DARIEN PUBLIC SCHOOLS

CURRICULUM GUIDE

Grade 10 English

APPROVED BY BOARD OF EDUCATION

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DARIEN PUBLIC SCHOOLS

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SECTION I - Course Information

PREFACE

This English Department Curriculum Guide is designed to articulate the content and context of this course within the English academic program. Its goal is to serve as a resource and instructional guide for teachers, as well as a document that describes the elements of the English academic program in the district. It is essential, in order to ensure the continued quality of the English program at Darien High School, that the curriculum template be seen as representative of the course and not complete in or of itself of the whole course curriculum. The Department's ability to add materials and to request new texts that add dimension or depth and the teachers' ability to create new units of study based on research or resources they discover is crucial to the quality of study for students in the English program. The professional development workshops that teachers attend frequently, both in and out of the District, generate new ideas and opportunities for the curriculum. Selection of new texts is a collaborative process in the Department, and the inclusion of new titles is carefully considered in light of the curriculum's objectives. Although unit titles and essential questions might change as the course is evaluated from year to year, the instructional goals serve as the foundation of study for all students at this level. The dynamic nature of the English curriculum is one of its greatest strengths. Our goal in instructional design is to provide a combination of flexibility, cohesiveness, and integration in all of the course structures we offer as part of our program.

Inherent in the application of the curriculum guides is the capacity to address the individual needs of students. Teachers need to be able to select materials for study that best suit both the curriculum and the students in the class. Since our program is skill-based, our instruction uses a variety of literature and activities to accomplish its goals. We have tried, however, to create curriculum guides that provide a consistency within their framework, so that students in each section of a course are learning common skills and experiencing similar assignments in reading, writing, research, and presentation.

Our goal in the development of the curriculum guide is to provide clear articulation that ensures the existence of consistency and the capacity for creativity in our approach to instruction.

STATEMENT OF PHILOSOPHY

The Language Arts Philosophy

Students communicate with the world around them through the use of language. Language is comprised of several components, primarily reading, writing, speaking, and listening. Language Arts is the instructional program that teaches these components as interdependent and interrelated parts of the communication process.

The aim of the Darien Public Schools' Language Arts Program is threefold: to help students become effective language users; to produce graduates who demonstrate their ability to think, read, write, speak, and listen proficiently; and to assist students in developing language fluency, not only in the school setting but in the wider world.

Acquisition, development, and mastery of both basic and advanced language arts skills are a continuous process. Students attain higher levels of skill development in incremental stages. Measurable gains in language arts skills are realized when challenging language activities occur in meaningful contexts and through purposeful applications.

Darien English Department Statement of Philosophy

The English Department of Darien High School provides for its students a climate that fosters intellectual development, that encourages aesthetic appreciation, and that promotes critical inquiry. It offers a curriculum that recognizes the differences in abilities and goals of our students and which helps each achieve maximum growth. We wish to encourage within each student a sense both of individuality and of connection to others, and to foster a love of language and literature. Our goals include encouraging creativity, scholarship, and inquiry. We believe the English curriculum should include the important works of western literature and works that reflect multicultural diversity within the United States and throughout the world. Through interdisciplinary courses, students make connections to other academic areas and real-life contexts. We believe the English curriculum should comprise a core of required courses as well as elective courses from which students may choose on the basis of their interests, talents, and needs.

The English Department believes all forms of communication—including reading, writing, listening, speaking, and viewing—are part of the English instructional program. Though these aspects have been treated as distinct skills in the past, current thought views all forms of communication as interrelated and complementary. The Department believes that students learn in multiple ways; therefore, we support an English program that addresses multiple learning styles and encourages interpretation through various kinds of communication such as art, photography, and music, etc. We also believe the rapid advancement in communication technology requires the integration of technological skills in contemporary research, composition, and presentation so that students are better prepared to be successful learners in today's world. As a consequence, the language arts classroom is changing from a lecture hall into a communications workplace where students learn to find meaning under the guidance of teachers who facilitate, rather than simply transmit, learning. We believe students learn best in an active learning environment where they have opportunities to collaborate in "real world" inquiry, where the process of learning is as important as the product of learning, and where the

development of individual skills is integrated into complex, real-world activities and evaluated using multiple forms of authentic assessment.

The English Department believes that our philosophy of teaching and learning is as important as our course descriptions, our district, state, and national goals for student achievement, our strategies for fluency in reading, writing, and discussing, our rubrics for evaluation, and our selection of texts. We hope that new teachers as well as returning teachers will read carefully our philosophy and consider it to be the foundation of our curriculum work. "How" we teach is as important as "what" we teach.

The English Department has agreed on certain assumptions about teaching and learning:

- Teaching and learning take place in an historical, cultural context.
- Students have a better understanding of their responsibilities when they understand the goals of a course, the reason for selective texts, and the purpose of assignments.
- When possible, the input from students in the design of an assignment engages them in the process of taking responsibility for their own learning.
- Learning takes place best in a classroom where an ethic of care is observed by the teacher and the students and is clearly articulated.
- A community of learners develops when both individuality and diversity are encouraged and where individual intellectual and creative abilities are respected and cultivated.
- Students achieve their potential when they are given models of excellence and when expectations are clear and challenge their intellectual and creative capabilities.
- Teachers, aware of multiple theories of intelligences, create curriculum and assignments to acknowledge a diversity of learning styles and abilities. Students should be guided to think probatively, reflectively, narratively, poetically, visually, and meta-cognitively.
- Differences in a classroom are acknowledged and rewarded with availability of choices, when possible, in reading and writing assignments.
- Students develop a commitment to curriculum and performance when they are invited and encouraged to make choices among clear, humane, and responsible methods of inquiry, interpretation, and criticism.
- Choosing a topic or making a persuasive argument depend on having a sense of what other people are saying and developing a relationship to a critical community of thinkers, readers, and writers.
- Teachers inspire students to take personal possession of a text and become fluent thinkers when they offer students multiple methods of inquiry and response instead of imposing an interpretation between the students and their experience of literature.
- According to the editors of *Rereading America*, students develop a habit of mind necessary for academic inquiry when they acquire the ability to imagine and value points of view different from their own, then strengthen, refine, enlarge, or reshape their ideas in light of those other perspectives. This intellectual habit includes openness to new and old ideas and a willingness to test those ideas against experience, literature, belief, and

history. Critical thinking, then, requires a diversity of reading experiences and exposure to multiple voices.

- As readers, our students should be concerned with both the questions posed by the text and the questions we bring to the text from our own differing interest, gender, and cultural background.
- Teachers create opportunities for responsible critical analysis when students are encouraged to enter the contemporary critical debate that has evolved around the value of teaching traditional texts of the canon and the value of teaching texts written with a diversity of ethnic, racial, and gendered voices.
- Students learn meaningfully and enthusiastically when they are invited to be active learners.
- Students who write to learn use writing as a means of interpretation and inquiry rather than a means of translating and transmitting ideas. Writing leads to thinking and re-thinking, shaping and re-shaping, and questioning our questions.
- When students participate in self-evaluations, they are clear about expectations and the criteria of assessment; consequently, they take more responsibility for their performance and maturation in a course.
- Students are not isolated learners; interaction among peers is essential for sharing knowledge and experience and for appreciating each other's work.

Program Goals

Language Arts Goals

The overarching goal of the Darien Public Schools' Language Arts Program is to produce students capable of demonstrating the highest levels of communication proficiency and fluency in reading, writing, speaking, and listening.

Basic Assumptions, Instructional Principles, and Teaching Strategies

1. Students come to school with different levels of knowledge and skill upon which further learning will be based. While specific language skills are initially taught to all students through direct instruction, students acquire more sophisticated levels of communication through the integration of the four primary language arts components in a variety of interrelated and interdependent activities and experiences.
2. Skillful communication, however, is more than a working knowledge of the primary language arts components. It is the composite of all acquired skills, achieved through the proficient use of the reading, writing, speaking, and listening components.
3. When students are immersed in an atmosphere that supports a love of learning and engaged in topics that interest them, learning how to communicate skillfully occurs in a natural, integrated way.
4. Language arts learning is enhanced when students are provided with a language-rich environment and given opportunities to communicate in a variety of ways.
5. Language arts instruction must be embedded in all curriculum areas.
6. Excellent communication models for students are essential for continued growth at all grade levels. Models of appropriate student and professional writing and speaking provide examples for students to emulate; they also set challenging standards for students to meet.
7. A wide variety of high quality literature, both fiction and non-fiction, must be read.
8. Building upon students' existing knowledge on a topic is a fundamental means of engaging students in reading, writing, speaking, and listening. Drawing upon students' current base of knowledge by challenging them to analyze, anticipate, and predict information and themes found within their reading develops readers who come to understand and relate to what they read.
9. The most effective way to teach writing systematically is as a process: brainstorming, composing, conferring, revising, editing, and polishing for others to read.
10. The teaching of writing should focus on the process of writing as a means toward an end: developing clear, thoughtful, polished pieces of writing.
11. The development of strong, basic language skills (e.g. grammar, punctuation, phonics, vocabulary, and spelling) is an essential part of the language arts program. Skill development is best addressed by a combination of direct instruction and individual instruction within the context of each student's own reading and writing experiences.

12. Speaking and listening skills need to be addressed in all grade levels. Students need opportunities to speak confidently and proficiently in informal and formal settings appropriate to grade level; they need to become adept at listening for ideas and information, tone, and point of view.

13. The effective use of technological resources is an important part of developing students' skills in research and communication.

14. The Language Arts Program and its stated goals must be supported by all staff throughout the District. Regular communication among staff members and administration, as well as District support of appropriate ongoing staff development activities, is essential.

Grade 10 English 300 Goals

The goals of the Grade 10 English 300 Program mirror those of the Darien Public Schools, but extend beyond those over-arching goals to specific ones intended to build upon the work done by students and teachers in the primary and middle school grades and to prepare students for the new challenges and expectations of both high school and college courses. These additional goals are:

1. To read literature from various time periods and across a range of genres in order to explore the similarities and differences of diverse peoples and their beliefs.

2. To encourage close textual reading as a means to recognize, analyze, and evaluate recurring issues and patterns of conflict in literature.

3. To read more effectively for information.

4. To think analytically and use textual evidence to support arguments.

5. To organize ideas into outline form, and to utilize these outlines to craft structured, analytical pieces of writing.

6. To understand, through literature, how people define themselves and their experiences.

7. To identify and correct grammatical and mechanical errors through careful revision of writing.

8. To develop methods of inquiry for enjoying, studying, discussing and writing about literature.

9. To understand the role of language in the construction of imagery, metaphor, and meaning.

10. To respond to written and visual works through analytical and narrative writing.

COURSE OVERVIEW

The curriculum is designed to meet the needs of tenth graders, who are often in the midst of a difficult transition between the comfort and security of childhood and the freedom and responsibility of adulthood. At times serious, sophomoric, challenging, complacent, rashly confident, and crushingly self-conscious, sophomores are increasingly aware of and interested in how they are perceived by others as well as the development of their own perspectives on the community around them. Therefore, the course is designed to be both personal and experiential, encouraging Tenth Graders to explore their community and their place in it while further developing as readers and writers. Many of the units and assignments promote the cultivation of learning communities in which students seek insight and understanding collaboratively.

The literature selected for grade nine focuses on the theme, coming-of-age, as it is explored in a diversity of novels, stories, essays, and poems. The literature for tenth grade focuses on the maturation into adulthood and evolutionary awareness of the struggle between individuality and group identity.

The exploration of the individual journey in grade nine continues in grade ten with an inquiry into the composition of the community and its impact on the journey. Public education itself is comprised of communities of learners, engaged in a process of socialization as well as academic pursuit. The tenth grade course is designed to explore, through reading and writing, the way communities—intimate, local, national and global—shape our journeys as well as the meaning we make of the world as we interact with it.

One of the ways to explore the meaning of community is through an examination of language and its role in shaping communities. In tenth grade English, we will explore the meanings that we construct through language and how those meanings define communities and our participation in them. Through the reading and writing we do together, we hope to explore with students the paradoxical nature of language – how, on one hand, it offers immense freedom to keep cultures alive and changing, while on the other hand, it can confine us by codifying the meaning of what we see around us. We will want students to understand that, in spite of its limitations, language is possibility; it is fluid—through words we are able to create new meaning.

As the English 10 300 curriculum expands thematically to examine the individual's place in the community, the writing instruction emphasizes the relationship among the speaker, the idea, the purpose, and the audience.

It will be our challenge to help students understand the languages of the communities they experience in the literature they read and then examine the capacity of those languages to integrate, assimilate, or isolate. We hope to help students understand that when they respond to texts, they are making their own meaning from it – whether they reacted positively or negatively to the style, tone, characters, plot, or "message." Most importantly, we hope to teach them ways of understanding their own response to the language and experience of interacting with text.

In grade ten, students will learn how to make informed choices about interpretation using their study of language and methods of critical inquiry. They will be encouraged to decide for themselves, with an analysis of their reading experience, the nature and value of literature. Is literature a realm of universal experience and universal literary standards? Is it an arena of conflicting and contradictory social values and literary values? Is literature above personal and political controversy and passed unquestionably from generation to generation? Is it vulnerable

to an historical, political context, valued and assessed by the different backgrounds and interests we bring to it as readers? Students will be asked to contemplate what makes a literary work and what theories inform the way we read.

Consistent with the aims of the department, the course carries with it five primary learning objectives: (1) students will learn and practice strategies for identifying the speaker, audience, and purpose of the texts that they read; 2) students will experiment with the interaction of speaker, audience, and purpose in their own writing while working in generative, personal, imaginative, and analytical modes; 3) students will explore the way context sometimes dictates voice, tone, and point of view, as well as how writers use these rhetorical elements to convey context; 4) students will respond analytically and creatively to a variety of texts including novels, short stories, plays, poems, and nonfiction; 5) students will take responsibility for their own learning by participating in the selection of texts and the creation of meaningful and authentic assignments.

Finally, we hope that the study of literature, critical inquiry, language and community will inspire in our students a desire to read and to learn. Texts are not just things that students carry around in their backpacks. We hope our students perceive literature as a vibrant work of memory and creation and understand that their interaction with it is one way through which they can discover their own truth through the communities they enter and ultimately shape.

ESSENTIAL QUESTIONS

This course is driven by some important essential questions.

Essential Questions—Language

1. What is language?
2. How does language define who I am?
3. How does language define an individual, a community, a culture, a world?
4. What are the languages of expression and communication?
5. What is the relationship between language and meaning?
6. What is the relationship between language and knowledge?
7. Does language shape our point of view, or is language itself shaped by our perspective?
8. How does language affect what we understand?

Essential Questions—Community

1. What is the relationship between language and community?
2. Can a community exist without language?
3. Which is more powerful, language's power to unite us, or to divide us?
4. Can any of us survive without membership in a community?
5. Do we define our community, or does it define us?

6. Can you have community without language?
7. What is the consequence of not having a shared language? What creates isolation?
8. Can one think about, and understand, oneself without language or expression?

Course Objectives

Fall Semester Objectives

Tenth Graders begin their exploration of what it means to be a member of a community by focusing on the local community (classroom, club, team, school, town). In addition to the objectives stated above, over the course of the fall semester, students will be required:

- to read two texts as a class (e.g., *Jane Eyre*. *The House on Mango Street*, *A Tale of Two Cities*., *Peace Like a River*. *A Lesson Before Dying*, *Siddhartha*., *About a Boy*, *A Doll's House*, *Whale Rider*, *Lost Names*, *The Bean Trees*, *A Separate Peace*, *Into the Wild*., *The Namesake*, *The Color of Water*, *Animal Farm*, *1984*, *The Chosen*, *Anthem*, *The Catcher in the Rye*, *Macbeth*, *Othello*, *The Tempest*, *Welcome to the Monkey House*, *Our Town*, *The Glass Menagerie*.)
- to select, read, and discuss at least one text in a book club (teachers might offer selections from the 10th grade book list listed in Section III, a list created with librarians, or teacher-approved student selections).
- to complete a **full CAPT-style Response to Literature** assessment.
- plan, draft, edit, and submit at least one literary analysis essay, with a focus on creating **compelling introductions** to interesting and arguable thesis statements, paragraphs with integrated text support, conclusions that extend beyond repeating ideas in the introduction, and a structure determined by the demands of the thesis. Essay should demonstrate increasingly sophisticated control of the following analytical writing concepts:
    - Paragraph structure and transitions
    - Quotation integration
    - MLA conventions
    - Thesis statements (text-based, interesting, and arguable)
    - Academic voice (active voice, mostly third person, clear and concise language).
- write a **reflection** (as part of the process of completing at least one of the semester's writing assignments) in which students address the following questions about their own writing: Who am I in this piece of writing? Who is my audience? What is my purpose? Given my identity, audience, and purpose, what rhetorical strategies do I employ in order to achieve that purpose? What might I add or would I do differently to achieve this purpose if given the chance to revise? What is the strongest aspect of the piece of writing?

- **peer edit** in groups and/or with partners.
- demonstrate an understanding of the skills tested on the **Editing and Revising** section of the CAPT (see Appendix).
- demonstrate their proficiency as readers and writers by taking a **midterm exam** that includes the following components: a **literary analysis essay**; a common **editing and revising** section aligned with the skills tested on CAPT; **reading passage with short answer or multiple choice close reading questions** related to speaker, audience, purpose, point of view, and tone).

Spring Semester Objectives

Continuing their exploration of the relationship between the individual and the community, English 10 300 students turn their attention in the spring semester to the examination of "unfamiliar" and "imaginary" communities. Students consider questions such as: How much of our identity is defined by chosen or imposed communities (social, familial, religious, cultural, political, physical)? How does language define, confine, and/or empower a community?

In addition to the primary course objectives, over the course of the spring semester, students will be required:

- to read two texts as a class (e.g., *Jane Eyre*. *The House on Mango Street*, *.A Tale of Two Cities*., *Peace Like a River*. *A Lesson Before Dying*, *Siddhartha*., *About a Boy*, *A Doll's House*, *Whale Rider*, *Lost Names*, *The Bean Trees*, *A Separate Peace*, *Into the Wild*., *The Namesake*, *The Color of Water*, *Animal Farm*, *1984*, *The Chosen*, *Anthem*, *The Catcher in the Rye*, *Macbeth*, *Othello*, *The Tempest*, *Welcome to the Monkey House*, *Our Town*, *The Glass Menagerie*.)
- to select, read, and discuss at least one text in a book club.
- to analyze at least one film with attention to thematic elements, character development, and point of view.
- to plan, draft, edit, a literary analysis essay that compares, synthesizes, and/or analyzes multiple texts.
- to complete an inquiry project that includes the following components:
    - individual research (possibly field work in the community),
    - reading, and analysis;
    - shared discussion and evaluation of individual explorations;
    - and a final product that demonstrates an understanding of the essential questions explored throughout the year and through the students' own research (for example, a presentation, piece of creative writing, essay, or video).
- to demonstrate their proficiency as readers and writers by taking a Final Exam that includes the following components: a literary analysis essay; a poem analysis; a common grammar assessment including the five key concepts listed below; a passage from a text

with multiple choice or short answer close reading questions related to speaker, audience, purpose, point of view, and tone.

Additional Objectives

Over the course of the year, whether spring or fall, students also will be required:

- to write, revise, edit, and publish a piece of writing (e.g. class anthology, Writer's Walk brochure, class blog, local paper, DHS newspaper or literary magazine, etc.).
- to read and assess at least one piece of literary criticism.
- to maintain a journal that promotes students' personal reflections and encourages their understanding of multiple resources.
- to expand and acquire new vocabulary taken from the context of their reading and research
- to demonstrate an understanding of key literary terms including:
    - Metaphor: allusion, irony, allegory, hyperbole
    - Tone
    - Satire
    - Narrative structure
    - Point of view: third person and omniscient narration, dramatic and interior monologue, soliloquy
    - Poetic structure: meter, rhyme, and form in order to examine the relationship between form and meaning.
- to demonstrate an understanding of the following key grammatical concepts, in addition to the concepts tested on the CAPT Editing and Revising test (see Appendix):
    - commas (focus: advanced usage, especially placement with dependent phrases and clauses, around nonessential elements, in a series, and with adjectives)
    - semicolons, colons, dashes (focus: style, tone, and variety in writing; organization and subordination of ideas and information)
    - hyphens (focus: descriptive language, spelling)
    - relative and indefinite pronoun agreement
    - parallelism
- to write in informal contexts designed to increase self-awareness of themselves as writers and to practice techniques employed by the writers they read.
- to write a personal narrative.
- to write to a specific audience of the student's choosing.
- to interact with the local community through reading, writing, listening, and speaking.

- write vivid description based on close, firsthand observation.
- plan, craft, and revise a piece of writing with a clear voice.
- demonstrate a point of view in writing.
- become familiar with an unfamiliar community in order to gain insight into how the selected/imposed communities affect individuals in the larger society.
- read and analyze various selections of poetry in order to understand the power of language and the relationship between form and meaning.
- plan, draft, edit, and submit a personal essay, with a focus on creating tone and point of view (e.g. about insights gained from visiting an unfamiliar community, about observations of language in the halls, etc).
- analyze spoken language (e.g. picking place in school, listening, analyzing what gets said there, nature of language in particular places and for different occasions)
- complete a spoken language assessment (e.g. poetry recitation, live storytelling, scene performance, seminar discussion, fishbowl, etc.)
- Participate in the English 10 Film Festival

Resources

Course Texts

Alvarez, Julia. *In the Time of the Butterflies*. (Honors)

Bauby, Jean-Dominique. *The Diving Bell and the Butterfly*. (Honors)

Bronte, Charlotte. *Jane Eyre*.

Carroll, Lewis. *Alice's Adventures in Wonderland*. (Honors)

Cisneros, Sandra. *The House on Mango Street*.

Dickens, Charles. *A Tale of Two Cities*.

Enger, Leif. *Peace Like a River*.

Gaines, Ernest. *A Lesson Before Dying*.

Guare, John. *Six Degrees of Separation*. (Honors)

Hesse, Herman. *Siddhartha*.

Hornby, Nick. *About a Boy*.

Ibsen, Henrik. *A Doll's House*.

Ihmaera, Witi. *Whale Rider*.

Kim, Richard. *Lost Names*.

Kingsolver, Barbara. *The Bean Trees*.

Knowles, John. *A Separate Peace*.

Krakauer, Jon. *Into the Wild*.

Lahiri, Jhumpa. *The Namesake*.

McBride, James. *The Color of Water*.

Orwell, George. *Animal Farm*.

Orwell, George. *1984*.

Potok, Chaim. *The Chosen*.

Rand, Ayn. *Anthem*.

Salinger, J.D. *The Catcher in the Rye*.

Shakespeare, William. *Macbeth*.

Shakespeare, William. *Othello*.

Shakespeare, William. *The Tempest*.

Shelley, Mary. *Frankenstein*. (Honors)

Tan, Amy. *The Joy Luck Club*. (Honors)

Vonnegut, Kurt. *Slaughterhouse Five*. (Honors)

Vonnegut, Kurt. *Welcome to the Monkey House*.

Wilder, Thornton. *Our Town*.

Williams, Tennessee. *The Glass Menagerie*.

Course Supplements

Poetry Out Loud

Poetry 180

Flaherty, Francis. *The Elements of Story*. New York: HarperCollins, 2009.

Greenlaw, Linda. *The Lobster Chronicles: Life on a Very Small Island*. New York: Hyperion, 2002.

Kingsolver, Barbara. *Small Wonder.* New York: Harper Collins, 2002.

Putnam, Robert D. *Bowling Alone: the Collapse and Revival of American Community*. New York: Simon and Schuster, 2000, pp. 15-28.

Films

Dead Poets Society

Rory O'Shea Was Here

A Doll's House

Scotland, PA

Minority Report

Teacher Resources (by topic)

Unit and Lesson Design

Milner, Joseph O'Beirne and Lucy Floyd Morcock Milner. *Bridging English*. 3rd Ed. Upper Saddle River, NJ: Prentice Hall, 2002.

Wiggins, Grant and Jay McTighe. *Understanding by Design*. Alexandria, VA: Association for Supervision and Curriculum Development. 1998.

Literature and Writing

Baldick, Chris. *Oxford Dictionary of Literary Terms*. London: Oxford University Press, 2009.

McKenzie, Barbara. *The Process of Fiction*. New York: Harcourt Brace, 1975.

O'Donnell-Allen, Cindy. *The Book Club Companion*. Portsmouth, NH: Heinemann, 2006.

Perrine, Lawrence. *Story and Structure*. 8th Ed. New York: Hartcourt-Houghton Mifflin. 1992.

--- and Thomas R. Arp. *Sound and Sense: An Introduction to Poetry*. New York: Harcourt-Houghton Mifflin. 1991.

Padget, Ron. *The Teachers and Writers Handbook of Poetic Forms*. New York: Teachers and Writers Collaborative, 2007.

Prose, Francine. *Reading Like a Writer*. New York: Harper Perennial, 2006.

White, E. B. and William Strunk. *Elements of Style*. 50th Anv. Ed. New York: Longman, 2008.

Grammar Instruction

The Owl at Perdue. *Online Writing Lab*, Purdue University. 13 July 2009. <http://owl.english.purdue.edu/owl/>.

Weaver, Constance. *Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook-Reed Elsevier, 1996.

---. Ed. *Lessons to Share: On Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook-Reed Elsevier, 1996.

Hacker, Diana. *A Writer's Reference*. 13 July 2009. <http://bcs.bedfordstmartins.com/writersref6e/Player/Pages/Main.aspx>. [This site requires registration and verification that you are an instructor. It is well worth the two-day wait, as the site provides free access to a wealth of printable exercises, quizzes, and tests.]

Hacker, Diana. *A Pocket Style Manual*. 6 August 2010. <http://bcs.bedfordstmartins.com/pocket5e/player/pages/login.aspx?sViewAs=S>. [This site requires registration and verification that you are an instructor. It is well worth the two-day wait, as the site provides free access to a wealth of printable exercises, quizzes, and tests.]

Research and Documentation

Hacker, Diana. *Research and Documentation Online*. Bedford St. Martin's. 13 July 2009. <http://www.dianahacker.com/resdoc/humanities.html>.

Teaching Shakespeare

O'Brien, Peggy. *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*. The Folger Library. New York: Washington Square, 1993.

Gibson, Rex. *Teaching Shakespeare: A Handbook for Teachers*. Cambridge: Cambridge University Press. 1998.

---. *Discovering Shakespeare's Language*. Cambridge: Cambridge University Press. 1998.

SECTION II – Units of Study

SUMMARY OF UNITS

The study of the language and community examines four subjects:

Unit I: Individuals and Their Communities

Unit II: Defining and Identifying Communities

Unit III: Power Struggles in Communities

Unit IV: The Global/Imagined Community

Each of these units explores the relationship of language to community and its role in shaping the meaning of our lives, and the lives of those about whom we read. The units are designed to give students the opportunity to examine the communities in which they live, as well as examine what it means to be a responsible member of a community. From this starting point, students will explore other communities and their languages, through reading, writing, and discussing. As they move intellectually and creatively between their own community and those imagined communities in which novelists, poets, and artists invite us, the students will be responding to their experience in literal, critical, and evaluative ways. They will produce written, oral and visual texts to explore, express, develop, and substantiate their responses.

Sample Course Planner

Teachers may select texts and writing assignments in a variety of configurations to address the objectives above and move students through the year's four thematic units:

1) **Individuals in Their Communities**
2) **Defining and Identifying Communities**
3) **Power Struggles in Communities**
4) **Global/Imaginative Communities**

The following is *not* intended as a script for all English 10-300 teachers to follow. Rather, it is a road map for only one of many possible ways of meeting the objectives above (these objectives are bolded in the narrative below).

UNIT 1: First Quarter: "Individuals and Their Communities"

Time Frame: Late August – Early November

ESSENTIAL QUESTIONS

1. What is a community?
2. How does language define an individual, a community?
3. What is the interaction between the individual and the community?
4. How do individuals cope with the tension between the need to belong to and the need to separate from a community?
5. What obligations and/or duties go along with being a member of a community?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 10

1. Content Standard 1: Students will read and respond in individual, literal, critical, and evaluative ways to literary, informational and persuasive texts.
2. Content Standard 2: Students will produce written, oral and visual texts to express, develop and substantiate ideas and experiences
3. Content Standard 3: Students will apply the conventions of standard English language in oral and written communication.
4. Content Standard 4: Students will use the language arts to explore and respond to classical and contemporary text from many cultures and literary periods.

SAMPLE ACTIVITIES

As the course begins, students discuss, read, and write about the concept of community. Three non-fiction pieces that might be used are the introduction to Robert Putnam's book *Bowling Alone* which examines the changing nature of communities in the twenty-first century; the *New York Times* article "Darien, CT" that provides one perspective of our local community; and New York Times columnist Nicholas Kristof's "Would You Let this Girl Drown?," an editorial which illustrates how communities are more likely to go out of their way to save one person than to alleviate the suffering of many.

Next, students will begin taking a look at their local school community and their town. Using their language notebooks and class journals, students will be asked to record and examine the use of language in their school and local community and to explore how writers use a personal context to generate ideas. Students will read a number of short selections as models for the personal narratives and descriptive pieces they will be writing.

Ongoing Observation Assignment: Keeping a Language/Observation Notebook

Students will be asked to keep a pocket-sized language and observation notebook. Assignments for the notebook might include collecting language heard in a certain school venue—library, classroom, sports team locker room, class journal writing or discussion responses to a text. Secondly, students will use the language/observation notebook for close observation of place—first of a place in the school and later as they take field notes for their Writer's Walk.

After taking field notes and brainstorming for personal narrative ideas, students will engage in the writing process developing the pieces in their Writer's Walks. Model personal narratives can be read in Annie Dillard's essays from *An American Childhood* and *Pilgrim at Tinker Creek;* Linda Greenlaw's excerpt from *The Lobster Chronicles;* and essays from Barbara Kingsolver's *Small Wonder.* Chapters 8, 19 and 20 from Francis Flaherty's book *The Elements of Story: Field Notes on Nonfiction Writing* provide useful tips on techniques for close observation, the use of the five senses and selecting vivid verbs.

Major Writing Assignment #1: Personal Narrative

One possibility for the personal narrative is the **Writer's Walk**, which asks students to interact with their Darien community and create a booklet about a spot in their community for their classmates. They will observe and explore a meaningful place in their life. Students will study models of description and personal narrative writing and compose, edit, and revise their own description and personal narrative about the area they have chosen. Final writing will be combined with visuals in a booklet form and shared with a class member who will take the walk and write a response to it.

Students will apply the ideas of community and language they have begun exploring to a fictional text such as *The Catcher in the Rye*, *Into the Wild*, *Siddhartha*, *A Lesson Before Dying*, or *The Bean Trees*. They will read and respond to the literature with an emphasis on the individual's relationship to the community and the author's use of language and point of view in telling the story. The work will also require students to explore how the use of language can be seen differently depending on one's point of view.

Major Writing Assignment #2: Emulation

Students will be given opportunities to rewrite a section of the story through a different point of view, to add a missing scene, or to create a newspaper that reflects the point of view of characters 50 years after the story occurred.

In addition, students will use their skills as close readers of text to examine how and why authors select the language they do and how that language is influenced by context, be it historical, social, or political. The novel selected will serve as the anchor text, but will be supplemented with non-fiction sources that inform a discussion on the use of language. The students will prepare to write a literary essay in which they respond to the text. They will write on a topic of interest to them but should use the Essential Questions of this quarter as a springboard for their thinking.

Major Writing Assignment #3: Literary Analysis Essay

Students will write an analytical literary essay addressing one of the Essential Questions for this quarter as it applies to *The Catcher in the Rye* or another text. Special emphasis will be placed on writing a strong thesis statement on students' choice of topic and on writing an introduction that employs some of the elements of good writing studied in preparation for the Writer's Walk assignment.

Content Knowledge Objectives:

Initial Understanding

Students will examine the structure and purpose of the personal narrative and become familiar with the process of observation and note-taking.

Developing an Interpretation

After looking at models, students will begin to develop their own personal narrative by connecting context, community, and their own interpretations of what they see and experience.

Making Connections

Students will read fictional texts and apply the lens of their own personal narrative to that of the protagonist in the story, paying particular attention to the individual's role in the community and the author's use of language and point of view.

Taking a Critical Stance

Students will "answer" one of the Essential Questions posed at the beginning of the unit. Using a text of their choosing, students will apply the lessons learned through Writer's Walk, their own personal narrative, and their analysis of the text to formulate an answer to the question.

SAMPLE VOCABULARY: These words are intended to become part of the language students use in the process of analyzing works both printed and visual. We are interested in students exploring the conceptual nature of these terms, not their prescribed definitions.

community

observation/inference/judgment

lens

point of view

theme

imagery

tone

style

narrative structure

levels of language--colloquial, non-standard, standard, formal

dialect

words in context from reading

INTEGRATED TECHNOLOGY

Turnitin.com is used for posting papers and for online discussions. Video and audio is used when studying specific texts and when editing papers. Students use photo and computer graphics in designing a Writer's Walk booklet and a sign for their Writer's Walk. Teachers use websites to communicate course information and blogs and discussion boards to facilitate homework discussions. For research on Community, students will use online sources in addition to class readings.

UNIT 2: Second Quarter: "Defining and Identifying Communities"

Time Frame: Late November-Mid January

Essential Questions

1. How do individuals understand diversity within their community? What roles do narrative, film, exposition, and journalism play?
2. What assumptions do individuals make when confronted with people or ideas that are different from what they know?
3. How do individuals learn to think about difference? What role does language play?
4. Why is it so hard for the individual to change the community?
5. If an individual disagrees with the norms of a community, can he/she maintain an individual identity without breaking from the community?
6. Can a community survive if language, gender, class and ethnicity diversify over time? Is it inevitable that segments of the community will eventually split and form a new community?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 10

- 1.4 Students communicate with others to create interpretations of written, oral and visual texts.
- 2.4 Students recognize that readers and authors are influenced by individual, social, cultural and historical contexts.
- 3.2 Students prepare, publish and/or present work appropriate to audience, purpose and task.
- 4.3 Students use standard English for composing and revising written text.

Sample Activities

The second quarter asks students to explore their own community through dialogue with individuals within the community. The literature read focuses on how individuals discover themselves, define themselves, and find a place within a larger community context. Students may read *The Color of Water, Whale Rider, The curious incident of the dog in the night-time,* and "*How it Feels to Be Colored Me*." All of these pieces have protagonists who struggle to define themselves within a community. To better understand the experiences of these characters, students will interact with members of their own community.

Students will learn how to formulate open-ended questions to gather information. To better understand the community in which they live, and the influence it may have on their lives, students will select individuals with whom to communicate. They will create and ask questions which further their understanding of their community.

Major Assignment #1: Community Inquiry Project

As one option, students will create open-ended questions and interview members of the community. Then, students will reflect on lingering impressions, important moments, and interesting characters discovered in their interviews, which will become the focus of their writing (short story, feature article, essay, etc).

As the initial piece of the project, students are asked to conduct formal and informal interviews with members of the community, including family members. Students then process the information they've collected and refine it through further research or questioning. By reflecting on the information, students will then select a "moment" which they find interesting or important to research and recreate in an original creative piece. Using a selected moment from the interview, students will conduct guided research to further their understanding of the particular time or place using both primary and secondary sources.

Major Assignment #2: Reflection/Synthesis Essay

As the culminating piece for this unit, students will synthesize the information they learn from close reading of the texts, the interview process, guided research, and analysis of literary techniques. As a result of this synthesis, students will draft, revise, and edit an essay that incorporates textual support from both primary and secondary sources.

Students will read and analyze the short excerpt of "How It Feels to Be Colored Me" by Zora Neale Hurston along with James McBride's *The Color of Water.* The students will focus on how individuals discover their identity and how they are shaped and influenced by their community. The **theme** of both pieces relates to discovering how the community can influence an individual identity and how the individual makes up the community. Individuals make up a community and to better understand the norms within each society students need to explore how each person contributes to the configuration of the community.

Midterm Exam

At the end of the second quarter and first semester, students will demonstrate their proficiency as readers and writers by taking a midterm exam that includes the following components: a **literary analysis essay**; a common **editing and revising** section aligned with the skills tested on CAPT; **reading passage with short answer or multiple choice close reading questions** related to speaker, audience, purpose, point of view, and tone).

CONTENT KNOWLEDGE OBJECTIVES:

Initial Understanding

Students will work on developing their questioning skills, and through interviews, begin to develop an understanding of their own community through the eyes of those they interview.

Developing an Interpretation

Through close reading of the selected texts, students will focus on how the development of individual identity is connected to community context.

Making Connections

Students will be asked to examine the symbiotic relationship between the individual and community, particularly how community shapes individuality.

Taking a Critical Stance

Students will synthesize the information they've gathered, their analysis of the literature, and the thinking they've done and support a thesis that they've developed related to the question of how the individual is shaped by community.

SAMPLE VOCABULARY

These words are intended to become part of the language students use in the process of analyzing works both printed and visual. We are interested in students exploring the conceptual nature of these terms, not their prescribed definitions.

Dialogue

Symbols/metaphors

Description/imagery

Mood

Tone

Inner monologue

Irony

Point of view

(along with other contextual vocabulary)

INTEGRATED TECHNOLOGY

Turnitin.com is used for posting papers and for online discussions. Video and audio is used when studying specific texts. Students may use a digital recorder as well as computer software to print/edit the photos that they take. Some teachers have used websites to communicate course information and blogs to facilitate discussions; both are viable options for this unit. For research, students work in cooperation with library/media specialists, particularly in developing their skill in using NoodleTools, an electronic bibliographic organizer, to keep track of and organize the primary and secondary sources they find using online databases.

UNIT 3: Third Quarter: "Power Struggles in Communities"

Time Frame: Late January – Mid March

Essential Questions

1. What is the consequence of not having a shared language? What creates isolation?
2. How are communities shaped or influenced by minorities, minority groups, or outsiders within them?
3. How do authors communicate messages about the challenges outsiders or minorities face in their community and world?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 10

1.4 Students communicate with others to create interpretations of written, oral and visual texts.

2.3 Students recognize and appreciate that contemporary and classical literature has shaped human thought.

2.4 Students recognize that readers and authors are influenced by individual, social, cultural and historical contexts.

3.2 Students prepare, publish and/or present work appropriate to audience, purpose and task.

4.2 Students speak and write using standard language structures and diction appropriate to audience and task.

Sample Activities:

The third quarter focuses on the unique and oftentimes challenging positions and situations which minorities or outsiders often encounter in their own communities. The literature read during this unit provides examples of how these minorities/outsiders react and deal with some of these challenging situations. Teachers will have students read from the following list of texts (though are not solely limited to these): *the curious incident of the dog in the night-time* ("TCI" hereafter) by Mark Haddon, *The Catcher in the Rye* ("Catcher" hereafter) by JD Salinger, or *The Color of Water* ("TCW" hereafter) by James McBride. All three of these particular novels have protagonists who are "minorities" or "outsiders" within the greater community. Students will hone their close reading skills, analyze specific passages to formulate a deeper meaning of a text, engage in an interactive and thought-provoking discourse about the novel(s) studied, as well as demonstrate their ability to take a stance/formulate a thesis on a specific topic and argue that thesis for a set period of time.

Major Writing Assessment #1: In-class Literary Analysis Essay. Students write an in-class essay analyzing a short poem, along with a passage from *The Color of Water*. A rubric will be used to assess student work.

Students will read and analyze the poem "Woman with Flower" by Naomi Long Madgett as it relates to the novel *The Color of Water*. Students will be asked to focus on the symbolism in the poem, as well as the poem's theme. They will then use their analysis to demonstrate critical thinking and to make connections between the poem's meaning and what has been focused on in the novel. Students will be evaluated on how well they can formulate a thesis and how

effectively they can argue that thesis in a 49-minute, timed essay. This task will also teach the students about proper time management as well as how to organize their thoughts into short, meaningful, and persuasive paragraphs.

Major Writing Assessment #2 Emulation/Creative Piece. For this particular assignment students will focus on the novel *the curious incident of the dog in the night-time*. They will be required to emulate the narrator's voice in several passages and to photograph several items in which they believe Christopher would take an interest. A rubric will be used to assess student work.

This assignment requires students empathize with a person who is a minority or an outsider. By placing themselves in Christopher's shoes, students will "See Through [His] Eyes"—the name given to this particular assignment. The assignment is designed to sharpen students' sense of empathy while also helping to recognize the various ways that an author can communicate through the "voice" of a character. To accomplish this students will need to demonstrate their ability to imitate an author's style of writing, as well as the tone and diction the author uses in order to create his/her specific style.

Because technology is integrated into this assignment through photography, students will need to become familiar with a digital camera and photo editing software. This aspect of the assignment works towards the district and state goal of 1) enabling our students to be more familiar, and comfortable, with a variety of technologies, as well as 2) incorporating more technology into the classroom setting.

Major Assessment #3 Seminar Test/Discourse Analysis. The final activity/assessment for this unit is a "seminar" which requires that students develop and answer questions which are pertinent to the goals of the unit. Students understanding of the various themes, and their ability to think abstractly, will be assessed through their interactions with other students during the seminar activity. A rubric will be used to assess student work.

This assessment requires students use all of the knowledge they have gained about a certain text—i.e. *TCI*, *Catcher*, or *TCW*—and apply that knowledge to a set of critical thinking questions. Above all, the seminar is a thinking activity, which asks that students develop questions which will push the thinking of their classmates, and help them to make connections between what they've read and their own lives. Using a rubric, students are assessed on the quality of their discourse and their ability to think more deeply about the novel and "so what" questions which have arisen as a result of having read it.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to define literary terms including theme, symbolism, tone, style, diction, and voice.

Developing an Interpretation

Students will be able to describe and discuss key themes that emerge from their readings of *the curious incident of the dog in the night-time*, or *The Color of Water* (or whichever text is chosen for this unit).

Students will be able to describe how authors present characters, and their perspectives, in such a way that we, the reader, are able to empathize with them and to see from their point of view.

Making Connections

Students will analyze and compare situations which exist both in the novels (*TCI* and *TCW*), and the poems ("Woman with Flower"), studied in this unit with their own lives.

Taking a Critical Stance

Students will formulate a thesis based on a specific question(s) and argue that thesis effectively throughout a given piece of writing.

Students will develop set viewpoints to a series of questions and vocalize those viewpoints to their classmates, possibly debating those peers who may have differing viewpoints on the subject.

SAMPLE VOCABULARY

These words are intended to become part of the language students use in the process of analyzing works both printed and visual. We are interested in students exploring the conceptual nature of these terms, not their prescribed definitions.

Empathy	Diction	Tone
Theme	Style	Symbolism
Voice	Thesis	

INTEGRATED TECHNOLOGY

Turnitin.com is used for posting papers and for online discussions. Video and audio is used when studying specific texts (*TCI* and *TCW*, for example). Students will be required to use a digital camera as well as computer software to print/edit the photos that they take. Some teachers have used websites to communicate course information and blogs to facilitate discussions; both are viable options for this unit. For research, students work in cooperation with library/media specialists, particularly in developing their skill in using NoodleTools, an electronic bibliographic organizer, to keep track of and organize the primary and secondary sources they find using online databases.

UNIT 4: Fourth Quarter: "The Global and/or Imagined Community

Time Frame: Mid March – June

ESSENTIAL QUESTIONS

1. What role does language play in the creation of an imagined community?
2. Who gets to decide whether a community is dystopian or not? Is one person's utopia always some other person's dystopia?
3. What would be your ideal community? How do you imagine it? How would you design it? How would you deal with conflict and diversity? What is the language of the community?
4. How does an imagined community shape your point of view of other communities we explored this year? How does it shape reality?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 10

- 1.2: Students interpret, analyze and evaluate text in order to extend understanding and appreciation.
- 1.3: Students select and apply strategies to facilitate word recognition and develop vocabulary in order to comprehend text.
- 1.4 Students communicate with others to create interpretations of written, oral and visual texts.
- 2.4 Students recognize that readers and authors are influenced by individual, social, cultural and historical contexts.
- 3.2 Students prepare, publish and/or present work appropriate to audience, purpose and task.
- 4.3 Students use standard English for composing and revising written text.

<u>SAMPLE ACTIVITIES</u>

The unit on dystopian literature extends and builds upon the construct of the individual versus the collective community as seen in the 3rd unit. Rather than focusing on physical and/or socially constructed differences like race/class/gender as a source of alienation or disconnection from the community, this unit seeks to examine the experience of those who separate themselves as they begin to make meaning of the larger society in which they live. The texts students might study as they make their way through this unit may include: *Harrison Bergeron* by Kurt Vonnegut, *Anthem by* Ayn Rand, *Animal Farm and/or 1984*, both by George Orwell, *Brave New World* by Aldous Huxley *and Fahrenheit 451* by Ray Bradbury, as well as texts in the form of film, such as *Gattaca* and *Minority Report.*

In these works, characters, living in an "imaginary place where people lead dehumanized and often fearful lives," who wake up to the realities of their oppression over the span of the book. How these characters choose to respond to power, and what results, makes for interesting

opportunities for students to examine our own history, and our current reality. Students will also incorporate their book club selection into discussions and/or writing about these themes.

Major Assessment #1: Fishbowl Discussions on Animal Farm. For this particular assignment students will focus on the novel *Animal Farm*. They will be required to read the book two chapters at a time and prepare a set of five questions, five passages of significance, and a personal response to each chapter.

The fishbowl activity requires that students be prepared to question other students, and themselves, in regard to the text and the meaning that is being made from it.

Students will be given guiding questions about the methods that Orwell uses to convey his message, and will earn points for identifying the literary techniques in action that they see in the text, such as **satirical tone,** as well as for identifying **historical connections** that reveal how the **time period** and **political climate** in which an author writes might **influence** that writer's writing.

Major Writing Assessment #2: "Dystopian Discourse" Book Club Presentations

Once students have finished reading *Animal Farm* / *1984* (or whichever shared text their teacher chooses), they should be well into the quarter. Teachers can plan on using "B" Day for Book Club Day, and on assigning each group a dystopian novel based on their personal preferences. As students finish these books, they can put together a project of their choice that expresses the major themes of this book using technology. They can choose to create a PowerPoint presentation, make a short video illustrating the plot's overall points / important quotes, create a Web site with links to pages on characters / themes / connections, etc., or they can use a different, creative (technological) approach. They must explain their work to the class in a 10-minute presentation.

As students present their projects, the teacher will set up a "Dystopian Discourse" Blog (on a free blog like Blogger or Blogspot) with threads to each book, and as each group presents, students will go home and continue the conversation by posting questions and answers about each book. Students will be particularly encouraged to **examine connections** between texts, and to post any links that illustrate their points, so that when they later write their comparative analysis essay, they have a wealth of material to mine as they write. They might comment on the literary techniques different authors employ, such as an author's tone, or they might explore how the author chose his or her **plot / setting**, and whether there was a particular **historical / political context** influencing the author at the time.

Major Assessment #3 Comparative Analysis Essay. The culminating assignment for this unit will be a comparative analysis essay. Students will receive instruction on several possible structures that they may use to compare two texts to each other and to our own society. Students will develop their own inquiry questions -- following the dystopic thread of the unit -- based upon their analysis of two texts. In particular, student will be asked to consider how their textual analysis sheds light on their understanding of our own society.

Students will engage in a process designed to help them generate questions from their comparison of different fictional works. Students will meet in small groups for thesis statement workshops, and will help each other to outline their papers' bodies, based upon these theses. The composition and peer review this assignment requires fulfills state standards 1.4, 3.2 and 4.3 (relating, respectively, to communicating with others to **create written interpretations of texts**, **preparing, publishing, and presenting work** appropriate to a particular audience, and **composing/revising** that text in standard English). Sometime in the computer lab will help students work through the body of this longer (4-6 page) paper and will provide more time for the teacher to help them with the writing process / answer structural questions as they first try to tackle a comparative analysis. A rubric will be used to assess this work.

Final Exam

At the end of the fourth quarter and second semester, students will demonstrate their proficiency as readers and writers by taking a Final Exam that includes the following components: **a literary analysis essay**; **a poem analysis**; **a common grammar assessment** including the five key concepts listed below; **a passage from a text with multiple choice or short answer close reading questions** related to speaker, audience, purpose, point of view, and tone.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to define literary terms including **theme, symbolism, tone, style, diction,** and **voice.**

Developing an Interpretation

Students will be able to describe and discuss key themes that emerge from their readings of *Animal Farm or 1984* (or whichever text is chosen for this unit).

Students will be able to describe how authors present characters, and their perspectives, in such a way that we, the reader, are able to empathize with them and to see from their point of view.

Making Connections

Students will analyze and compare situations which exist both in the novels (*Animal Farm*, *1984*), and the short stories ("Harrison Bergeron"), studied in this unit with their own lives.

Taking a Critical Stance

Students will formulate a thesis based on a specific question(s) and argue that thesis effectively throughout a given piece of writing.

Students will develop set viewpoints to a series of questions and vocalize those viewpoints to their classmates, possibly debating those peers who may have differing viewpoints on the subject.

SAMPLE VOCABULARY

These words are intended to become part of the language students use in the process of analyzing works both printed and visual. We are interested in students exploring the conceptual nature of these terms, not their prescribed definitions.

Satire

Allegory

Tone

Theme

Anachronism

Voice

Symbolism

Allusion

(Along with various other vocabulary words)

INTEGRATED TECHNOLOGY

Turnitin.com is used for posting papers and for online discussions. Video and audio is used when students present book club projects. Students will be required to use either a digital camera, video camera, or computer software (such as Microsoft PowerPoint) to create a video, edit footage, or put together a presentation. Teachers can use websites to communicate course information and assignments and blogs to facilitate discussions, (such as the Dystopian Discourse Blog); both are viable options for this unit. For research, students work in cooperation with library/media specialists, particularly in developing their skill in using NoodleTools, an electronic bibliographic organizer.

SECTION III – Supplemental Resources

Position Statement on English Language Arts Education

Connecticut State Board of Education

December 3, 2008

The Connecticut State Board of Education believes a high-quality, comprehensive pre-kindergarten through 12th grade English language arts program is essential for students to develop the skills needed to comprehend and communicate effectively. The development of language, upon which all learning is built, plays a critical role in students' ability to acquire strong literacy skills, which include reading, writing, listening, speaking, viewing and presenting. Explicit instruction in oral language development provides students with the foundation for comprehending text and communicating effectively. Thus, teachers serve an essential role in developing students' reading and writing skills. Additionally, teachers must have expectations of high achievement for all students and provide challenging and rigorous instruction based on state standards as delineated in the English language arts curriculum documents.

Quality language arts education must be part of the core curriculum for all Connecticut students. By the end of high school, all graduates should be able to develop and communicate ideas and opinions through reading, interpreting and evaluating texts in various content areas. Likewise, students should be able to recognize the influences of individual, social, cultural and historical contexts on readers and writers. To that end, students will be able to use language to think critically, solve problems in everyday life and prepare to enter a diverse, global workforce.

All teachers and administrators share the responsibility for teaching and supporting reading. They are obligated to ensure that students have access to intellectually and emotionally engaging, and culturally relevant curriculum that fosters students' natural curiosity about the world. Likewise, administrators and teachers are obligated to ensure that students have meaningful opportunities to integrate 21st Century Skills (e.g., technology, communication, collaboration, critical thinking, problem solving, innovation, creativity) and literacy skills within all content areas.

To guarantee the delivery of a rigorous and relevant English language arts program, the Board advocates for the provision of adequate time, appropriate resources and opportunities for administrators, teachers and staff to participate in ongoing, job-embedded professional development.

English language arts education is strengthened by meaningful partnerships among families, school districts, community organizations, businesses and universities. Each of these stakeholders is necessary to fulfill the Board's vision of English language arts education as preparation for life, advanced studies and careers for all students. To sustain this collaborative effort, the Board developed "Guidelines for Policymakers," a set of recommendations describing the roles and responsibilities for a high-quality, comprehensive pre-kindergarten-12 English language arts education program. These guidelines are outlined in a corresponding document.

Components of a High-Quality English Language Arts Education System:

Guidelines for Policymakers

December 3, 2008

The Connecticut State Board of Education, in its 2008 *Position Statement on English Language Arts Education*, calls for a systematic approach toward ensuring every Connecticut student receives a high-quality, comprehensive, aligned pre-kindergarten-12 literacy education. The Board provides the following guidelines to support collaboration among the state's various stakeholders to build coordinated English language arts educational programming.

Department of Education's Responsibilities:

1. Provide a vision for pre-kindergarten through 12th grade English language arts instruction aligned with college entry requirements for all of Connecticut's public school districts.
2. Provide pre-kindergarten through 12th grade English language arts nationally-based standards, grade-level expectations; curriculum models; instructional strategies; sample lesson plans; and formative and summative assessments, which clearly identify a comprehensive, aligned progression of key literacy knowledge, concepts and abilities all Connecticut's public school students must attain.
3. Provide ongoing, systematic, job-embedded English language arts professional development opportunities for all Connecticut educators.
4. Ensure all English language arts grade-level teachers hold the appropriate certificate for their assignment.
5. Partner with higher education institutions and business and industry to strengthen reading, writing, listening, speaking, viewing and presenting competencies in Connecticut's students.

School Districts' Responsibilities:

1. Implement high-quality, comprehensive district pre-kindergarten through 12th grade English language arts curriculum, instruction and assessments aligned with state expectations.
2. Provide safe, effective, literacy-rich learning environments at all grade levels.
3. Provide varied fiction and nonfiction texts, instructional materials and supporting technology at all grade levels.
4. Provide students technological access to English language arts coursework through online programs.
5. Provide administrators, teachers and staff with ongoing, job-embedded English language arts professional development opportunities in literacy content, pedagogy and cross-content connections.
6. Ensure high-quality instruction and alignment with school district goals, and provide administrators, teachers and staff members from school district affiliated pre-kindergarten programs opportunities to engage in job-embedded professional development and other curriculum-related activities.
7. Employ highly qualified English language arts teachers who are knowledgeable about literacy content, methods and pedagogy, including culturally responsive diagnosis, measurement and assessment.

8. Provide time for English language arts teachers to collaborate and develop high-quality literacy lessons at all grade levels.
9. Provide opportunities for all teachers to meet with literacy coaches to discuss literacy-rich lessons, assessments and data.
10. Provide time for English language arts teachers to collaborate on the development of formative and summative assessments that monitor student achievement.
11. Provide time for English language arts teachers to evaluate student work, and analyze and evaluate the resulting data to inform future instruction.
12. Inform and seek input from families about the English language arts curriculum, instructional methods and expectations for student learning.
13. Encourage community participation in English language arts events during and beyond the school day to promote the importance of literacy and encourage student interest in literary activities.

Early Childhood

1. Provide personnel affiliated with satellite programs opportunities for high-quality, job-embedded professional development.

2. Provide a high-quality, comprehensive program to support a solid foundation for language and literacy for all learners.

3. Provide for a language-rich environment in all classrooms.

4. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Elementary

1. Ensure instructional time for English language arts is at least 120 minutes daily as recommended by the *Report of the National Reading Panel, (2000)*.

2. Maintain class sizes to support instructional excellence.

3. Provide multiple and varied opportunities every day to engage with varied, culturally responsive fiction and nonfiction texts.

4. Provide a language-rich environment in all classrooms.

5. Provide district-sponsored English language arts competitions and enrichment activities.

6. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Secondary

1. Ensure instructional time for literacy (reading, writing, listening, speaking, viewing, presenting) across content areas (e.g., science, mathematics, social studies, career and technical education, world languages, health, arts) is at least 90-120 minutes daily as recommended in *Beyond the Blueprint, (2007)*.

2. Maintain class sizes to support instructional excellence.

3. Provide multiple and varied opportunities every day to engage with varied, culturally responsive fiction and nonfiction texts.

4. Develop students' abilities to question, explore, observe, synthesize and draw conclusions based on their understanding of text.

5. Provide opportunities for students to explore related careers (e.g., technical writing, creative writing, journalism, editor, teacher, web design, television, movies, theatre).

6. Provide district-sponsored English language arts competitions and enrichment activities.

7. Ensure the broadest possible offering of English language arts courses that allow students to continue to develop their abilities to read, write, listen, speak, view and present across all content areas.

8. Ensure all students have access to advanced English language arts courses and opportunities to interact with college-level curriculum.

9. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Literacy Across the Content Areas

1. Expect a culture of literacy within all schools.

2. Require building-based literacy teams with representation from administrators, literacy specialists, teachers at all grade levels and content areas and literacy support staff.

3. Require the development of students' literacy (reading, writing, listening, speaking, viewing, presenting) skills across all content areas.

4. Require the collection, analysis and evaluation of student literacy data in all schools across all content areas.

5. Provide administrators, teachers and staff with time to collaborate around literacy initiatives.

Administrators' Responsibilities Pre-kindergarten-12:

1. Create a culture of literacy throughout the school.

2. Provide safe, effective, literacy-rich learning environments at all grade levels.

3. Provide varied fiction and nonfiction texts, instructional materials and supporting technology at all grade levels.

4. Provide students technological access to English language arts coursework through online programs.

5. Provide teachers and staff with ongoing, job-embedded English language arts professional development opportunities in literacy content, pedagogy and cross-content connections.

6. Remain current in literacy content, pedagogy and cross-content connections.

7. Implement a system of support for all students that includes supplemental and intensive English language arts interventions.

8. Appropriately assign highly qualified English language arts teachers who are knowledgeable about literacy content, methods and pedagogy.

9. Provide English language arts teacher leaders to coordinate and support literacy instruction at all grade levels.

10. Provide time for English language arts teachers to collaborate and develop high-quality literacy lessons at all grade levels.

11. Provide time for English language arts teachers to collaborate on the development of formative and summative assessments that monitor student achievement.

12. Provide time for English language arts teachers to evaluate student work, and analyze and evaluate the resulting data to inform future instruction.

13. Inform and seek input from families about the English language arts curriculum, instructional methods and expectations for student learning.

14. Create and maintain partnerships with various stakeholders, particularly parents.

15. Encourage community participation in English language arts events during and beyond the school day to promote the importance of literacy and encourage student interest in literary activities.

Teachers' Responsibilities:

1. Plan and implement instruction to support student understanding of literacy concepts.

2. Provide frequent and varied opportunities for students to read, write, listen, speak, view and present.

3. Stay current in literacy content and pedagogy.

4. Provide varied assessments and use the results to inform instruction.

5. Collaborate with peers to improve English language arts education for all students.

6. Recognize that children exhibit varying levels of readiness based on age, home environment and experiences.

7. Provide varied opportunities for children to hear, read, practice and model sophisticated vocabulary so they can use language as a communication tool.

8. Provide a literacy-rich environment.

9. Set high expectations for all students to ensure earlier and more equitable opportunities to read and write.

10. Foster more systematic and appropriate use of technological tools to enhance English language arts instruction.

11. Engage and support families in fostering children's literacy development and seek input from families to make meaningful connections to students' lives.

Families' and Community Members' Responsibilities:

1. Stimulate children's oral language skills by involving them in a variety of language-rich activities (e.g., conversations, songs, stories, responding to questions).

2. Encourage children's interests in English language arts by engaging them in speaking about what they are learning at school and how it relates to daily life, especially promoting reading, writing, listening, speaking, viewing and presenting skills.

3. Use community resources to support children's literacy development.

4. Work with teachers to support children's literacy learning in English language arts and across content areas.

Higher Education Institutions' Responsibilities:

1. Provide a rigorous literacy program, linked to national and state literacy standards, with depth and breadth to scientifically-based content and pedagogy, including cultural and cognitive learning style theory and research.

2. Provide pre-service teachers with experiences to use literacy data to support student development and inform instruction.

3. Provide pre-service teachers with opportunities to complete literacy across the content areas fieldwork in urban, suburban and rural schools as part of their degree programs.

4. Ensure pre-service teachers are placed with master teachers for their student teaching assignments.

5. Encourage higher education faculty participation in pre-kindergarten-16 literacy education reform.

Business and Industry Stakeholders' Responsibilities:

1. Engage students, schools and families in community-based activities to support and enhance literacy programming.

2. Develop ongoing, systematic partnerships with schools to support and enhance the literacy programming.

3. Provide mentoring and internships for teachers and students.

Libraries, Museums, and Arts Institutions' Responsibilities:

1. Develop ongoing, collaborative partnerships with schools, teachers, students and families to support and enhance literacy programming.

2. Collaborate with teachers to develop interdisciplinary lessons aligned with national, state and district standards.

3. Provide literacy enrichment experiences before and after school, on weekends, during school holidays and over the summer.

4. Make available summer reading texts and materials.

References

National Institute of Child Health and Human Development. (2000). *Report of the National Reading Panel. Teaching children to read: An evidence-based assessment of the scientific research literature on reading and its implications for reading instruction* (NIH Publication No. 00-4769). Washington, DC: U.S. Government Printing Office.

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