Creative nonfiction is not autobiographical writing.”

Students work in pairs to generate 2-3 questions that they would like answered as a result of being provoked by the statement. When all student pairs have thought of their questions, the teacher asks someone from each pair to share questions with the whole class. As students ask their questions aloud, they are written on the board. Questions that are repeated should be starred or highlighted in some way. Once all questions have been shared, the teacher will note if any important information has been missed and will decide whether to add his/her own question(s) to the student-generated list. The teacher will tell students as they listen to further discussion and read examples of creative nonfiction to pay attention to information that helps answer the questions from the board. Students should be encouraged to transfer the newly learned information to their *learning logs* ([view literacy strategy descriptions](#)) for future reference.

The teacher will provide students with a short summary of what characterizes a writing as creative nonfiction using the Characteristics of Creative Nonfiction Handout BLM.

Resources can also be found online at

<http://www.creativenonfiction.org/>
<http://www.class.uidaho.edu/druker/nonfic.html>

Then the teacher will assign them a short reading or excerpt from a longer work that exemplifies these characteristics. As they read, students should look for and document in their *learning logs* ([view literacy strategy descriptions](#)) the characteristics of creative nonfiction that were discussed.

Activity 7: Writing Creative Nonfiction (Truth is Better than Fiction) (GLEs: 17c, 18a, 18b, 18c, 18d, 19c, 19d, 19e, 19f, 19g, 19h, 23b, 23c, 25c)

Materials List: student learning logs, pen, paper, creative nonfiction readings for students, Creative Nonfiction Essay Peer Review Checklist BLM.

The teacher will have students refer back to the lists they generated in Activity 5 about people, places, and things from their childhood. The teacher will tell students that they will again be writing autobiographically; however, this time their aim is to educate their audience about the region in which they are from and their culture. Using the real context of their lives, students will write a brief moment in time for the particular region in which they live.

The teacher will give students the following guidelines:

“In no more than two pages, write about ten minutes in your life that shows the reader who you really are and where you’re really from. The event or scene you choose to focus on should teach the reader something about your family, your culture, and your beliefs, but also be a good example of authentic personal voice.”

For this writing assignment, students will focus on choosing vocabulary and phrasing that reflects their personality and voice and creative nonfiction elements that lend authenticity to sense of place. During the writing process, students will conference with peers and the teacher to discuss organization and development of ideas for the revising stage. In the final peer review, students will edit for sentence structure and grammatical and mechanical errors using conferencing input. See Creative Nonfiction Essay Peer Review Checklist BLM model. Students will publish using technology, preferably by recording or reading the writings publicly as a celebration of each student’s diverse contribution to the overall project.

A good example of this type of writing that became a “portrait” of Louisiana in a span of 24 hours is *Louisiana in Words* (Joshua Clark, editor).

Examples of similar writings that became “radio essays” can be found at:

<http://www.npr.org/templates/story/story.php?storyId=4538138>

http://www.wwno.org/Audio_Archives/TableContents/archivesG-K/alpha_G-K.asp#Katrina%20Ya%20Ya:%20Kane (click on Katrina Ya Ya project contributors)

<http://www.nsula.edu/langcomm/nwp/Main/Katrina%20Ya%20Ya.htm>

Activity 8: Perspectives: What is Beautiful? (GLEs: 31c, 32b, 32c, 35a, 35d)

Materials List: student journals, pen, paper

At the end of a class period, the teacher should ask students to consider the emotional connotations of the word *beautiful*. Students should write in their *learning logs* ([view literacy strategy descriptions](#)) a definition of *beautiful* and examples of what is beautiful to them. The teacher should comment to students that an object that has personal or sentimental value may be beautiful to its owner, even though someone else might consider it odd, unusual, or ugly. The students should not share their responses yet; rather, the teacher will ask each of them to bring an object to class the next day that he/she considers beautiful because of its connection to an idea, event, or person important to its owner.

The following day students will display their objects in the classroom as if the classroom were a museum. The students will tour the exhibit and take notes in their *learning logs* describing their instinctive (“gut”) reactions or first impressions of each object. The teacher should maintain a formal museum or gallery atmosphere in the class. Students should not explain their objects, and observers should not comment aloud.

After the observation/note-taking period, each student will present his/her object to the class and explain the significance of it. Students should be encouraged to use visual art, poetry, storytelling, photographs, or other media to illustrate the events and feelings associated with their objects. Students in the audience should make additional notes to themselves in their *learning logs* about any disparities between how they viewed the object and how it was viewed by its owner.

After each student presents, the teacher should lead a discussion guided by the following prompts. Students should respond orally as well as making additions to the thoughts in their *learning logs*.

1. How did it feel to know that people were looking closely at, and perhaps making judgments about, something you treasure?
2. What happened the first time you looked at the objects exhibited by your classmates? Share some of the observations you made about the objects. What happened when you viewed the objects for a second time? Share some of your new observations. Did your feelings about any objects change?
3. What are some things you learned about each other during this exercise? What did you learn about yourselves?

4. Working in groups of two or three, *brainstorm* ([view literacy strategy descriptions](#)) a list of things that people judge according to appearance. Is it ever OK to judge by appearance? When?
5. What if we did this activity with people who were not familiar with American culture? How would you help them to understand the value of your objects? What questions could you ask to learn about the things they consider "beautiful"?

In small groups, students will work together to complete an analysis of the features of their regional culture group. Then students will complete a survey of their own individual culture group. The blackline masters for the analysis and survey can be downloaded from <http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.a.pdf> and <http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.b.pdf>

In the summary discussions, the teacher should ask students to consider things that they can do to stay open-minded about things they don't immediately like or understand due to simple differences in background or upbringing.

Additional resources for mini-lessons and/or writing prompts on cross-cultural understanding:

<http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=350&gid=3>

Lesson on how Americans are viewed by people from other countries

<http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=351&gid=3>

Lesson on generalizations and how they apply to cultural stereotyping

Activity 9: Writing for Social Change: Action Research (GLEs: 04b, 04e, 19a, 19b, 19c, 19d, 39a, 39b, 40a, 40b, 40c, 41, 43a, 43b, 43d, 44, 45b, 45c, 45d)

Materials List: movie clip or excerpt from text about "writing for social change," student journals, pens, Graphic Organizer Example BLM, access to computers with Internet for research

The teacher will show students a clip from a film or read an excerpt from a text that illustrates the power of writing to effect social change. Suggested films are *Freedom Writers* or *Paper Clips*. Suggested texts are *Freedom Writers* or *Be the Change* (additional titles listed at end of the unit). While students are viewing the clip or listening to the reading, they should write a response to the following prompts in their *learning logs* ([view literacy strategy descriptions](#)): What is the social issue? Why does it exist? How is it going to be addressed in hopes of bringing about change? By whom? After the viewing or reading, the teacher will facilitate a discussion of the students' responses to the journal prompts.

The teacher will then ask students to consider what is happening around them that they are concerned about. Specifically, the teacher can ask students to think about things they have seen or heard about in school, on the street, in the community or on the news that

make them feel concerned, sad, angry, or worried. Students will complete a *graphic organizer* ([view literacy strategy descriptions](#)) that helps them narrow down their ideas to three issues and then ultimately one for which they will actually research and write. See Graphic Organizer Example BLM for an example. The teacher will also review with students the importance of evaluating web resources for reliability, accuracy, and objectivity. Students can be referred to the criteria at <http://lib.nmsu.edu/instruction/evalcrit.html> if more specificity is needed.

Students will use the information in their *learning logs* and *graphic organizers* to further research and write about the issue they have chosen. The teacher should encourage students to build this research project around the issue they are most interested in, they know the most about, and they would like to actually do something about. The teacher should provide opportunities for students to include a variety of sources of both print and nonprint information in their collection of research, such as interviews, documentaries, newscasts, local resources, etc. Every effort should be made for the students' work to be on a topic that is current and relevant to the student.

Activity 10: Writing For Social Change: Project Report (GLEs: 19e, 19f, 19g, 19h, 39a, 39b, 40a, 40b, 40c, 41, 43a, 43b, 43d, 44, 45b, 45c, 45d)

Materials List: pen, paper, access to computers with Internet for research, MLA style guides, Project Report Peer Review Checklist BLM.

Students will use the information they have gathered from Activity 9 and write a project report that clearly delineates the selected issue or problem, why it appears to exist, and a proposed solution or challenge for change.

Students will document the sources they used in correct MLA format. In the first peer review (revision stage), students will look for evidence of “what?” (social issue or problem), “why?” (why it exists), and “how?” (how a change is proposed). In the final peer review (editing stage), students will look for correct format for bibliography page, attempt to evaluate sources, and check for grammatical errors. After peer review and student/teacher writing conferences, students will use technology to publish their reports. See Project Report Peer Review Checklist BLM for a model. The ultimate goal of this report should be its presentation to someone (a policymaker or other official) who can actually oversee implementation (or at least consideration) of the students' ideas.

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 samples of assessments that could be used for this unit:

General Assessments

- Student journals or learning logs will be used for daily writing and discussion topics and will be evaluated weekly.
- Vocabulary activities are daily and should be quizzed and assigned in writing regularly, probably weekly.
- Grammar/usage mini-lessons are daily and should be quizzed and assigned in writing regularly, probably weekly.

Activity-Specific Assessments

- Activity 5: All aspects of the writing process will be evaluated for this activity, but particular focus should be given to student choice of language that conveys tone and voice. A model of what will be evaluated in the revising stage and the editing stage should be provided to students. See Memoir Writing Peer Review Checklist BLM for example.
- Activity 7: All aspects of the writing process will be evaluated for this activity. A model of what will be evaluated in the revising stage and the editing stage should be provided to students. See Creative Nonfiction Essay Peer Review Checklist BLM for example.
- Activity 10: A model of the evaluative checklist that students will use for the project report should be provided by the teacher but should be based on student-generated suggestions. See Project Report Peer Review Checklist BLM for example.

Suggested Resources:

Activity 5

Some suggested memoir readings:

“A Child’s Christmas in Wales,” Dylan Thomas

“By Any Other Name,” Santha Rama Rau

“Living Well, Living Good,” Maya Angelou
“A Swimming Lesson,” Jewelle Gomez
Travels with Charley, John Steinbeck
Kaffir Boy, Mark Mathabane
Farewell to Manzanar, Jeanne Wakatsuki Houston

Activity 6

Some suggested creative nonfiction titles:

“Once More to the Lake,” E. B. White

<http://www.moonstar.com/~acpjr/Blackboard/Common/Essays/OnceLake.html>

Death of a Moth,” Virginia Woolf

<http://ebooks.adelaide.edu.au/w/woolf/virginia/w91d/chap2.html>

“Death of a Moth,” Annie Dillard

http://poetryparsnip.blogspot.com/2003_05_01_archive.html

“Curvature,” Michelle Richmond

<http://www.creativenonfiction.org/brevity/Archives/brev5/richmond.htm>

excerpts from *Louisiana in Words*, Joshua Clark (editor)

I Know Why the Caged Bird Sings, Maya Angelou

Friday Night Lights, H. G. “Buzz” Bissinger

In Cold Blood, Truman Capote

Hiroshima, John Hersey

There Are No Children Here, Alex Kotlowitz

And the Band Played On, Randy Shilts

The Hunger for Memory, Richard Rodriguez

The Right Stuff, Tom Wolfe

Seabiscuit: An American Legend, Laura Hillenbrand

Activity 9

Suggested resources for teachers: *Writing for a Change: Boosting Literacy and Learning through Social Action*, NWP publication, 2006

For teachers & students: *Freedom Writers*, Erin Gruell

Be the Change, Zach Hunter

I Dead in Attic Chris Rose

Fast Food Nation, Eric Schlosser

Paper Clips <http://www.paperclipsmovie.com/synopsis.php>