

Ohio's Learning Standards are the defacto curriculum for ELNGLISH 11 with the goal of student mastery of those Standards using multiple and varied literary/informational texts, tools, and strategies. The sequence of this older curriculum unit is NOT meant to be prescriptive. These older resources can provide multiple ideas for teaching the Standards for student mastery, but are aligned to Ohio's Learning Standards before the 2017 revisions and Ohio's State Tests. Please DO NOT adhere to the protocols of the past reflected in these older resources where each nine-week unit culminated in a writing. Instead, reading and writing should be integrated throughout ELA instruction, and not treated as isolated activities. Students should be reading and writing routinely (daily/weekly), not just reading one novel and producing one writing per quarter. Thus, feel free to pull ideas from these older resources to help students master Standards without being caught up in having to "cover" items you find in those resources. CCS strongly encourages the implementation of a Writers/Readers Workshop model for routine reading and writing instruction which you can find out more about [HERE](#) (pages 3-4) and [HERE](#).

Contents: Grade 11 Literature Shapes and Reflects Society Unit

Big Question: How does literature shape or reflect society?, What makes American literature American?

Fiction (2 selections)

"The Notorious Jumping Frog of Calaveras County"
"The Story of an Hour"

Nonfiction (8 selections)

from "Nature"
"Of Man and the Stream of Time"
"Touching the Earth"
from My Bondage and Freedom
"An Account of an Experience with Discrimination"
from The Life and Times of the Thunderbolt Kid
"The Night the Ghost Got In"
from Dust Tracks on a Road

Poetry (18 poems)

- "A Blessing"
 - "The Honey Tree"
 - "Flying at Night"
 - "The Peace of Wild Things"
 - "The Gift Outright"
 - "Go Down, Moses" and "Swing Low, Sweet Chariot" (spirituals)
 - "Lucinda Matlock" and "Richard Bone"
 - "Douglass"
 - "The Negro Speaks of Rivers," "I, Too," "Dream Variations," "Refugee in America" "We Wear the Mask"
- McKay, Bontemps, and Cullen : "The Tropics in New York," "A Black Man Talks of Reaping,"
"From the Dark Tower"

Novel/Nonfiction Study

Teacher choice of genre (Pacing guide provides a suggested list of novels, drama, and nonfiction selections that are taken from Appendix B of the Common Core State Standards document.)

Optional Informative/Explanatory Writing Portfolio: The writing assignment in the curriculum resources is the former capstone writing assignment for grade 11. You may still use this valid assignment, or replace it with informational/explanatory writing pieces of your choice.

**COLUMBUS CITY SCHOOLS
ENGLISH GRADE 11**

Literature Shapes and Reflects Society Unit

Unit/Topics	Periods	Common Core State Standards	Textbook/Supplemental Materials	Assessments/Assignments
<p>1. Reading for Information; Writing; Speaking and Listening; Language</p> <p>This informational/explanatory writing assignment is also part two of the senior capstone assignment.</p> <p>Prewriting Whole class discussion Socratic Seminar Analysis of primary source documents Research Small group discussion Evaluating sources Narrowing topics Note-taking Summarizing Citing sources Creating an outline Creating and evaluating claim statements Supporting details Peer review Revision Editing</p>	<p>Weeks 1-2 Periods: 8</p>	<p>RI.11-12.1 RI.11-12.2 RI.11-12.5</p> <ul style="list-style-type: none"> • RI.11-12.6 • RI.11-12.7 • RI.11-12.8 • W.11-12.1 • W.11-12.2 • W.11-12.4 • W.11-12.5 • W.11-12.6 • W.11-12.7 • W.11-12.8 • W.11-12.9 • SL.11-12.1 • SL.11-12.4 • SL.11-12.5 • SL.11-12.6 • L.11-12.1 • L.11-12.2 • L.11-12.3 • • • 	<p>Textbook (hard copy or eBook) <i>Literature: The American Experience</i> "The Story Behind the Documents" p. 1394 "Urban Renewal" pp. 1395-1396 "Playing for the Fighting Sixty-Ninth" pp. 1397-1399</p> <ul style="list-style-type: none"> • <p><i>Writing and Grammar</i></p> <ul style="list-style-type: none"> • Chapter 13, section 13.2 – "Narrowing Your Topic," "Considering Your Audience and Purpose," "Gathering Details" • Chapter 12, section 12.3 – "Providing Elaboration" • Chapter 13, section 13.3 – "Shaping Your Writing," "Drafting: Develop an Organizational Plan," "Writing a Formal Outline," "Providing Elaboration," "Prepare to Credit Your Sources" • Chapter 13, section 13.4 – "Peer Review," "Revising" • Chapter 13, section 13.6 – "Rubric for Self-Assessment" • Chapter 13, section 13.7 – sample research paper <p>Curriculum Guide Website</p> <ul style="list-style-type: none"> • A complete lesson plan is located on the curriculum guide website in the writing folder. 	<p>Reading</p> <ul style="list-style-type: none"> • "The Story Behind the Documents" (nonfiction) • "Urban Renewal" (nonfiction) • "Playing for the Fighting Sixty-Ninth" (nonfiction) <p>Writing</p> <ul style="list-style-type: none"> • Prewriting: quick write on defining global issues • Prewriting: defining global issues activity • Responding to critical thinking questions regarding global issues • Student-written formal summary of source information Student-written outline Student-written draft Students use the Rubric for Self-Assessment <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion defining global issues • Socratic seminar discussing global issues Peer revision Five minute multimedia presentation that relates to the student's research

<ul style="list-style-type: none"> Multimedia presentation 				
<p>The Essential Question: How does literature shape or reflect society?</p> <p>2. Reading Literature; Reading for Information; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> Close reading Critical viewing Paraphrasing Transcendentalism Comparing/contrastin g Irony Paradox Author’s attitude Syntax Personification Metaphor Denotation and connotation Etymology Diction Antithesis Main idea Socratic seminar 	<p>Weeks 2-4</p> <p>Periods: 8</p>	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.2 RL.11-12.4 RL.11-12.6 RL.11-12.9 RL.11-12.10 RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.7 RI.11-12.10 W.11-12.1 W.11-12.2 W.11-12.9 W.11-12.10 SL.11-12.1 SL.11-12.2 SL.11-12.3 SL.11-12.4 SL.11-12.5 SL.11-12.6 L.11-12.1 L.11-12.2 L.11-12.3 L.11-12.4 L.11-12.5 L.11-12.6 	<p>Textbook (hard copy or eBook)</p> <p><i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> Transcendentalism: The Seekers pp. 360-361 Contemporary Commentary pp. 362-363 <p>Online Resources</p> <ul style="list-style-type: none"> Clip from Ken Burns’ Documentary: <i>The National Parks: America’s Best Idea</i> http://www.pbs.org/nationalparks/watch-video/#762 Transcendentalism Ideas: Definitions http://transcendentalism-legacy.tamu.edu/ideas/traldef.html <i>The Starry Night</i> (painting) http://en.wikipedia.org/wiki/File:Van_Gogh_-_Starry_Night_-_Google_Art_Project.jpg The Metropolitan Museum of Art’s Hudson River School http://metmuseum.org/toah/hd/hurs/he_hurs.htm The American Art Gallery’s web collection of Hudson River School paintings http://americanartgallery.org/exhibit/details/view/1ist/id/8 Socratic Seminar http://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom “American Transcendentalism: A Brief Introduction” from Perspectives in American Literature from California State University Stanislaus http://www.csustan.edu/english/reuben/pal/chap4/4intro.html American Transcendentalism, Washington State University http://public.wsu.edu/~campbelld/amlit/amtrans.e du Ann Woodlief’s Transcendentalism Web at Virginia Commonwealth University http://transcendentalism-legacy.tamu.edu/ Van Gogh Museum’s web collection of letters http://vangoghletters.org/vg/letters/let691/letter.html Yale: New Haven’s Teacher’s College Unit on 	<p>Reading</p> <ul style="list-style-type: none"> “A Blessing” (poem) “The Honey Tree” (poem) “Flying at Night” (poem) <i>from</i> “Nature” (nonfiction) “Of Man and the Stream of Time” (nonfiction) “Touching the Earth” (nonfiction) “The Peace of Wild Things” (poem) “The Gift Outright” (poem) “The Negro Speaks of Rivers” (poem) <i>The Starry Night</i> (painting) <i>In the Woods</i> (painting) <i>The Titan’s Goblet</i> (painting) <i>View from Mount Holyoke, Massachusetts, after a Thunderstorm—The Oxbow</i> (painting) <p>Writing</p> <ul style="list-style-type: none"> Journal: What is our relationship with nature? How does the natural world affect us physically, emotionally, economically, and spiritually? Students reflect in writing on the content of a claim by a writer or philosopher about the environment by providing a personal example, a reaction, or a critique. <p>Speaking and Listening</p> <ul style="list-style-type: none"> Small group discussion Whole class discussion Socratic seminar <p>Language</p> <p><i>Vocabulary Central</i></p>

			<p>the Wilderness Concept by Nancy Cowdin http://www.yale.edu.edu/ynhi/curriculum/units/1990/3/90.03.01.x.html</p> <p>Curriculum Guide Website</p> <ul style="list-style-type: none"> A complete lesson plan is located on the curriculum guide website in the Reading/English folder. 	<ul style="list-style-type: none"> Vocabulary Music Games Worksheets
<p>The Essential Question: How does literature shape or reflect society?</p> <p>3. Reading Literature; Reading for Information; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> Cause and effect to clarify word meaning Narrative nonfiction Firsthand/secondhand accounts Close reading Repetition of ideas and diction used to reach intended audience Distinguish between valid and invalid inferences Analyze the content from several sources Compare and contrast motivations of speakers confronting similar conflicts Allusions 	<p>Week 4 Periods: 3</p>	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.2 RL.11-12.4 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10 RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.6 RI.11-12.10 W.11-12.2 W.11-12.4 W.11-12.9 W.11-12.10 SL.11-12.1 SL.11-12.2 SL.11-12.4 SL.11-12.5 SL.11-12.6 L.11-12.1 L.11-12.2 L.11-12.3 L.11-12.4 L.11-12.5 L.11-12.6 	<p>Textbook (hard copy or eBook) <i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> Focus On Literary Forms: Narrative Nonfiction pp. 516-517 Before You Read pp. 518-519 <i>from My Bondage and Freedom</i> (1110L) pp. 520-527 After You Read p.528 Integrated Language Skills p. 529 Before You Read p. 530 “Go Down, Moses?” and “Swing Low, Sweet Chariot” pp. 520-527 After You Read p.535 Before You Read pp. 552-553 “An Account of an Experience with Discrimination” pp. 554-556 After You Read p.557 “Douglass?” pp. 636-637 <p><i>Unit 3 Resources:</i></p> <ul style="list-style-type: none"> <i>from My Bondage and Freedom</i> pp. 47-62 “Go Down, Moses?” and “Swing Low, Sweet Chariot” pp. 65-80 “An Account of an Experience with Discrimination” pp. 112-127 <p>Technology Interactive Digital Path</p> <ul style="list-style-type: none"> <u>Before You Read</u> [Get Connected Video (:52/ :49/ :52), The Essential Question, Literary Analysis, Reading Strategies, Vocabulary Central, Meet the Author, Cultural Information Background Video (:58/ 1:10), Background] <u>While You Read</u> (Warm-ups, Reading Selections, Critical Reading) <u>After You Read</u> (Skill Question, Writing) 	<p>Reading</p> <ul style="list-style-type: none"> <i>from My Bondage and Freedom</i> (nonfiction) “Douglass?” (poem) “Go Down, Moses?” and “Swing Low, Sweet Chariot?” (spirituals) “An Account of an Experience with Discrimination” (nonfiction) <p>Writing</p> <ul style="list-style-type: none"> Journal: Describe one leader you respect and explain why. Analyze how Douglass’s description of Mrs. Auld reflects his attitude toward human nature. Explain what personal qualities helped Douglass become an effective champion of human rights. Describe the reasons Douglass chose two of the events. Describe the qualities of the places in the songs and evaluate how they compare to the actual places inhabited by the slaves. Identify one biblical allusion from a spiritual and explain how it functions as an allegory. Analyze what Truth’s account suggests about the individual’s responsibility to act with courage to promote positive social change. Essay Scorer Prompt: Essay about Causes and Effects in

		<p>Essay Scorer</p> <ul style="list-style-type: none"> • Prompt: Essay about Causes and Effects in History 	<p>History</p> <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion • Small group discussion • Small group presentation <p>Language</p> <p><i>Vocabulary Central</i></p> <ul style="list-style-type: none"> • Vocabulary • Music • Games • Worksheets <p>Assessments</p> <ul style="list-style-type: none"> • Formative and/or summative assessments should be incorporated weekly into each lesson. • Critical Viewing p.520 (painting) • Selection tests • Oral presentation <p>Intervention/Enrichment</p> <ul style="list-style-type: none"> • Identify the writer’s purpose. • Identify the historical influences in Douglass’s narrative. • Identify the subject and verb in long sentences. • Record examples of rhythm and rhyme from the spirituals and the moods these sound devices create. • Research the rebellion led by Nat Turner. • Create a visual that captures the power of knowledge and the relationship between the Aulds and Douglass. • Rewrite Truth’s account as a newspaper article.
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<p>The Essential Question: What makes American literature American?</p> <p>4. Reading Literature; Reading for Information; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> • Connotation and denotation • Comparing and contrasting literary works from different time periods • Close reading • Recognizing the characteristics of subgenres • Social and cultural context of setting • Dialect • Incongruity • Hyperbole • Irony • Informal writing 	<p>Week 5 Periods: 4</p>	<ul style="list-style-type: none"> • RL.11-12.1 • RL.11-12.3 • RL.11-12.4 • RL.11-12.5 • RL.11-12.6 • RL.11-12.10 • RI.11-12.1 • RI.11-12.3 • RI.11-12.5 • RI.11-12.6 • RI.11-12.10 • W.11-12.2 • W.11-12.4 • W.11-12.9 • W.11-12.10 • SL.11-12.1 • L.11-12.1 • L.11-12.2 • L.11-12.3 • L.11-12.4 • L.11-12.5 	<p>Textbook (hard copy or eBook) <i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> • Literary History: Mark Twain pp.564-565 • Author in Depth pp. 566-568 • Before You Read p. 569 • <i>from</i> “How to Tell a Story” p. 575 • “The Notorious Jumping Frog of Calaveras County” (1190L) pp. 576-581 • After You Read p. 582 • Integrated Language Skills p.583 • Illustrated Literary History p.586 • Comparing Literary Works pp. 587-588 • <i>from The Life and Times of the Thunderbolt Kid</i> pp. 589-592 • After You Read p. 593 • Before You Read pp. 858-859 • “The Night the Ghost Got In” (740L) pp. 860-864 • After You Read p. 865 <p><i>Unit 3 Resources:</i></p> <ul style="list-style-type: none"> • “The Notorious Jumping Frog of Calaveras County” pp. 130-147 • <i>from The Life and Times of the Thunderbolt Kid</i> pp. 150-153 <p><i>Unit 4 Resources:</i></p> <ul style="list-style-type: none"> • “The Night the Ghost Got In” pp. 221-238 <p>Technology Interactive Digital Path</p> <ul style="list-style-type: none"> • <u>Before You Read</u> [Get Connected Video (:55/:49), The Essential Question, Pop Culture Connection, Literary Analysis, Reading Strategies, Comparing Literary Works, Vocabulary Central, Meet the Author, Background Video (:30)] • <u>While You Read</u> (Warm-ups, Reading Selections, Critical Reading) • <u>After You Read</u> (Skill Questions, Writing, Grammar Lesson, Grammar Practice, Questions on Comparing, Writing to Compare) 	<p>Reading</p> <ul style="list-style-type: none"> • “The Notorious Jumping Frog of Calaveras County” (fiction) • <i>from The Life and Times of the Thunderbolt Kid</i> (nonfiction) • “The Night the Ghost Got In” (nonfiction) <p>Writing</p> <ul style="list-style-type: none"> • Chart a list of exaggerations from the Twain selection and evaluate which are the most extreme examples. • Journal: How does the use of dialect add to the humor of the selection? • What image of America does Twain’s humorous story paint? Students analyze place, characters, and events to describe his depiction. • Journal: Would you move a great distance from family and friends for a career opportunity? • Journal: If you were to start a “school of humor,” who would be on the faculty? • Compare and contrast the humorous techniques Twain and Bryson use to make readers laugh. • Journal: What kinds of food do you like, dislike, or never try? • Journal: Has humor changed since Thurber wrote his account in 1915? <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion about the difference between telling jokes and humorous stories • Partner discussion <p>Language <i>Vocabulary Central</i></p>
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				<ul style="list-style-type: none"> • Vocabulary • Music • Games • Worksheets <p>Assessments</p> <ul style="list-style-type: none"> • Critical thinking questions • Connecting to the essential question • Critical viewing of caricature p. 577 • Selection tests • Open-book test <p>Intervention/Enrichment</p> <ul style="list-style-type: none"> • To interpret regional dialect, students should read unfamiliar words aloud. • Rephrase regional dialect into Standard English. • Students identify unfamiliar foods. • Students create a pie chart or other graphic representation to show how far forty dollars, at the middle of the nineteenth century, would go for food, clothing, and housing expenses. • Rewrite a portion of Bryson’s memoir as if it were being told by Twain’s Simon Wheeler.
<p>The Essential Question: How does literature shape or reflect society?</p> <p>5. Reading Literature; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> • Using a dictionary and thesaurus • Predictions • Inferences • Philosophical assumptions and beliefs about a subject • Narrative poems 	<p>Week 6 Periods: 3</p>	<ul style="list-style-type: none"> • RL.11-12.1 • RL.11-12.2 • RL.11-12.3 • RL.11-12.4 • RL.11-12.5 • RL.11-12.6 • W.11-12.4 • W.11-12.9 • W.11-12.10 • SL.11-12.1 • SL.11-12.4 • SL.11-12.6 	<p>Textbook (hard copy or eBook) <i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> • Before You Read pp. 626-627 • “The Story of an Hour” pp. 628-632 • “Challenging Women’s Roles” p.631 • After You Read p. 633 • Before You Read pp. 640; 645 • “Lucinda Matlock” and “Richard Bone” pp. 646- 647 • After You Read p. 648 <p><i>Unit 3 Resources</i></p> <ul style="list-style-type: none"> • pp. 178-195 	<p>Reading</p> <ul style="list-style-type: none"> • “The Story of an Hour” (fiction) • “Lucinda Matlock” and “Richard Bone” (poems) <p>Writing</p> <ul style="list-style-type: none"> • Chart examples of verbal, situational, and dramatic irony and evaluate their effectiveness. • Analyze examples from “The Story of an Hour” which support

<ul style="list-style-type: none"> • Dramatic monologue • Point of view • The effect of voice on credibility • Personification • Symbolism • Imagery • Figurative language • Tone • Genre as it relates to theme or topic • Informal writing • Irony • Characterization 		<ul style="list-style-type: none"> • L.11-12.1 • L.11-12.2 • L.11-12.3 • L.11-12.4 • L.11-12.5 	<p>Technology Interactive Digital Path</p> <ul style="list-style-type: none"> • <u>Before You Read</u> [Get Connected Video (:54/:54), The Essential Question, Vocabulary Central, Meet the Author, Background] • <u>While You Read</u> (Warm-ups, Reading Selections, Critical Reading) • <u>After You Read</u> (Skill Questions, Writing) 	<p>the philosophical argument that society denies women their full humanity.</p> <ul style="list-style-type: none"> • Explain how irony in the short story creates humor and if this detracts from the seriousness of the theme. • Compare characters' outward images with their internal realities. • Journal: Do you like surprise endings? • Analyze why Chopin does not elaborate about Mrs. Mallard's death. • Journal: Could the dramatic monologues from <i>Spoon River Anthology</i> provide the basis for an interesting television series? • Compare the speakers in the narrative poems and what they unintentionally reveal about themselves. • Describe the image of small-town America that the poems project. <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion • Partner discussion • Small group performance of poems <p>Language <i>Vocabulary Central</i></p> <ul style="list-style-type: none"> • Vocabulary • Music • Games • Worksheets <p>Assessments</p> <ul style="list-style-type: none"> • Critical thinking questions • Connecting to the essential question • Selection tests
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				<ul style="list-style-type: none"> • Open-book test <p>Intervention/Enrichment</p> <ul style="list-style-type: none"> • Define verbal, situational, and dramatic irony prior to reading. • During reading of the short story, students identify details and their related issues. • Identify the plot, character, and setting in the narrative poems. • Research the use of pseudonyms among women writers of the time period. • Students investigate telegrams and changes in communication from 1890's to today. • Students analyze how even though both poems are written in the first person, the voices of the speakers are distinct.
<p>The Essential Question: What makes American literature American?</p> <p>6. Reading Literature; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> • Analogous word relationships • Close reading • Analyze the content from several sources on a single issue • Historical and cultural context of setting • Universal themes • Genre • Speaker • Imagery • Figurative language • Sounds of language • Rhyme • Meter • Allusion 	<p>Weeks 6-7</p> <p>Periods: 4</p>	<ul style="list-style-type: none"> • RL.11-12.1 • RL.11-12.2 • RL.11-12.3 • RL.11-12.4 • W.11-12.4 • W.11-12.7 • W.11-12.9 • W.11-12.10 • SL.11-12.1 • SL.11-12.4 • SL.11-12.6 • L.11-12.1 • L.11-12.2 • L.11-12.3 • L.11-12.4 • L.11-12.5 	<p>Textbook (hard copy or eBook)</p> <p><i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> • The Harlem Renaissance p. 895; Literary History pp. 896-897 • Author in Depth: Langston Hughes pp. 898-900 • "The Negro Speaks of Rivers," "I, Too," "Dream Variations," "Refugee in America" pp. 901-908 • Integrated Language Skills pp. 909-911 • Harlem Renaissance Poets pp. 920-921 • Before You Read p. 922 • "The Tropics in New York," "A Black Man Talks of Reaping," "From the Dark Tower" pp. 923-926 • After You Read p. 927 <p><i>Unit 4 Resources</i></p> <ul style="list-style-type: none"> • Langston Hughes' Poetry pp. 281-300 • McKay, Bontemps, and Cullen Poetry pp. 306-321 <p>Technology</p> <p>Interactive Digital Path</p> <ul style="list-style-type: none"> • <u>Literary History</u> (The Harlem Renaissance) • <u>Before You Read</u> [Get Connected Video (:44/:56), The Essential Question, Vocabulary Central, 	<p>Reading</p> <ul style="list-style-type: none"> • "The Negro Speaks of Rivers," "I, Too," "Dream Variations," "Refugee in America" (poetry) • "The Tropics in New York," "A Black Man Talks of Reaping," "From the Dark Tower" (poetry) <p>Writing</p> <ul style="list-style-type: none"> • Journal: What kinds of experiences would you expect Harlem Renaissance writers and artists to document? • As students read the poems, they record examples of social or historical perspective, archetypal perspective, and biographical perspective. • Journal: What places do you associate with your ancestry? Why? • Write a literary interpretation of the poems analyzing how diction, images, and figurative

			<p>Literary Analysis, Reading Strategy, Meet the Authors, Background]</p> <ul style="list-style-type: none"> • <u>While You Read</u> (Warm-ups, Reading Selection, Critical Reading) • <u>After You Read</u> (Skill Questions, Writing, Grammar Lesson, Grammar Practice) 	<p>language reveal themes about racial identity, pride, and perseverance.</p> <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion • Students work in groups to conduct internet searches of key lines from Hughes’s poems to see whether they appear as titles or ideas in later works. • Students deliver an interpretation or critical assessment of a literary work in forms involving video, audio, performance, illustration, or other expressive media. (p. 910) <p>Language <i>Vocabulary Central</i></p> <ul style="list-style-type: none"> • Vocabulary • Music • Games • Worksheets <p>Assessments</p> <ul style="list-style-type: none"> • Critical viewing painting p. 904 • Self-tests • Selection tests • Open-book test <p>Intervention/Enrichment</p> <ul style="list-style-type: none"> • Create a word web with the word <i>speaker</i> in the center and characteristics that they have inferred about the speaker on the ray lines. • Interpret figurative language prior to comprehension questions. • Students research the influence of Jazz music at pbs.org. • Students research African-American artists whose artistic accomplishments are helping to
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				shape contemporary culture. <ul style="list-style-type: none"> Investigate how researchers are seeking out and preserving oral literature.
<p>The Essential Question: How does literature shape or reflect society?</p> <p>7. Reading Literature; Reading for Information; Writing; Speaking and Listening; Language</p> <ul style="list-style-type: none"> Recalling and summarizing details Close reading Analyze the content from several sources on a single issue Author's beliefs Historical context of setting Dialogue Indirect characterization Tone Theme Write informational reports Genre/subgenre 	Weeks 7-8 Periods: 3	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 RL.11-12.6 RL.11-12.10 RI.11-12.1 RI.11-12.2 RI.11-12.4 RI.11-12.5 RI.11-12.10 W.11-12.2 W.11-12.4 W.11-12.7 W.11-12.9 W.11-12.10 SL.11-12.1 L.11-12.1 L.11-12.2 L.11-12.3 L.11-12.4 L.11-12.5 L.11-12.6 	<p>Textbook (hard copy or eBook) <i>Literature: The American Experience</i></p> <ul style="list-style-type: none"> "We Wear the Mask" p. 638 Before You Read pp. 928-929 <i>from Dust Tracks on a Road</i> (920L) pp. 930-936 After You Read p. 937 <p><i>Unit 4 Resources</i></p> <ul style="list-style-type: none"> pp. 324-341 <p>Technology Interactive Digital Path</p> <ul style="list-style-type: none"> <u>Before You Read</u> [Get Connected Video (:50), The Essential Question, Vocabulary Central, Literary Analysis, Reading Strategy, Meet the Authors, Background] <u>While You Read</u> (Warm-ups, Reading Selection, Critical Reading) <u>After You Read</u> (Skill Questions, Writing) 	<p>Reading</p> <ul style="list-style-type: none"> "We Wear the Mask" (poem) <i>from Dust Tracks on a Road</i> (nonfiction) <p>Writing</p> <ul style="list-style-type: none"> Journal: How do you feel when you must appear or behave as others expect? Analyze the effect of an author's purpose on meaning. Journal: Describe a time in your childhood when someone made you feel special. Explain what this episode from Hurston's childhood suggests about the qualities that helped people in her era succeed despite social barriers, such as those of gender or race. <p>Speaking and Listening</p> <ul style="list-style-type: none"> Whole group discussion <p>Language <i>Vocabulary Central</i></p> <ul style="list-style-type: none"> Vocabulary Music Games Worksheets <p>Assessments</p> <ul style="list-style-type: none"> Critical viewing Self-tests Selection tests Open-book test <p>Intervention/Enrichment</p> <ul style="list-style-type: none"> Interpret words or phrases and explain how they relate to the poem.

				<ul style="list-style-type: none"> • Discuss social context--attitudes, customs, and beliefs--prior to reading. • Organize small reading groups having them read the excerpt aloud, stopping the reading every few paragraphs to ask comprehension questions. • Students analyze how the expression of personal emotion might lead to social change. • Students conduct library and internet research to find examples of both positive and negative reactions to the works of Dunbar and Hurston.
<p>8. Reading Literature; Reading for Information; Writing; Speaking and Listening; Language</p> <p>Teach the Common Core State Standards as needed to prepare students for the AIR assessments in Reading and Writing, and to prepare students to be college and career ready.</p>	<p>Weeks 8-9 Periods: 9</p>	<p>Teach the Common Core State Standards as needed to prepare students for the AIR assessments in Reading and Writing, and to prepare students to be college and career ready.</p>	<p>Novel/Nonfiction/Drama Suggestions:*</p> <ul style="list-style-type: none"> • Austen, Jane. <i>Pride and Prejudice</i> • Brontë, Charlotte, <i>Jane Eyre</i> • Dostoevsky, Fyodor. <i>Crime and Punishment</i> • Fitzgerald, F. Scott. <i>The Great Gatsby</i> • Faulkner, William. <i>As I Lay Dying</i> • Garcia, Cristina. <i>Dreaming in Cuban</i> • Hansberry, Lorraine. <i>A Raisin in the Sun</i> • Hurston, Zora. <i>Their Eyes Were Watching God</i> • Jefferson, Thomas. <i>The Declaration of Independence</i> • Lahiri, Jhumpa. <i>The Namesake</i> • Mencken, H.L. <i>The American Language, 4th Edition</i> • Miller, Arthur. <i>Death of a Salesman</i> • Paine, Thomas. <i>Common Sense</i> • Shakespeare, William. <i>The Tragedy of Hamlet</i> • Thoreau, Henry David. <i>Walden</i> • Wilde, Oscar. <i>The Importance of Being Earnest</i> • Wright, Richard. <i>Black Boy</i> • <p>*The above is not meant to be a required reading list. Use your professional judgment of the text and your students to make your selection. In keeping with the guidelines established by the Common Core State Standards in ELA, your choice should be similar in complexity and quality to the titles on the list above.</p>	<p>Reading</p> <ul style="list-style-type: none"> • The reading assignment will be either fiction or nonfiction depending upon teacher choice. <p>Writing</p> <ul style="list-style-type: none"> • Journal writing • Creative prose and poetry responses • Critical analysis • In-class essays • Essay Scorer: Review of a Novel <p>Speaking and Listening</p> <ul style="list-style-type: none"> • Whole group discussion • Partner discussion • Pair work <p>Language</p> <ul style="list-style-type: none"> • Integrated vocabulary activities • Integrated grammar and usage activities <p>Assessments</p> <ul style="list-style-type: none"> • Selection tests • Portfolio projects • Multimedia presentations

				<p>Intervention/Enrichment</p> <ul style="list-style-type: none"> • Teacher-modeled reading strategies • Students write a different ending for the story. • Students write a one act play based on characters, conflicts and themes from the book.
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* This guide is based on 50 minute periods and should be adjusted to fit alternative schedules.

** Standards: **RL** = Reading Literature; **RI** = Reading Information; **W** = Writing; **SL** = Speaking and Listening; **L** = Language