

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

English 11

Grade Level: 11

Date of Board Approval: _____ 2018 _____

Planned Instruction

Title of Planned Instruction: **English 11**

Subject Area: **English** **Grade(s): 11**

Course Description:

This comprehensive course is standards-based and incorporates the analysis of American and World Literature, along with a range of diverse, cross-curricular informational texts. The course design focuses on the continued development of students' writing and critical-thinking skills. Literature selections discussed and analyzed will include works from the following literary genres: poetry, drama, short stories, novels, and nonfiction. Both objective and subjective assessments are based on Pennsylvania Core Standards and the skills necessary to achieve proficiency on the Pennsylvania Keystone Literature Exam and the Scholastic Assessment Test (SAT). Critical reading and grammatically based skills are evaluated with objective standards-based assessments, in-class assignments, and constructed-response questions. Improvement of students' writing is also addressed within the realm of the curriculum, and students' writing will be scored based on their command of the English language with an emphasis on studied writing styles as well as personal writing style. This comprehensive curriculum also includes a research paper rooted in critical and evaluative analysis, to be completed according to the standards of Modern Language Association (MLA). Additionally, the submission of an acceptable, MLA-formatted research paper is a requirement for completion of the course.

Time/Credit for the Course: 1 Full Academic Year

Curriculum Writing Committee: **Mr. Bryan Pol and Mrs. Margaret Chromey**

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Curriculum Map

1. Marking Period One: The Human Experience

- **Overview based on 45 days: 40 to 45 days**

- **Goals:**
Understanding of:
 - Characteristics of short fiction and nonfiction, with a focus on figurative language, rhetorical techniques, and other pertinent literary devices extant in a collection of short stories and nonfiction pieces prescribed for this unit
 - The ability to examine and explain the content of a diverse range of cross-curricular, informational texts
 - The elements of fiction as examined in the works of the authors prescribed for this unit
 - The purpose and insight of characters and their conflicts
 - The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
 - The importance of coherence in informational writing and speaking
 - The importance of determining and clarifying the meaning of unknown and multiple-meaning words and phrases in context
 - The importance of writing informative, explanatory, and analytical constructed responses that clearly and accurately examine and express complex ideas, concepts, and information
 - The necessity of analytical, close reading skills that aid in drawing evidence from literary and informational texts to support interpretation and analysis
 - Pertinent grammatical conventions and concepts as they relate to both composition and the Scholastic Assessment Test (SAT)

2. Marking Period Two: Man in the Natural World - Emotion Recollected in Tranquility and Despair

- **Overview based on 45 days: 40 to 45 days**

- **Goals:**
Understanding of:

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- Characteristics of poetry, with a focus on figurative language, form, structure, and other pertinent literary and sound devices, extant in a collection of poems prescribed for this unit
- Characteristics of fiction, with a focus on figurative language and other pertinent literary devices extant in a novella by Franz Kafka
- The ability to examine and explain the content of a diverse range of cross-curricular, informational texts
- The purpose and insight of characters and their conflicts
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking
- The importance of determining and clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed responses that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of analytical, close reading skills that aid in drawing evidence from literary and informational texts to support interpretation and analysis
- Pertinent grammatical conventions and concepts as they relate to both composition and the Scholastic Assessment Test (SAT)

NOTE: Students who did not achieve proficiency on the Keystone as sophomores will have to take the exam again in December and possibly again in May. During the second and fourth marking periods, these students will be attending remediation and will not be accountable for the work that they miss during this time. Four to five weeks before the December remediation and the May remediation will not be utilized for long works OR the research paper.

3. Marking Period Three: The Tragic Hero's Place in Shakespearean and Modern American Drama

- **Overview based on 45 days: 40 to 45 days**
- **Goals:**
Understanding of:
 - Characteristics of the tragic hero in Greek, Shakespearean, and modern American drama
 - The elements of drama as examined in two works, one by William Shakespeare and another by Arthur Miller, an excerpted scenes from a comedy of William Shakespeare's

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- The ability to examine and explain the content of a diverse range of cross-curricular, informational texts
- The premise of allegory and its application to one of Miller's works
- The tragic hero as seen in two characters of note: Macbeth and John Proctor
- The purpose and insight of characters and their conflicts
- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking
- The importance of determining and clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed responses that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of analytical, close reading skills that aid in drawing evidence from literary and informational texts to support interpretation and analysis
- Pertinent grammatical conventions and concepts as they relate to both composition and the Scholastic Assessment Test (SAT)
- The concepts, precepts, and prerequisites needed for an understanding of the Modern Language Association's (MLA) standards as they relate to the submission of a suitably formatted research paper, rooted in the life and career of an author of the students' choosing and an analysis of a seminal work from the author they have chosen

4. Marking Period Four: Man's Pursuit of Prosperity and Acceptance

- **Overview based on 45 days:**
- **Goals:**
 - Understanding of:
 - Characteristics of a tragic hero that exist in Fitzgerald's Jay Gatsby
 - Characteristics of the novel, with a focus on figurative language, imagery, symbolism, and other pertinent literary devices extant in a work by F. Scott Fitzgerald
 - The ability to examine and explain the content of a diverse range of cross-curricular, informational texts
 - The elements of fiction as examined in the works of the authors prescribed for this unit
 - The purpose and insight of characters and their conflicts

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- The necessity of determining and analyzing the relationship between two or more central ideas of a text, including the development and interaction of the essential ideas
- The importance of coherence in informational writing and speaking
- The importance of determining and clarifying the meaning of unknown and multiple-meaning words and phrases in context
- The importance of writing informative, explanatory, and analytical constructed responses that clearly and accurately examine and express complex ideas, concepts, and information
- The necessity of analytical, close reading skills that aid in drawing evidence from literary and informational texts to support interpretation and analysis
- Pertinent grammatical conventions and concepts as they relate to both composition and the Scholastic Assessment Test (SAT)

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Curriculum Plan

Unit: The Human Experience

Marking Period: 1

Standard(s): PACS English/Language Arts

Reading Informational Texts: CC.1.2.9-10.C; CC.1.2.9-10.D; CC.1.2.9-10.E; CC.1.2.9-10.F; CC.1.2.9-10.G; CC.1.2.9-10.H; CC.1.2.9-10.I; CC.1.2.9-10.J; CC.1.2.9-10.K.

Reading Literature: CC.1.3.9-10.A; CC.1.3.9-10.B; CC.1.3.9-10.C; CC.1.3.9-10.D; CC.1.3.9-10.E; CC.1.3.9-10.F; CC.1.3.9-10.G; CC.1.3.9-10.H; CC.1.3.9-10.I; CC.1.3.9-10.J; CC.1.3.9-10.K.

Writing: CC.1.4.9-10.A; CC.1.4.9-10.B; CC.1.4.9-10.C; CC.1.4.9-10.D; CC.1.4.9-10.E; CC.1.4.9-10.F; CC.1.4.9-10.G; CC.1.4.9-10.I; CC.1.4.9-10.L; CC.1.4.9-10.Q; CC.1.4.9-10.S; CC.1.4.9-10.V.

Speaking and Listening: CC.1.5.9-10.A; CC.1.5.9-10.C; CC.1.5.9-10.D; CC.1.5.9-10.G.

Anchor(s): Reading Grade 11 Assessment Anchors

R11.A.1 - Understand fiction appropriate to grade level: R11.A.1.1, R11.A.1.1.2, R11.A.1.1.11.C, R11.A.1.2, R11.A.1.3, R11.A.1.3.1, R11.A.1.3.2, R11.A.1.3, R11.A.1.3.1.1.11.A, R11.A.1.3.1.1.L.A, R11.A.1.3.1.1.11.D, R11.A.1.3.1.1.L.D, R11.A.1.3.1.2.11.D, R11.A.1.3.1.2.11.E, R11.A.1.3.1.2.11.A, R11.A.1.4, R11.A.1.4.1, R11.A.1.4.1.1.11.A, R11.A.1.4.1.1.L.A., R11.A.1.4.1.1.11.D, R11.A.1.4.1.1.L.D, R11.A.1.4.1.2.11.D, R11.A.1.4.1.2.11.E, R11.A.1.5, R11.A.1.5.1, R11.A.1.6, R11.A.1.6.1, R11.A.1.6.2, R11.A.1.6.1.1.11.D, R11.A.1.6.1.3.L.A

R11.A.2 – Understand nonfiction appropriate to grade level: R11.A.2.1, R11.A.2.1.2, R11.A.2.1.11.C, R11.A.2.2, R11.A.2.3, R11.A.2.3.1, R11.A.2.3.2, R11.A.2.3, R11.A.2.3.1.1.11.A, R11.A.2.3.1.1.L.A, R11.A.2.3.1.1.11.D, R11.A.2.3.1.1.L.D, R11.A.2.3.1.2.11.D, R11.A.2.3.1.2.11.E, R11.A.2.3.1.2.11.A, R11.A.2.4, R11.A.2.4.1, R11.A.2.4.1.1.11.A, R11.A.2.4.1.1.L.A., R11.A.2.4.1.1.11.D, R11.A.2.4.1.1.L.D, R11.A.2.4.1.2.11.D, R11.A.2.4.1.2.11.E, R11.A.2.5, R11.A.2.5.1, R11.A.2.6, R11.A.2.6.1, R11.A.2.6.2, R11.A.2.6.1.1.11.D, R11.A.2.6.1.3.L.A

R11.B.1 – Understand components within and between texts: R11.B.1.1, R11.B.1.1.1, R11.B.1.1.3.12.A, R11.B.1.1.3.L.A, R11.B.1.1.2.11.C, R11.B.1.1.3.L.C, R11.B.1.1.3.11.D, R11.B.1.2, R11.B.1.2.1, R11.B.1.2.1.1.11.D, R11.B.1.2.1.1.L.D, R11.B.1.2.1.2.11.C, R11.B.1.2.1.2.11.B

R11.B.2 – Understand literary devices in fictional and nonfictional text: R11.B.2.1, R11.B.2.1, R11.B.2.1.2, R11.B.2.1.3.11.C, R11.B.2.1.3.L.C, R11.B.2.1.2.11.D, R11.B. R11.B.2.1.3.L.D, R11.B.2.2, R11.B.2.2.1, R11.B.2.2.2, R11.B.2.2.1.3.11.C, R11.B.2.2.1.3.L.C, R11.B.2.2.1.2.11.D

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R11.B.3 – Understand concepts and organization of nonfictional text: R11.B.3.1, R11.B.3.1.1, R11.B.3.1.2.11.B, R11.B.3.1.2.L.C, R11.B.3.2, R11.B.3.2.1, R11.B.3.2.2, R11.B.3.1.2.11.C, R11.B.3.1.2.L.C, R11.B.3.3, R11.B.3.3.2, R11.B.3.3.4, R11.B.3.1.2.11.A, R11.B.3.1.2.L.A, R11.B.3.1.2.12.E, R11.B.3.1.2.L.E

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?

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- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

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Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview: This unit will explore a diverse collection of cross-curricular, informational texts and short fiction pieces, both classic and contemporary, that were derived from the Scholastic Achievement Test's (SAT) suggested reading list, so as to observe literature as a reflection of the human experience. The unit will utilize these pieces to explore the human capacity for wonder, compassion, and survival in a trying, yet enlightening world.

Goals:

- Students will sharpen their understanding of the Reading portion of the Scholastic Assessment Test (SAT) through a refining of close reading analysis skills.
- Students will sharpen their understanding of the Writing & Language portion of the Scholastic Assessment Test (SAT) through a refining of grammatical and composition skills that are specific to subject/verb agreement, pronoun/antecedent agreement, verb tense shifts, proper punctuation, proper syntax, proper diction, and structure and organization.
- Students will observe, identify, and apply grammatical concepts related to comma usage (including commas between independent clauses, commas in a series and to separate equal adjectives, commas after introductory phrases and clauses, commas to set off contrasted elements and appositives, commas with nonrestrictive phrases and clauses, and miscellaneous uses of commas), semi-colon and colon usage, hyphens and dash usage, apostrophe usage, quotation mark and italics usage, and special uses of punctuation, including punctuation for research papers, the MLA style, punctuation to create emphasis, and proper bracket and parentheses usage.

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- Students will observe, analyze, and apply their understanding of root words, along with their meanings and origins, as they relate to roots of Greek and Latin nature.
- Students will be able to identify and apply a variety of rhetorical devices and elements of form and structure as they may persist in pieces of non-fiction that are prescribed for this unit (i.e. Rachel Carson’s “Silent Spring—I” from *The New Yorker* or Eric Schlosser’s “Why McDonald’s French Fries Taste So Good” from *Fast Food Nation*).
- Students will be able to observe various conventions and themes of the short story form and determine their purpose and function within pieces of short fiction that are prescribed for this unit (i.e. Willa Cather’s “Paul’s Case,” Kate Chopin’s “The Story of an Hour,” F. Scott Fitzgerald’s “Babylon Revisited,” and Jhumpa Lahiri’s “A Temporary Matter,” among others).
- Students will be able to identify and explain the function(s) and effect(s) of literary devices and figurative language in a form of non-fiction pieces that delve into a variety of societally pertinent topics, such as race relations (Frederick Douglass’s “The Hypocrisy of American Slavery”), American pastimes (John Updike’s “Hub Fans Bid Kid Adieu”), exploration of the self (Jon Krakauer’s *Into the Wild*), ethics in economics (Steven Levitt and Stephen J. Dubner’s *Freakonomics*), teacher-student relationships (Mitch Albom’s *Tuesdays with Morrie*), the terrors of nature (Sebastian Junger’s *The Perfect Storm*), or human emotion and psychology (Aung San Suu Kyi’s “Freedom and Fear”) as examples.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices and figurative language in short stories and novel excerpts from authors like Ian McEwan, Andy Weir, Willa Cather, F. Scott Fitzgerald, Kate Chopin, Jhumpa Lahiri, and others that have been prescribed for this unit.
- Students will be able to clearly and concisely respond in writing to prompts relating to the literary and structural elements of short story and non-fiction that appear in the selections prescribed for this unit.
- Students will be able to define and later apply a variety of literary devices—with careful attention to diction, syntax, thematic content, and figurative language—in a series of short stories and non-fiction pieces, examining various contemplations and reflections of the human condition from the various voices and narrators of these works.

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)
2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)

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3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
5. Students will recall the definitions of provided collections of words and apply their meaning in context through close reading and reflection of select passages on an assessment. (DOK – Level One, DOK – Level Two)
6. Students will investigate a variety of close reading, vocabulary application, and grammatical concept strategies as they may be conveyed towards success on the Scholastic Assessment Test (SAT). (DOK – Level Three)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze select works from the 19th and 20th centuries in America, including an equal share of short fiction and non-fiction pieces, 12 pieces *at minimum*.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions of the following (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3):
 - i. These texts are **required reading** for the unit:
 1. Willa Cather’s “Paul’s Case” (Fiction)
 2. F. Scott Fitzgerald’s “Babylon Revisited” (Fiction)
 3. Kate Chopin’s “The Story of an Hour” (Fiction)
 4. Eric Schlosser’s “Why McDonald’s French Fries Taste So Good” from *Fast Food Nation* (Non-Fiction)
 5. Rachel Carson’s “Silent Spring—I” from *The New Yorker* (Non-Fiction)
 6. Margaret Chase Smith’s “Declaration of Conscience” Speech (Non-Fiction)
 - ii. Six (6) other texts **must be chosen**, one (1) from each category listed:
 1. General Fiction
 - a. Jhumpa Lahiri’s “A Temporary Matter” from *Interpreter of Maladies* (Fiction)
 - b. Allan Gurganus’s “Nativity, Caucasian” from *The Chicago Tribune* (Fiction)
 - c. John Updike’s “My Father’s Tears” from *The New Yorker* (Fiction)
 2. Speeches and Rhetoric
 - a. Frederick Douglass’s “The Hypocrisy of American Slavery” (Non-Fiction)

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- b. Aung San Suu Kyi's "Freedom from Fear" (Non-Fiction)
 - c. William Jennings Bryan's "Cross of Gold" Speech (Non-Fiction)
3. Social Sciences
- a. Excerpt from Chapter 1 of Steven Levitt and Stephen J. Dubner's *Freakonomics* (Non-Fiction)
 - b. Stephen Crane's "A Dark Brown Dog" (Fiction)
 - c. Robert Cormier's "The Moustache" (Fiction)
 - d. Excerpt from Barbara Ehrenreich's *Nickel and Dimed* – Chapter 1: "Serving in Florida" (Non-Fiction)
 - e. Excerpt from Malcolm Gladwell's *Blink* – "The Statue that Didn't Look Right" (Non-Fiction)
 - f. An Excerpt from Dave Barry's *Money Secrets* – Chapter 1: "How Money Works or Everybody Clap for Tinkerbell!" (Non-Fiction)
4. Physical Sciences
- a. Excerpt from Sebastian Junger's *The Perfect Storm* (Non-Fiction)
 - b. Graham Swift's "Chemistry" (Fiction)
 - c. Jon Krakauer's "How Chris McCandless Died," from *The New Yorker* (Non-Fiction)
 - d. Excerpt from Ian McEwan's *Enduring Love* – from Chapter 21 (Fiction)
 - e. Excerpt from Andy Weir's *The Martian* – Log Entry: Sol 6 (Fiction)
5. Philosophy
- a. Excerpt from Jon Krakauer's *Into the Wild* (Non-Fiction)
 - b. Excerpts from Mitch Albom's *Tuesday with Morrie* (Non-Fiction)
 - c. Leo Tolstoy's "The Three Questions" (Fiction)
 - d. Excerpt from Nick Hornby's *Housekeeping vs. the Dirt* – The Preface (Non-Fiction)
6. American Consciousness
- a. John Updike's "Hub Fans Bid Kid Adieu" from *The New Yorker* (Non-Fiction)
 - b. Excerpt from David McCullough's *1776* – from Chapter 1: "Sovereign Duty" (Non-Fiction)
 - c. Melissa Scholes Young's Opinion-Editorial Piece from *The Washington Post*: "I Don't Censor the Books My Children Read. I Think They'll Be Stronger for It." (Non-Fiction)
 - d. David Sedaris's "Long Way Home" from *The New Yorker* (Non-Fiction)

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2. Synthesize academic and content vocabulary activities.
 - a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, like Gustav Freytag’s pyramid, as derived from his *Technik des Dramas* (1863), in its application to critically analyze the content of fiction pieces prescribed for this unit, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - b. Observe Latin and Greek roots and examine word families/etymology of words from Units 1 through 5 of the vocabulary series. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in informational and literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
3. Comparison and contrast and/or analysis of setting within a work of short fiction to convey tone and mood, the overview of a dynamic character, understanding of conflict, both internal and external, qualities and traits of characters and their subsequent development, and observation of direct and indirect characterization, as well as character motivation, as they apply to characters within one or more works. This process will require students to draw precise and detailed evidence from literary or informational texts—through constructed response— to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
4. Identify, explicate, and analyze the varying narrative perspectives that exist in F. Scott Fitzgerald’s “*Babylon Revisited*,” Willa Cather’s “*Paul’s Case*,” and Kate Chopin’s “*The Story of an Hour*.” (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
5. Explicate and analyze how Charlie Wales’s quest to win back Honoria (“*Babylon Revisited*”), Paul’s abandoning his life and responsibilities (“*Paul’s Case*”), and Mrs. Mallard’s desire for liberation and freedom from oppression (“*The Story of an Hour*”) are a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
6. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of Charlie Wales, Paul, and Mrs. Mallard. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
7. Describe and explicate the elements of structure, form, style, and rhetorical device in the cross-curricular, informational (non-fiction) texts prescribed for this unit (see choices above) and analyze the thematic message—explicitly or implicitly stated—

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- inherent of each piece. (L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.5.1)
8. Grammatical Concepts – from ancillary textbook materials; also, from supplementary vocabulary texts (*Write Source*) and *The Grammar Girl: Quick and Dirty Tips* podcast series website (<https://www.quickanddirtytips.com/grammar-girl>), moderated by Mignon Fogarty, for reinforcement and added practice. Concepts to be addressed shall include (as observed throughout the course of Unit 1/Marking Period 1):
 - a. Comma usage, including commas between independent clauses, commas in a series and to separate equal adjectives, commas after introductory phrases and clauses, commas to set off contrasted elements and appositives, commas with nonrestrictive phrases and clauses, and miscellaneous uses of commas, as outlined in pages 7 to 18 of the *Write Source Skills Book*. Use the Grammar Girl lesson on The Comma Splice error (<https://www.quickanddirtytips.com/education/grammar/how-to-avoid-a-common-comma-error-the-comma-splice>) for added supplement and instruction.
 - b. Semi-colon and colon usage, as outlined in pages 19 to 21 of the *Write Source Skills Book*. Use the Grammar Girl lesson on The Colon (<https://www.quickanddirtytips.com/education/grammar/colons>) for added supplement and instruction.
 - c. Hyphens and dash usage, as outlined in pages 22 to 24 of the *Write Source Skills Book*. Use the Grammar Girl lesson on When to Use—and Not Use—an Em-Dash (<https://www.quickanddirtytips.com/education/grammar/when-to-use-and-not-use-an-em-dash>) for added supplement and instruction.
 - d. Apostrophe usage, as outlined in pages 25 to 29 of the *Write Source Skills Book*. Use the Grammar Girl lesson on Apostrophes (<https://www.quickanddirtytips.com/education/grammar/apostrophes>) for added supplement and instruction.
 - e. Quotation mark and italics usage, as outlined in pages 30 – 33 of the *Write Source Skills Book*. Use the Grammar Girl lesson on How to Use Quotation Marks (<https://www.quickanddirtytips.com/education/grammar/how-to-use-quotation-marks>) and How to Use Italics (<https://www.quickanddirtytips.com/education/grammar/how-to-use-italics>) for added supplement and instruction.
 9. Special uses of punctuation, including punctuation for research papers, the MLA style, punctuation to create emphasis, and proper bracket and parentheses usage, as outlined on pages 34 to 40 of the *Write Source Skills Book*.

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10. Direct SAT and Keystone instruction and practice.
 - a. Teacher will make use of SAT Practice Test #1, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-1.pdf>), to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-1-answers.pdf>) for clarity and redirection.
 - b. Teacher will make use of SAT Practice Test #2, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-2.pdf>) to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-2-answers.pdf>) for clarity and redirection.

11. Literary Terms – **See Appendix III**

12. Additional Suggested Instructional Strategies – **See Appendix II**

13. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne
 - a. For this unit, teacher will guide students through PowerPoint slides (provided by Prestwick House) on the use of vocabulary words for Units 1 to 5 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's root, proper spelling and punctuation, usage in a sentence, definition, and any pertinent synonyms or antonyms.
 - b. For this unit, students are to complete all activities and supplements for Units 1 to 5 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne.
 - c. For this unit, students will be assessed on their understanding of words from Units 1 to 5 of Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's definition, usage in a sentence or paragraph, and meaning in context. Here, teachers will use exams

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prepared and provided by Prestwick House, including the expanded assessments.

Assessments:

Diagnostic:

- Practice Keystone and SAT tests/sections via USA Test Prep and College Board, with SAT Practice exams located at <https://collegereadiness.collegeboard.org/sat/practice/full-length-practice-test-assistive-technology>
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials
- *Grammar Girl: Quick and Dirty Tips* podcast series, located at <https://www.quickanddirtytips.com/grammar-girl>
- Khan Academy SAT Reading and Writing Practice, located at <https://www.khanacademy.org/test-prep/sat/sat-reading-writing-practice>

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (C.E.1.1.1, C.E.1.1.2, C.E.1.1.3, C.E.1.1.4, C.E.1.1.5, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7, C.E.3.1.1, C.E.3.1.2, C.E.3.1.3, C.E.3.1.4, C.E.3.1.5, C.P.2.1.1, C.P.2.1.2, C.P.2.1.3, C.P.2.1.5, C.P.2.1.7, C.P.3.1.3, C.P.3.1.4) - (Can be combined with objective questions on formative assessments)
 - Written constructed responses or prompts (pick **TWO** of the following, with **ONE** as an on-demand, in-class constructed response and **ONE** as a full essay: scores will be determined on provided rubrics – See **Appendices V & VI**):
 - Consider the content of Kate Chopin’s “The Story of an Hour.” How does Mrs. Mallard’s death in the conclusion contribute to the story’s overall meaning? Cite evidence from the text in your answer.
 - Engage yourself in a critical reading of Willa Cather’s “Paul’s Case.” According to a strict interpretation of the definition, the story should be classified as employing an omniscient point of view, for the narrator enters into the minds of the characters at will. However, early in the story the focus alters rather suddenly. Locate the point where that alteration occurs. In an intelligently-thoughtful and logically-supported essay, explain and examine the following points:
 - Through whose eyes do we see Paul prior to the change in point of view, and what purpose does that serve for the story?
 - Through whose eyes do we see Paul after the change, and what purpose does that serve for the story?
 - What is the overall purpose (for the story as a whole) of this shift in point of view?

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- Concerning the protagonist of Fitzgerald’s story “Babylon Revisited,” one critic wrote that, “Charlie’s quest to win back Honoria is also his quest to prove to himself that he is a new man.” Defend this statement in a well-written and textually-supported constructed response.
 - Jhumpa Lahiri’s *Interpreter of Maladies* explores the paradox of disconnectedness within families that should be connected. Examine and analyze this notion within Lahiri’s “A Temporary Matter.” Consider Shoba and Shukumar’s collective and individual response to the grief each suffered when responding.
 - Examine one of the three speeches from the unit, Frederick Douglass’s “The Hypocrisy of American Slavery,” William Jennings Bryan’s “Cross of Gold,” or Margaret Chase Smith’s “Declaration of Conscience,” for its overall message and determine, by means of a well-written essay, how effectively the orator uses rhetorical devices and appeals to embody and demonstrate that particular theme.
 - Consider Melissa Scholes Young’s Opinion-Editorial Piece from *The Washington Post*: “I Don’t Censor the Books My Children Read. I Think They’ll Be Stronger for It.” In a well-written essay, defend or refute her assertion and desire to not censor what her children read.
 - Consider the excerpt from Sebastian Junger’s *The Perfect Storm*. In a well-written essay, determine why the author begins the passage with an excerpt from Herman Melville’s *Moby Dick* and examine how effective that excerpt is in embodying and defining the passage as a whole.
 - Consider the excerpt from Chapter 1 of Steven Levitt and Stephen J. Dubner’s *Freakonomics*. In a well-written essay, respond to the following: what does the passage suggest about mankind being more honest than we think? In the end, why was Paul Feldman’s bagel business a relative success? Explain by citing evidence and specific examples from the text.
 - **Note:** These prompts are to be utilized on unit assessments and may be adapted as constructed responses or formal essays written according to MLA format.
-
- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Skills Application)
 - Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (derived from the book *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level 5*)
 - SAT Assessments from College Board, including Practice Test #1 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-1.pdf>) and Practice Test #2 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-2.pdf>).
 - Keystone Practice Activities and Assessments

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- Benchmarks to be administered according to district and department plan

Summative:

- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Major Assessments)
- Unit Common Assessments – Objective and skills-based

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts
- Keystone practice sections (additional and more challenging, as needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- A PDF file, produced by Bryan Pol, comprised of the aforementioned thirty-one (31) passages prescribed for this unit, including reading-for-meaning questions for each passage.
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Harcourt Brace College Publications, 1991.
- Jago, Carol, et al. *Literature & Composition: Reading, Writing, and Thinking*. Bedford/St. Martin's, 2011.
- Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, and Writing*. 9th ed. Bedford/St. Martin's, 2011.
- Peterson, Linda, et al. *The Norton Reader: An Anthology of Nonfiction*. 13th ed. W.W. Norton & Company, 2011.
- *Latin and Greek Roots: A Study of Word Families, Level 5*.

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863)
<http://web.cn.edu/Kwheeler/documents/Freytag.pdf>

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Curriculum Plan

Unit: Man in the Natural World – Emotion Recollected in Tranquility and Despair

Marking Period: 2

Standard(s): PACS English/Language Arts

Reading Informational Texts: CC.1.2.9-10.C; CC.1.2.9-10.D; CC.1.2.9-10.E; CC.1.2.9-10.F; CC.1.2.9-10.G; CC.1.2.9-10.H; CC.1.2.9-10.I; CC.1.2.9-10.J; CC.1.2.9-10.K.

Reading Literature: CC.1.3.9-10.A; CC.1.3.9-10.B; CC.1.3.9-10.C; CC.1.3.9-10.D; CC.1.3.9-10.E; CC.1.3.9-10.F; CC.1.3.9-10.G; CC.1.3.9-10.H; CC.1.3.9-10.I; CC.1.3.9-10.J; CC.1.3.9-10.K.

Writing: CC.1.4.9-10.A; CC.1.4.9-10.B; CC.1.4.9-10.C; CC.1.4.9-10.D; CC.1.4.9-10.E; CC.1.4.9-10.F; CC.1.4.9-10.G; CC.1.4.9-10.I; CC.1.4.9-10.L; CC.1.4.9-10.Q; CC.1.4.9-10.S; CC.1.4.9-10.V.

Speaking and Listening: CC.1.5.9-10.A; CC.1.5.9-10.C; CC.1.5.9-10.D; CC.1.5.9-10.G.

Anchor(s): Reading Grade 11 Assessment Anchors

R11.A.1 - Understand fiction appropriate to grade level: R11.A.1.1, R11.A.1.1.2, R11.A.1.1.11.C, R11.A.1.2, R11.A.1.3, R11.A.1.3.1, R11.A.1.3.2, R11.A.1.3, R11.A.1.3.1.1.11.A, R11.A.1.3.1.1.L.A, R11.A.1.3.1.1.11.D, R11.A.1.3.1.1.L.D, R11.A.1.3.1.2.11.D, R11.A.1.3.1.2.11.E, R11.A.1.3.1.2.11.A, R11.A.1.4, R11.A.1.4.1, R11.A.1.4.1.1.11.A, R11.A.1.4.1.1.L.A., R11.A.1.4.1.1.11.D, R11.A.1.4.1.1.L.D, R11.A.1.4.1.2.11.D, R11.A.1.4.1.2.11.E, R11.A.1.5, R11.A.1.5.1, R11.A.1.6, R11.A.1.6.1, R11.A.1.6.2, R11.A.1.6.1.1.11.D, R11.A.1.6.1.3.L.A

R11.A.2 – Understand nonfiction appropriate to grade level: R11.A.2.1, R11.A.2.1.2, R11.A.2.1.11.C, R11.A.2.2, R11.A.2.3, R11.A.2.3.1, R11.A.2.3.2, R11.A.2.3, R11.A.2.3.1.1.11.A, R11.A.2.3.1.1.L.A, R11.A.2.3.1.1.11.D, R11.A.2.3.1.1.L.D, R11.A.2.3.1.2.11.D, R11.A.2.3.1.2.11.E, R11.A.2.3.1.2.11.A, R11.A.2.4, R11.A.2.4.1, R11.A.2.4.1.1.11.A, R11.A.2.4.1.1.L.A., R11.A.2.4.1.1.11.D, R11.A.2.4.1.1.L.D, R11.A.2.4.1.2.11.D, R11.A.2.4.1.2.11.E, R11.A.2.5, R11.A.2.5.1, R11.A.2.6, R11.A.2.6.1, R11.A.2.6.2, R11.A.2.6.1.1.11.D, R11.A.2.6.1.3.L.A

R11.B.1 – Understand components within and between texts: R11.B.1.1, R11.B.1.1.1, R11.B.1.1.3.12.A, R11.B.1.1.3.L.A, R11.B.1.1.2.11.C, R11.B.1.1.3.L.C, R11.B.1.1.3.11.D, R11.B.1.2, R11.B.1.2.1, R11.B.1.2.1.1.11.D, R11.B.1.2.1.1.L.D, R11.B.1.2.1.2.11.C, R11.B.1.2.1.2.11.B

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R11.B.2 – Understand literary devices in fictional and nonfictional text: R11.B.2.1, R11.B.2.1, R11.B.2.1.2, R11.B.2.1.3.11.C, R11.B.2.1.3.L.C, R11.B.2.1.2.11.D, R11.B. R11.B.2.1.3.L.D, R11.B.2.2, R11.B.2.2.1, R11.B.2.2.2, R11.B.2.2.1.3.11.C, R11.B.2.2.1.3.L.C, R11.B.2.2.1.2.11.D

R11.B.3 – Understand concepts and organization of nonfictional text: R11.B.3.1, R11.B.3.1.1, R11.B.3.1.2.11.B, R11.B.3.1.2.L.C, R11.B.3.2, R11.B.3.2.1, R11.B.3.2.2, R11.B.3.1.2.11.C, R11.B.3.1.2.L.C, R11.B.3.3, R11.B.3.3.2, R11.B.3.3.4, R11.B.3.1.2.11.A, R11.B.3.1.2.L.A, R11.B.3.1.2.12.E, R11.B.3.1.2.L.E

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

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Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.

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- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview: This unit will explore how the narrative of Gregor Samsa immerses an audience in a story of struggle and suffering, extrapolating the notion of how we question our place within this world and our existence in it. Furthermore, this unit will examine how the poetry of Robert Frost explores death and the contemplation of life, non-conformity, tragedy, and a hope for the future, just as the poetry of Walt Whitman, William Shakespeare, Yusef Komunyakaa, Seamus Heaney, Billy Collins, T.S. Eliot, Adrienne Rich, Gwendolyn Brooks, Ezra Pound, Maya Angelou, Sylvia Plath, Carl Sandburg, Paul Laurence Dunbar, and Judith Ortiz Cofer creates speakers whose voices address the traditional roots and rich, cultural fabric of America and further reflects emotion recollected in tranquility and despair.

Goals:

- Students will sharpen their understanding of the Reading portion of the Scholastic Assessment Test (SAT) through a refining of close reading analysis skills.
- Students will sharpen their understanding of the Writing & Language portion of the Scholastic Assessment Test (SAT) through a refining of grammatical and composition skills that are specific to capitalization, numbers and abbreviations, plurals and spellings, and sentence composition related to (a) sentence variety, (b) subject-verb agreement, (c) pronoun-antecedent agreement, and (d) sentence combining/modeling.

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- Students will observe, identify, and apply grammatical concepts related to capitalization, numbers and abbreviations, plurals and spellings, and sentence composition related to (a) sentence variety, (b) subject-verb agreement, (c) pronoun-antecedent agreement, and (d) sentence combining/modeling.
- Students will observe, analyze, and apply their understanding of root words, along with their meanings and origins, as they relate to roots of Greek and Latin nature.
- Students will be able to identify and apply a variety of sound devices and elements of form and structure as they may persist in the poetry prescribed for this unit.
- Students will be able to observe various conventions and themes of the novel/short story form and determine their purpose and function within the piece of short fiction prescribed for this unit (i.e. Franz Kafka's novella *Metamorphosis*).
- Students will be able to observe various conventions and themes of the poetry form and determine their purpose and function within the poetry prescribed for this unit.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices and figurative language in the form of poems that delve into a variety of societally pertinent topics, such as challenging the status quo (Frost's "Mending Wall"), understanding the promise for our future (Frost's "The Gift Outright"), the futility of life (Frost's "Out, Out—"), the observance of death (Whitman's elegy "When Lilacs Last in the Dooryard Bloom'd"), the uncertainty of the self (Plath's "Mirror"), how we may contribute to this existence (Whitman's "O Me! O Life!"), appreciation for companionship and ordinary love (Shakespeare's Sonnet 18 and Sonnet 130), mending an ailing heart (Heaney's "Scaffolding"), yielding to the trials of analyzing verse (Collins's "Introduction to Poetry"), a teacher's desire to impact students who are lost (Rich's "In a Classroom"), how we hide our truest selves (Dunbar's "We Wear the Mask"), and the lost opportunities in life (Eliot's "The Love Song of J. Alfred Prufrock"), among other issues and topics.
- Students will be able to clearly and concisely respond in writing to prompts relating to the literary and structural elements of short fiction and poetry that appear in the selections prescribed for this unit.
- Students will be able to define and later apply a variety of literary devices—with careful attention to diction, syntax, structure, form, imagery, thematic content, and figurative language—in a novella and series of poems prescribed for the unit, examining various contemplations and reflections of the human condition from the various voices and narrators of these works.

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)

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2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
5. Students will recall the definitions of provided collections of words and apply their meaning in context through close reading and reflection of select passages on an assessment. (DOK – Level One, DOK – Level Two)
6. Students will investigate a variety of close reading, vocabulary application, and grammatical concept strategies as they may be conveyed towards success on the Scholastic Assessment Test (SAT). (DOK – Level Three)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze select works from the 16th, 17th, 19th, and 20th centuries in America and Europe, including one piece of short fiction and selections from a list of poems, with 14 poems covered *at minimum* over the course of the unit.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions of the following (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3):
 - i. These texts are **required reading** for the unit (one novella, two songs, and nine poems):
 1. Franz Kafka’s *Metamorphosis* (Fiction)
 2. Simon and Garfunkel’s “The Sound of Silence” (Song as Poetry)
 - a. Resort to this version of the song for instruction: (<https://www.youtube.com/watch?v=4fWyzwo1xg0>).
 - b. Refer to the following sources for more insight into the nature of the song: (<https://www.allmusic.com/song/the-sound-of-silence-mt0030490291>) and (<https://www.bachelorandmaster.com/britishandamericanpoetry/the-sound-of-silence.html#.WzVOU9hKiV4>).
 3. The Beatles’ “Eleanor Rigby”
 - a. Resort to this version of the song for instruction: (<https://www.youtube.com/watch?v=HuS5NuXRb5Y>)
 - b. Refer to the following source for more insight into the nature of the song: (<http://www.beatlesebooks.com/eleanor-rigby>).

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4. Billy Collins's "Introduction to Poetry" (Poem)
 5. Robert Frost's "Mending Wall" (Poem)
 6. Robert Frost's "Out, Out—" (Poem)
 7. Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" (Poem)
 8. William Shakespeare's Sonnet 18 (Poem)
 9. William Shakespeare's Sonnet 130 (Poem)
 10. Sylvia Plath's "Mirror" (Poem)
 11. Yusef Komunyakaa's "Facing It" (Poem)
 12. T.S. Eliot's "The Love Song of J. Alfred Prufrock" (Poem)
- ii. Four (4) other poems **must be chosen** from the list provided below
(**NOTE**: only choose **ONE** from each poet from the following array—**DO NOT** choose multiple poems from the same author below):
1. Robert Frost's "The Gift Outright"
 2. Robert Frost's "Acquainted with the Night"
 3. Robert Frost's "Stopping by Woods on a Snowy Evening"
 4. Walt Whitman's "O Me! O Life!"
 5. Seamus Heaney's "Digging"
 6. Seamus Heaney's "Scaffolding"
 7. Adrienne Rich's "In a Classroom"
 8. Paul Laurence Dunbar's "We Wear the Mask"
 9. Gwendolyn Brooks's "The Explorer"
 10. Ezra Pound's "The River Merchant's Wife: A Letter"
 11. Carl Sandburg's "Grass"
 12. Carl Sandburg's "Chicago"
 13. Maya Angelou's "Woman Work"
 14. Billy Collins's "Weighing the Dog"
 15. Judith Ortiz Cofer's "Quinceanera"
2. Synthesize academic and content vocabulary activities.
- a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, like Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863), in its application to critically analyze the content of the fiction piece prescribed for this unit, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - b. Observe Latin and Greek roots and examine word families/etymology of words from Units 6 through 10 of the vocabulary series. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)

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3. Observe an analysis of setting within a work of short fiction to convey tone and mood, the overview of a dynamic character, understanding of conflict, both internal and external, qualities and traits of characters and their subsequent development, and observation of direct and indirect characterization, as well as character motivation, as they apply to characters within a novella by Franz Kafka. This process will require students to draw precise and detailed evidence from a literary text—through constructed response—to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
4. Identify, explicate, and analyze the narrative perspective that exists in Franz Kafka’s *Metamorphosis*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
5. Explicate and analyze Gregor Samsa’s coping with change, oppression, and alienation as a reflection of the human condition (i.e. our own weaknesses, desires, flaws, aspirations, and sense of empathy and compassion, along with our desire for both from others). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
6. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of Gregor Samsa, his parents, and sister Grete. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
7. Describe and explicate the elements of structure, form, and style in the poems prescribed for this unit (see choices above) and analyze the thematic message—explicitly or implicitly stated—inherent of each piece. (L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.5.1)
8. Identify and explain examples of imagery, especially as it pertains to the natural world, that contribute to the speaker’s contemplations of life and reflections of the human condition in poetry by Robert Frost. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
9. Grammatical Concepts – from ancillary textbook materials; also, from supplementary vocabulary texts (*Write Source*) and *The Grammar Girl: Quick and Dirty Tips* podcast series website (<https://www.quickanddirtytips.com/grammar-girl>), moderated by Mignon Fogarty, for reinforcement and added practice. Concepts to be addressed shall include (as observed throughout the course of Unit 2/Marking Period 2):
 - a. Capitalization, numbers and abbreviations, plurals and spellings, and “Using the Right Word” activities, as outlined in pages 41 to 67 of the *Write Source Skills*

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Book. Use the Grammar Girl lesson on When You Should Capitalize Words (<https://www.quickanddirtytips.com/education/grammar/when-should-you-capitalize-words>) for added supplement and instruction.

- b. Sentence and composition activities, especially related to:
 - i. Sentence variety (as outlined in pages 137 to 144 of the *Write Source Skills Book*) / Use the Grammar Girl lesson on How to Write a Good Topic Sentence (<https://www.quickanddirtytips.com/education/writing/how-to-write-a-good-topic-sentence>) for added supplement and instruction.
 - ii. Subject-verb agreement (as outlined in pages 145 to 149 of the *Write Source Skills Book*) / Use the Grammar Girl lesson on Subject-Verb Agreement (<https://www.quickanddirtytips.com/education/grammar/subject-verb-agreement>) for added supplement and instruction.
 - iii. Pronoun-antecedent agreement (as outlined in pages 150 to 154 of the *Write Source Skills Book*) / Use the Grammar Girl lesson on Pronouns and Antecedents (<https://www.quickanddirtytips.com/education/grammar/pronouns-and-antecedents>) for added supplement and instruction.
 - iv. Sentence combining/modeling (as outlined in pages 155 to 158 of the *Write Source Skills Book*) / Use the Grammar Girl lesson on Sentence Length (<https://www.quickanddirtytips.com/education/grammar/sentence-length>) for added supplement and instruction.

10. Direct SAT and Keystone instruction and practice.

- a. Teacher will make use of SAT Practice Test #3, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-3.pdf>), to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-3-answers.pdf>) for clarity and redirection.
- b. Teacher will make use of SAT Practice Test #4, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-4.pdf>) to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 –

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44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-4-answers.pdf>) for clarity and redirection.

11. Literary Terms – **See Appendix III**

12. Additional Suggested Instructional Strategies – **See Appendix II**

13. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne

- a. For this unit, teacher will guide students through PowerPoint slides (provided by Prestwick House) on the use of vocabulary words for Units 6 to 10 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's root, proper spelling and punctuation, usage in a sentence, definition, and any pertinent synonyms or antonyms.
- b. For this unit, students are to complete all activities and supplements for Units 6 to 10 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne.
- c. For this unit, students will be assessed on their understanding of words from Units 6 to 10 of Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's definition, usage in a sentence or paragraph, and meaning in context. Here, teachers will use exams prepared and provided by Prestwick House, including the expanded assessments.

Assessments:

Diagnostic:

- Practice Keystone and SAT tests/sections via USA Test Prep and College Board, with SAT Practice exams located at <https://collegereadiness.collegeboard.org/sat/practice/full-length-practice-test-assistive-technology>
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials
- *Grammar Girl: Quick and Dirty Tips* podcast series, located at <https://www.quickanddirtytips.com/grammar-girl>
- Khan Academy SAT Reading and Writing Practice, located at <https://www.khanacademy.org/test-prep/sat/sat-reading-writing-practice>

Formative:

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- Constructed Writing Prompts – Analytical, informative, persuasive (C.E.1.1.1, C.E.1.1.2, C.E.1.1.3, C.E.1.1.4, C.E.1.1.5, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7, C.E.3.1.1, C.E.3.1.2, C.E.3.1.3, C.E.3.1.4, C.E.3.1.5, C.P.2.1.1, C.P.2.1.2, C.P.2.1.3, C.P.2.1.5, C.P.2.1.7, C.P.3.1.3, C.P.3.1.4) - (Can be combined with objective questions on formative assessments)
 - Written constructed responses or prompts (pick **TWO** of the following, with **ONE** as an on-demand, in-class constructed response and **ONE** as a full essay: scores will be determined on provided rubrics – See **Appendices V & VI**):
 - Consider in *The Metamorphosis* that no characters, Gregor included, try to determine how to cure Gregor. Discuss what this suggests about Gregor’s transformation and how it affects the interpretation of the story.
 - Consider that author Franz Kafka grants readers of *The Metamorphosis* access to Gregor’s thoughts, but we only learn about other characters through what Gregor sees, hears, and infers. Discuss how this perspective affects the reader’s understanding of the story relative to Gregor’s interactions, or lack thereof, amongst his family and their tenants.
 - Closely examine the use of diction, syntax, and imagery in **THREE** of the poems from this unit (NOT written by Robert Frost) to explore themes relative to the rich, cultural and social traditions of America, both past and present.
 - Consider T.S. Eliot’s “The Love Song of J. Alfred Prufrock.” Review the many literary allusions, striking or unusual figures of speech, and images. What do they tend to reflect about Prufrock’s nature?
 - Consider Eliot’s comment from his essay “The Function of Criticism” to “The Love Song of J. Alfred Prufrock.” In the essay, Eliot states, “The romantic is deficient or undeveloped in his ability to distinguish between fact and fancy, whereas the classicist, or adult mind, is thoroughly realist—without illusions, without day-dreams, without hope, without bitterness, and with an abundant resignation.” Which is the Eliot of “Prufrock”: the romantic or the classicist? Which is the persona—Prufrock—of the poem? Explain your response with prevalent and pertinent references to the poem itself.
 - Consider Walt Whitman’s “When Lilacs Last in the Dooryard Bloom’d.” How does the speaker create a sense of unity throughout the poem? How does this unified feeling contribute to our understanding of death in the poem?
 - Consider Walt Whitman’s “When Lilacs Last in the Dooryard Bloom’d.” So as to better understand the poem’s content, define the term elegy and relate it to Whitman’s verse. What is his subject in the poem? What symbols does the speaker use to represent his understanding of this subject? How does the speaker make us feel and think differently about death?

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- Choose **TWO** of the poems by Robert Frost from the unit and examine how he uses imagery of the natural world to examine elements relative to the human condition.
 - **Note:** These prompts are to be utilized on unit assessments and may be adapted as constructed responses or formal essays written according to MLA format.
- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Skills Application)
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (derived from the book *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level 5*)
- SAT Assessments from College Board, including Practice Test #3 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-3.pdf>) and Practice Test #4 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-4.pdf>).
- Keystone Practice Activities and Assessments
- Benchmarks to be administered according to district and department plan

Summative:

- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Major Assessments)
- Unit Common Assessments – Objective and skills-based

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts
- Keystone practice sections (additional and more challenging, as needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

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- A PDF file, produced by Bryan Pol, comprised of the aforementioned twenty-four (24) poems prescribed for this unit, including reading-for-meaning questions for each poem.
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Harcourt Brace College Publications, 1991.
- Jago, Carol, et al. *Literature & Composition: Reading, Writing, and Thinking*. Bedford/St. Martin's, 2011.
- Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, and Writing*. 9th ed. Bedford/St. Martin's, 2011.
- *Latin and Greek Roots: A Study of Word Families, Level 5*.

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863)
<http://web.cn.edu/Kwheeler/documents/Freytag.pdf>

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Curriculum Plan

Unit: The Tragic Hero's Place in Shakespearean and Modern American Drama

Marking Period: 3

Standard(s): PACS English/Language Arts

Reading Informational Texts: CC.1.2.9-10.C; CC.1.2.9-10.D; CC.1.2.9-10.E; CC.1.2.9-10.F; CC.1.2.9-10.G; CC.1.2.9-10.H; CC.1.2.9-10.I; CC.1.2.9-10.J; CC.1.2.9-10.K.

Reading Literature: CC.1.3.9-10.A; CC.1.3.9-10.B; CC.1.3.9-10.C; CC.1.3.9-10.D; CC.1.3.9-10.E; CC.1.3.9-10.F; CC.1.3.9-10.G; CC.1.3.9-10.H; CC.1.3.9-10.I; CC.1.3.9-10.J; CC.1.3.9-10.K.

Writing: CC.1.4.9-10.A; CC.1.4.9-10.B; CC.1.4.9-10.C; CC.1.4.9-10.D; CC.1.4.9-10.E; CC.1.4.9-10.F; CC.1.4.9-10.G; CC.1.4.9-10.I; CC.1.4.9-10.L; CC.1.4.9-10.Q; CC.1.4.9-10.S; CC.1.4.9-10.V.

Speaking and Listening: CC.1.5.9-10.A; CC.1.5.9-10.C; CC.1.5.9-10.D; CC.1.5.9-10.G.

Anchor(s): Reading Grade 11 Assessment Anchors

R11.A.1 - Understand fiction appropriate to grade level: R11.A.1.1, R11.A.1.1.2, R11.A.1.1.11.C, R11.A.1.2, R11.A.1.3, R11.A.1.3.1, R11.A.1.3.2, R11.A.1.3, R11.A.1.3.1.1.11.A, R11.A.1.3.1.1.L.A, R11.A.1.3.1.1.11.D, R11.A.1.3.1.1.L.D, R11.A.1.3.1.2.11.D, R11.A.1.3.1.2.11.E, R11.A.1.3.1.2.11.A, R11.A.1.4, R11.A.1.4.1, R11.A.1.4.1.1.11.A, R11.A.1.4.1.1.L.A, R11.A.1.4.1.1.11.D, R11.A.1.4.1.1.L.D, R11.A.1.4.1.2.11.D, R11.A.1.4.1.2.11.E, R11.A.1.5, R11.A.1.5.1, R11.A.1.6, R11.A.1.6.1, R11.A.1.6.2, R11.A.1.6.1.1.11.D, R11.A.1.6.1.3.L.A

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R11.A.2 – Understand nonfiction appropriate to grade level: R11.A.2.1, R11.A.2.1.2, R11.A.2.1.11.C, R11.A.2.2, R11.A.2.3, R11.A.2.3.1, R11.A.2.3.2, R11.A.2.3, R11.A.2.3.1.1.11.A, R11.A.2.3.1.1.L.A, R11.A.2.3.1.1.11.D, R11.A.2.3.1.1.L.D, R11.A.2.3.1.2.11.D, R11.A.2.3.1.2.11.E, R11.A.2.3.1.2.11.A, R11.A.2.4, R11.A.2.4.1, R11.A.2.4.1.1.11.A, R11.A.2.4.1.1.L.A, R11.A.2.4.1.1.11.D, R11.A.2.4.1.1.L.D, R11.A.2.4.1.2.11.D, R11.A.2.4.1.2.11.E, R11.A.2.5, R11.A.2.5.1, R11.A.2.6, R11.A.2.6.1, R11.A.2.6.2, R11.A.2.6.1.1.11.D, R11.A.2.6.1.3.L.A

R11.B.1 – Understand components within and between texts: R11.B.1.1, R11.B.1.1.1, R11.B.1.1.3.12.A, R11.B.1.1.3.L.A, R11.B.1.1.2.11.C, R11.B.1.1.3.L.C, R11.B.1.1.3.11.D, R11.B.1.2, R11.B.1.2.1, R11.B.1.2.1.1.11.D, R11.B.1.2.1.1.L.D, R11.B.1.2.1.2.11.C, R11.B.1.2.1.2.11.B

R11.B.2 – Understand literary devices in fictional and nonfictional text: R11.B.2.1, R11.B.2.1, R11.B.2.1.2, R11.B.2.1.3.11.C, R11.B.2.1.3.L.C, R11.B.2.1.2.11.D, R11.B. R11.B.2.1.3.L.D, R11.B.2.2, R11.B.2.2.1, R11.B.2.2.2, R11.B.2.2.1.3.11.C, R11.B.2.2.1.3.L.C, R11.B.2.2.1.2.11.D

R11.B.3 – Understand concepts and organization of nonfictional text: R11.B.3.1, R11.B.3.1.1, R11.B.3.1.2.11.B, R11.B.3.1.2.L.C, R11.B.3.2, R11.B.3.2.1, R11.B.3.2.2, R11.B.3.1.2.11.C, R11.B.3.1.2.L.C, R11.B.3.3, R11.B.3.3.2, R11.B.3.3.4, R11.B.3.1.2.11.A, R11.B.3.1.2.L.A, R11.B.3.1.2.12.E, R11.B.3.1.2.L.E

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.

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- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

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- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview: This unit will explore the qualities of the tragic hero of Greek (Aristotelian), Shakespearean, and modern American traditions as they apply to contemporary American society.

Goals:

- Students will sharpen their understanding of the Reading portion of the Scholastic Assessment Test (SAT) through a refining of close reading analysis skills.

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- Students will sharpen their understanding of the Writing & Language portion of the Scholastic Assessment Test (SAT) through a refining of grammatical and composition skills that are specific to comma splice and run-on sentences, sentence fragments and rambling sentences, misplaced and dangling modifiers, wordiness and unparallel construction, shifts in construction, verb tense, and pronouns, and recognizing passive vs. active voice.
- Students will observe, identify, and apply grammatical concepts related to comma splice and run-on sentences, sentence fragments and rambling sentences, misplaced and dangling modifiers, wordiness and unparallel construction, shifts in construction, verb tense, and pronouns, and recognizing passive vs. active voice.
- Students will observe, analyze, and apply their understanding of root words, along with their meanings and origins, as they relate to roots of Greek and Latin nature.
- Students will be able to define a variety of qualities associated with the Greek and Shakespearean tragic hero, along with analysis of the types of tragic heroes through multiple genres and text formats.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in modern American drama and Elizabethan drama(i.e. Miller's *The Crucible* and Shakespeare's *The Tragedy of Macbeth*).
- Students will be able to observe the conventions of drama—especially of tragedy plays—and determine their purpose and function within two works: Shakespeare's *The Tragedy of Macbeth* and Arthur Miller's *The Crucible*.
- Students will be able to define and apply a variety of qualities associated with the Elizabethan and modern American drama of William Shakespeare and Arthur Miller
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in Elizabethan and modern American drama of the past and present.
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of language and dramatic devices that exist in the Elizabethan and modern American drama of the past and present.
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of the tragic hero as he exists in modern American drama and Elizabethan drama (i.e. Miller's *The Crucible* and Shakespeare's *The Tragedy of Macbeth*).
- Students will be able to identify and apply a variety of literary, rhetorical, and dramatic conventions and elements of form and structure as they may persist in the plays prescribed for this unit.
- Students will be able to observe various conventions and themes of the tragic form and determine their purpose and function within the plays prescribed for this unit.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices and figurative language in the form of plays that delve into a variety of societally pertinent topics, such as the hypocrisy and theocratic oppression inherent of 1950s America and Puritan Massachusetts in the 17th century respectively (Miller's *The Crucible*) and the lines between loyalty and ambition in the throes of self-fulfilling prophecy (Shakespeare's *Macbeth*).

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- Students will be able to define and later apply a variety of literary devices—with careful attention to diction, syntax, structure, form, imagery, thematic content, figurative language, dramatic exposition, characterization, dramatic & verbal irony, dramatic conventions (including soliloquy & aside), allegory, cause & effect, and allusion—in the two plays prescribed for the unit, examining various contemplations and reflections of the human condition from the tragic heroes and supporting casts prevalent in these works.
- Students will be able to clearly and concisely write a research paper that correctly incorporates MLA format, including a Works Cited page.
- Students will learn of the importance of an author and one of his or her seminal works, and apply the research they conduct on their author and seminal work of their choice in an MLA-formatted research paper.
 - **NOTE:** The research paper will be started in the third quarter and will be finished in the fourth quarter. **See Appendix IV.**

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)
2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
5. Students will recall the definitions of provided collections of words and apply their meaning in context through close reading and reflection of select passages on an assessment. (DOK – Level One, DOK – Level Two)
6. Students will investigate a variety of close reading, vocabulary application, and grammatical concept strategies as they may be conveyed towards success on the Scholastic Assessment Test (SAT). (DOK – Level Three)

Core Activities and Corresponding Instructional Methods:

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1. Closely read and analyze select works from the 17th and 20th centuries in England and America.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions for William Shakespeare's *The Tragedy of Macbeth*, Arthur Miller's *The Crucible*, and Benedick and Beatrice's "revelation of love" scenes in Act II, scene iii and Act III, scene i of *Much Ado About Nothing*. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3)
 - b. Build background knowledge through close reading and analysis of Chapter 3 of *Perrine's Structure, Sound, and Sense*, entitled "Tragedy and Comedy," which outlines the six qualities of a traditional Greek tragic hero of Aristotelian order, along with crucial terms such as *catharsis*, *peripeteia*, *anagnorisis*, and *hamartia*. View and respond to the TED-Ed lesson entitled "Why Tragedies are Alluring" by David E. Rivas (<https://ed.ted.com/lessons/why-tragedies-are-alluring-david-e-rivas>) for added supplement to instruction. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3)
 - c. Identify, explicate, and analyze the Aristotelian qualities of a tragic hero that exist in John Proctor of Miller's *The Crucible* and Macbeth, the title character of Shakespeare's *The Tragedy of Macbeth*, and explain how each reacts to conflicts inherent of their downfall. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
 - d. Explicate and analyze how each of the respective demises / downfalls of John Proctor and Macbeth is a reflection of the human condition (i.e. our own weaknesses and mortality). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
 - e. Identify and explain examples of actions, speech, or thoughts that contribute to the characterization of John Proctor and Macbeth (view and respond to the TED-Ed lesson entitled "Why Should You Read *Macbeth*?" by Brendan Pelsue— <https://ed.ted.com/lessons/why-should-you-read-macbeth-brendan-pelsue> — for added supplement to instruction) as tragic heroes. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
 - f. Identify, explicate, and analyze the elements of drama—especially the conventions of comedy plays—that exist in two scenes from William Shakespeare's *Much Ado About Nothing*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
 - g. Identify and explain elements of language (notably, rhetorical devices, such as emotional, logical, and ethical appeals, reviewed from the concepts taught in English 10) that exist in monologues, soliloquies, and dialogues delivered by certain characters and what each does to contribute to the characterization of Benedick and Beatrice from *Much Ado About Nothing*. Resort to Passage 4 of the *Much Ado About Nothing's* Applied Practice (located in the English Department's public file), which covers Act II, scene iii of the play (featuring Benedick's "revelation of love"), the aforementioned scene, pulled from the Kenneth Branagh version of the play from the MIT Global Shakespeare YouTube channel (<https://www.youtube.com/watch?reload=9&v=mbF7LVDKEqk>), Act III, scene I, Beatrice's mirrored "revelation of love" from the David Tennant version

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of the play (<https://www.youtube.com/watch?v=mzfthz-l8aM>), pulled from the YouTube Channel DigitalTheatrePlus, the No Fear Shakespeare version of Act II, scene iii (http://nfs.sparknotes.com/muchado/page_74.html) and Act III, scene i (http://nfs.sparknotes.com/muchado/page_96.html), and RSC Education's Animated Synopsis of Love's Labor's Won – *Much Ado About Nothing* (<https://www.youtube.com/watch?v=dMEIltCbtJ4>) for instruction. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)

2. Synthesize academic and content vocabulary activities.
 - a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, like Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863), in its application to critically analyze the content of the plays prescribed for this unit, and visualization using Smartboard and other technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - b. Observe Latin and Greek roots and examine word families/etymology of words from Units 11 through 15 of the vocabulary series. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
3. Observe an analysis of setting within a dramatic work/play to convey tone and mood, the overview of a dynamic character, understanding of conflict, both internal and external, qualities and traits of characters and their subsequent development, and observation of direct and indirect characterization, character motivation, and observation of the Aristotelian qualities of a tragic hero as they apply to characters within William Shakespeare's *The Tragedy of Macbeth* and Arthur Miller's *The Crucible*. This process will require students to draw precise and detailed evidence from literary texts—through constructed response—to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
4. Explicate and analyze Macbeth's coping with ambition and self-fulfilling prophecy as a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
5. Explicate and analyze John Proctor's coping with lust, infidelity, theocratic oppression, and hypocrisy as a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)

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6. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of players in *The Crucible* and *The Tragedy of Macbeth*. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
7. Describe and explicate the elements of structure, form, and style in the plays prescribed for this unit (see choices above) and analyze the thematic message—explicitly or implicitly stated—inherent of each play. For both plays, view and discuss the Crash Course Theater lesson entitled “Tragedy Lessons from Aristotle” (<https://www.youtube.com/watch?v=nGIQkaolfBI>) for added supplement to instruction. For *The Crucible* in particular, view and discuss the video entitled “Why Arthur Miller Wrote *The Crucible*” from American Masters PBS (<https://www.youtube.com/watch?v=IGVIDzu-dg>) and view and respond to TED-Ed lesson entitled “What is McCarthyism? And How Did It Happen?” by Ellen Schrecker (<https://ed.ted.com/lessons/what-is-mccarthyism-and-how-did-it-happen-ellen-schrecker>) for added supplement to instruction and understand the inspiration for Miller’s play. For *Macbeth* in particular, view and respond to the TED-Ed lesson on “Why Shakespeare Loved Iambic Pentameter” by David T. Freeman and Gregory Taylor (<https://ed.ted.com/lessons/why-shakespeare-loved-iambic-pentameter-david-t-freeman-and-gregory-taylor>) and the Crash Course Literature lessons on The Tragedy of Macbeth (Part 1, <https://www.youtube.com/watch?v=VPYOsOEGgJk>, and Part 2, <https://www.youtube.com/watch?v=4zdkun4xzOs>) for added supplement to instruction. (L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.5.1)
8. Grammatical Concepts – from ancillary textbook materials; also, from supplementary vocabulary texts (*Write Source*) and *The Grammar Girl: Quick and Dirty Tips* podcast series website (<https://www.quickanddirtytips.com/grammar-girl>), moderated by Mignon Fogarty, for reinforcement and added practice. Concepts to be addressed shall include (as observed throughout the course of Unit 3/Marking Period 3):
 - a. Sentence and composition activities, especially related to:
 - i. Comma splice and run-sentences (as outlined in pages 159 to 162 of the *Write Source Skills Book*). View the Grammar Girl lesson on What Are Run on Sentences? (<https://www.quickanddirtytips.com/education/grammar/what-are-run-on-sentences>) for added supplement and instruction.
 - ii. Sentence fragments and rambling sentences (as outlined in pages 163 to 166 of the *Write Source Skills Book*). View the Grammar Girl lesson on Sentence Fragments (<https://www.quickanddirtytips.com/education/grammar/sentence-fragments>) for added supplement and instruction.
 - iii. Misplaced and dangling modifiers (as outlined in pages 167 and 168 of the *Write Source Skills Book*). View the Grammar Girl lesson on

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Misplaced Modifiers

(<https://www.quickanddirtytips.com/education/grammar/misplaced-modifiers>) for added supplement and instruction.

- iv. Wordiness and unparallel construction (as outlined in pages 169 to 173 of the *Write Source Skills Book*). View the Grammar Girl lesson on How to Use Parallel Construction Correctly (<https://www.quickanddirtytips.com/education/grammar/how-to-use-parallel-construction-correctly>) for added supplement and instruction.
 - v. Shifts in construction, shifts in verb tense, pronoun shifts, and passive vs. active voice (as outlined in pages 175 to 183 of the *Write Source Skills Book*). View the Grammar Girl lesson on Active Voice Versus Passive Voice (<https://www.quickanddirtytips.com/education/grammar/active-voice-versus-passive-voice>) for added supplement and instruction.
9. Research paper writing (to be started in the third marking period and to be completed in the fourth marking period—see **Appendix IV**), especially related to:
- i. Research skills (as outlined on pages 371 to 382 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 1. Locating valid sources
 - ii. The MLA Research Paper format (as outlined on pages 383 to 416 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - iii. Writing responsibly, so as to avoid plagiarism (as outlined on pages 417 to 438 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 1. Citing sources and creating a proper Works Cited page
 - iv. Summarizing and paraphrasing (as outlined on pages 533 to 550 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - v. Developing a useful outline and rough draft
 - vi. Creating a final document that adheres to all guidelines
 - vii. Submitting to turnitin.com (requirement in order to receive credit)
10. Direct SAT and Keystone instruction and practice.
- a. Teacher will make use of SAT Practice Test #5, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-5.pdf>), to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website

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(<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-5-answers.pdf>)
for clarity and redirection.

- b. Teacher will make use of SAT Practice Test #6, available through the College Readiness section of the College Board website
(<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-6.pdf>)
to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website
(<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-6-answers.pdf>)
for clarity and redirection.

11. Literary Terms – **See Appendix III**

12. Additional Suggested Instructional Strategies – **See Appendix II**

13. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne
 - a. For this unit, teacher will guide students through PowerPoint slides (provided by Prestwick House) on the use of vocabulary words for Units 11 to 15 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's root, proper spelling and punctuation, usage in a sentence, definition, and any pertinent synonyms or antonyms.
 - b. For this unit, students are to complete all activities and supplements for Units 11 to 15 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne.
 - c. For this unit, students will be assessed on their understanding of words from Units 11 to 15 of Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's definition, usage in a sentence or paragraph, and meaning in context. Here, teachers will use exams prepared and provided by Prestwick House, including the expanded assessments.

Assessments:

Diagnostic:

- Practice Keystone and SAT tests/sections via USA Test Prep and College Board, with SAT Practice exams located at <https://collegereadiness.collegeboard.org/sat/practice/full-length-practice-test-assistive-technology>
- Applied Practice excerpts and questions

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- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials
- *Grammar Girl: Quick and Dirty Tips* podcast series, located at <https://www.quickanddirtytips.com/grammar-girl>
- Khan Academy SAT Reading and Writing Practice, located at <https://www.khanacademy.org/test-prep/sat/sat-reading-writing-practice>

Formative:

- Constructed Writing Prompts – Analytical, informative, persuasive (C.E.1.1.1, C.E.1.1.2, C.E.1.1.3, C.E.1.1.4, C.E.1.1.5, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7, C.E.3.1.1, C.E.3.1.2, C.E.3.1.3, C.E.3.1.4, C.E.3.1.5, C.P.2.1.1, C.P.2.1.2, C.P.2.1.3, C.P.2.1.5, C.P.2.1.7, C.P.3.1.3, C.P.3.1.4) - (Can be combined with objective questions on formative assessments)
 - Written constructed responses or prompts (pick **TWO** of the following, with ONE as an on-demand, in-class constructed response and ONE as a full essay: scores will be determined on provided rubrics – See **Appendices V & VI**):
 - Using specific details from the text, discuss how the setting plays a role in solidifying the tone and mood in the opening act of *The Crucible*.
 - A crucible is defined as a severe test. Write an essay discussing the significance of the title. What is "the crucible" within Miller's play and how does it bring about change or reveal an individual's true character?
 - In Act IV of *The Crucible*, Proctor agrees to falsely confess in order to avoid death. He later changes his mind. Explain why he refuses to confess. What is the "shred of goodness" he discovers?
 - Compare characters in *The Crucible* and *Macbeth*, focusing on motives, actions, and principles. As an example, compare and contrast the relationships between John & Elizabeth Proctor and Macbeth & Lady Macbeth.
 - Discuss how John Proctor and/or Macbeth match the definition of a tragic hero according to Aristotle, citing specific details from the text.
 - Using specific details from the text, discuss how Lady Macbeth changed throughout the play, detailing the changes and telling what caused the changes, using her soliloquy in Act I, scene v and her sleepwalking scene in Act V, scene i as focal points to your analysis.
 - Discuss the soliloquy Macbeth delivers upon hearing that his wife is dead in Act V, Scene v of the play. How do his words capture one of the major themes in the drama?
 - Discuss Macbeth's visions and hallucinations. What role do they play in the development of his character?

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- Discuss Shakespeare’s use of the technique of **elision** in the play, in which certain key events take place offstage. Why does Shakespeare utilize this technique?
- Read the exchange between Benedick and Beatrice from Act V, scene ii, pulled from Question 1 of the Free-Response Questions section of the Applied Practice for *Much Ado About Nothing* (located in the English Department’s public file). Then, in a well-organized essay, discuss how wit in this conversation “works,” referencing literary elements such as diction, denotations, connotations, and tone, and explain how their witty banter serves to reveal the essence of the two characters (if choosing this prompt, it **must** be a constructed response, as the full-text of the play is not assigned for this unit).
 - **Note:** These prompts are to be utilized on unit assessments and may be adapted as constructed responses or formal essays written according to MLA format.
 - **Note:** When citing Shakespeare in a constructed response or in MLA format, resort to the following form:
https://www.fenwickfriars.com/assets/1/6/Citing_Shakespeare_in_MLA_Format.pdf.
- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Skills Application)
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (derived from the book *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level 5*)
- SAT Assessments from College Board, including Practice Test #5 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-5.pdf>) and Practice Test #6 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-6.pdf>).
- Keystone Practice Activities and Assessments
- Benchmarks to be administered according to district and department plan

Summative:

- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Major Assessments)
- Unit Common Assessments – Objective and skills-based

Extensions:

- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts
- Keystone practice sections (additional and more challenging, as needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

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Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- William Shakespeare's *The Tragedy of Macbeth*, including the No Fear Shakespeare version of the play, located here: <http://nfs.sparknotes.com/macbeth/>.
- Arthur Miller's *The Crucible*, including the full-text version of the play, located here: [https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/4860/The%20Crucible full%20text adobe format.pdf](https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/4860/The%20Crucible%20full%20text%20adobe%20format.pdf).
- William Shakespeare's *Much Ado About Nothing*, the No Fear Shakespeare version of Act II, scene iii (http://nfs.sparknotes.com/muchado/page_74.html) and Act III, scene i (http://nfs.sparknotes.com/muchado/page_96.html).
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Harcourt Brace College Publications, 1991.
- Jago, Carol, et al. *Literature & Composition: Reading, Writing, and Thinking*. Bedford/St. Martin's, 2011.
- Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, and Writing*. 9th ed. Bedford/St. Martin's, 2011.
- *Latin and Greek Roots: A Study of Word Families, Level 5*.

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863)
<http://web.cn.edu/kwheeler/documents/Freytag.pdf>

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Curriculum Plan

Unit: Man's Pursuit of Prosperity and Acceptance

Marking Period: 4

Standard(s): PACS English/Language Arts

Reading Informational Texts: CC.1.2.9-10.C; CC.1.2.9-10.D; CC.1.2.9-10.E; CC.1.2.9-10.F; CC.1.2.9-10.G; CC.1.2.9-10.H; CC.1.2.9-10.I; CC.1.2.9-10.J; CC.1.2.9-10.K.

Reading Literature: CC.1.3.9-10.A; CC.1.3.9-10.B; CC.1.3.9-10.C; CC.1.3.9-10.D; CC.1.3.9-10.E; CC.1.3.9-10.F; CC.1.3.9-10.G; CC.1.3.9-10.H; CC.1.3.9-10.I; CC.1.3.9-10.J; CC.1.3.9-10.K.

Writing: CC.1.4.9-10.A; CC.1.4.9-10.B; CC.1.4.9-10.C; CC.1.4.9-10.D; CC.1.4.9-10.E; CC.1.4.9-10.F; CC.1.4.9-10.G; CC.1.4.9-10.I; CC.1.4.9-10.L; CC.1.4.9-10.Q; CC.1.4.9-10.S; CC.1.4.9-10.V.

Speaking and Listening: CC.1.5.9-10.A; CC.1.5.9-10.C; CC.1.5.9-10.D; CC.1.5.9-10.G.

Anchor(s): Reading Grade 11 Assessment Anchors

R11.A.1 - Understand fiction appropriate to grade level: R11.A.1.1, R11.A.1.1.2, R11.A.1.1.11.C, R11.A.1.2, R11.A.1.3, R11.A.1.3.1, R11.A.1.3.2, R11.A.1.3, R11.A.1.3.1.1.11.A, R11.A.1.3.1.1.L.A, R11.A.1.3.1.1.11.D, R11.A.1.3.1.1.L.D, R11.A.1.3.1.2.11.D, R11.A.1.3.1.2.11.E, R11.A.1.3.1.2.11.A, R11.A.1.4, R11.A.1.4.1, R11.A.1.4.1.1.11.A, R11.A.1.4.1.1.L.A., R11.A.1.4.1.1.11.D, R11.A.1.4.1.1.L.D, R11.A.1.4.1.2.11.D, R11.A.1.4.1.2.11.E, R11.A.1.5, R11.A.1.5.1, R11.A.1.6, R11.A.1.6.1, R11.A.1.6.2, R11.A.1.6.1.1.11.D, R11.A.1.6.1.3.L.A

R11.A.2 – Understand nonfiction appropriate to grade level: R11.A.2.1, R11.A.2.1.2, R11.A.2.1.11.C, R11.A.2.2, R11.A.2.3, R11.A.2.3.1, R11.A.2.3.2, R11.A.2.3, R11.A.2.3.1.1.11.A, R11.A.2.3.1.1.L.A, R11.A.2.3.1.1.11.D, R11.A.2.3.1.1.L.D, R11.A.2.3.1.2.11.D, R11.A.2.3.1.2.11.E,

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R11.A.2.3.1.2.11.A, R11.A.2.4, R11.A.2.4.1, R11.A.2.4.1.1.11.A, R11.A.2.4.1.1.L.A.,
R11.A.2.4.1.1.11.D, R11.A.2.4.1.1.L.D, R11.A.2.4.1.2.11.D, R11.A.2.4.1.2.11.E, R11.A.2.5,
R11.A.2.5.1, R11.A.2.6, R11.A.2.6.1, R11.A.2.6.2, R11.A.2.6.1.1.11.D, R11.A.2.6.1.3.L.A

R11.B.1 – Understand components within and between texts: R11.B.1.1, R11.B.1.1.1,
R11.B.1.1.3.12.A, R11.B.1.1.3.L.A, R11.B.1.1.2.11.C, R11.B.1.1.3.L.C, R11.B.1.1.3.11.D, R11.B.1.2,
R11.B.1.2.1, R11.B.1.2.1.1.11.D, R11.B.1.2.1.1.L.D, R11.B.1.2.1.2.11.C, R11.B.1.2.1.2.11.B

R11.B.2 – Understand literary devices in fictional and nonfictional text: R11.B.2.1, R11.B.2.1,
R11.B.2.1.2, R11.B.2.1.3.11.C, R11.B.2.1.3.L.C, R11.B.2.1.2.11.D, R11.B. R11.B.2.1.3.L.D,
R11.B.2.2, R11.B.2.2.1, R11.B.2.2.2, R11.B.2.2.1.3.11.C, R11.B.2.2.1.3.L.C, R11.B.2.2.1.2.11.D

R11.B.3 – Understand concepts and organization of nonfictional text: R11.B.3.1, R11.B.3.1.1,
R11.B.3.1.2.11.B, R11.B.3.1.2.L.C, R11.B.3.2, R11.B.3.2.1, R11.B.3.2.2, R11.B.3.1.2.11.C,
R11.B.3.1.2.L.C, R11.B.3.3, R11.B.3.3.2, R11.B.3.3.4, R11.B.3.1.2.11.A, R11.B.3.1.2.L.A,
R11.B.3.1.2.12.E, R11.B.3.1.2.L.E

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.

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- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

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- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview: This unit will explore the narrative of Jay Gatsby, rooted in Gertrude Stein's vision of the Lost Generation and the age of disillusionment, and how Fitzgerald's novel tells a story of relative conflict and the fracturing of the great American Dream, and how we apply such ideals and conditions to contemporary American society.

Goals:

- Students will sharpen their understanding of the Reading portion of the Scholastic Assessment Test (SAT) through a refining of close reading analysis skills.

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- Students will sharpen their understanding of the Writing & Language portion of the Scholastic Assessment Test (SAT) through a refining of grammatical and composition skills.
- Students will observe, identify, and apply concepts related to research paper writing, including (a) research skills, (b) the MLA Research Paper format, (c) writing responsibly, so as to avoid plagiarism, (d) summarizing and paraphrasing, (e) developing a useful outline and rough draft, creating a final document that adheres to all guidelines, and submitting to Turn It In (a requirement in order to receive credit for the assignment and course).
- Students will observe, analyze, and apply their understanding of root words, along with their meanings and origins, as they relate to roots of Greek and Latin nature.
- Students will be able to define a variety of qualities associated with the modern American rendition of the tragic hero, along with analysis of what makes the likes of Jay Gatsby a tragic hero like John Proctor and Macbeth before him.
- Students will be able to observe the point of view of *The Great Gatsby*, told from the eyes of Nick Carraway, a biased and unreliable narrator, and determine this perspective's purpose and function in the novel.
- Students will be able to identify and explain the function(s) and effect(s) of literary devices in the modern American novel (i.e. F. Scott Fitzgerald's *The Great Gatsby*).
- Students will be able to clearly and concisely respond in writing to prompts relating to the elements of conflict and narrative perspective that exists in the modern American novel (i.e. F. Scott Fitzgerald's *The Great Gatsby*).
- Students will be able to define and later apply a variety of literary devices—with careful attention to diction, syntax, structure, form, imagery, thematic content, figurative language, characterization, and cause & effect—in the novel prescribed for the unit, examining various contemplations and reflections of the human condition prevalent in Fitzgerald's seminal work.
- Students will be able to clearly and concisely write a research paper that correctly incorporates MLA format, including a Works Cited page.
- Students will learn of the importance of an author and one of his or her seminal works, and apply the research they conduct on their author and seminal work of their choice in an MLA-formatted research paper.
 - **NOTE:** The research paper will be started in the third quarter and will be finished in the fourth quarter. **See Appendix IV.**

Objectives:

1. Students will be able to employ strategies such as context clues and knowledge of common affixes and roots in order to acquire and use academic and content vocabulary. (DOK – Level One, DOK – Level Two)

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2. Students will be able to use graphic organizers and other reading strategies to analyze key concepts and literary elements in various genres and types of fiction and nonfiction texts. (DOK – Level Four)
3. Students will be able to compare and contrast fiction and nonfiction texts as well as to make connections between literary texts and real life situations. (DOK – Level Two, DOK – Level Three)
4. Students will be able to draw evidence from fiction and nonfiction texts to support analysis and reflection. (DOK – Level Three, DOK – Level Four)
5. Students will recall the definitions of provided collections of words and apply their meaning in context through close reading and reflection of select passages on an assessment. (DOK – Level One, DOK – Level Two)
6. Students will investigate a variety of close reading, vocabulary application, and grammatical concept strategies as they may be conveyed towards success on the Scholastic Assessment Test (SAT). (DOK – Level Three)

Core Activities and Corresponding Instructional Methods:

1. Closely read and analyze a modern American novel.
 - a. Independent reading and re-reading, annotating the text, and analysis with reading-for-meaning questions for F. Scott Fitzgerald's *The Great Gatsby*. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3)
 - b. Identify, explicate, and analyze the narrative perspective that exists in F. Scott Fitzgerald's *The Great Gatsby*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
 - c. Explicate and analyze how the demise of Jay Gatsby is a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
 - d. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of Jay Gatsby. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
 - e. Identify, explicate, and analyze the elements of the novel that exists in F. Scott Fitzgerald's *The Great Gatsby*. (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)
2. Synthesize academic and content vocabulary activities.
 - a. Direct instruction and practice, analysis of roots and affixes, word puzzles, graphic organizers, like Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863), in its application to critically analyze the content of the novel prescribed for this unit, and visualization using Smartboard and other

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- technologies, including acceptable Internet sources. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
- b. Observe Latin and Greek roots and examine word families/etymology of words from Units 16 through 20 of the vocabulary series. (L.F.1.2.3, L.F.1.2.4, L.F.2.3.5)
 - c. Provide modeling for students to determine and clarify the meaning of unknown and multiple-meaning words and phrases in literary texts based on close reading, context, and content. (L.N.1.1.1, L.N.1.3.2, L.N.2.3.3, L.F.1.2.3, L.F.1.2.4, L.N.1.3.1, L.N.1.3.2, L.N.1.3.3)
3. Observe an analysis of setting within a novel to convey tone and mood, the overview of a dynamic character, understanding of conflict, both internal and external, qualities and traits of characters and their subsequent development, and observation of direct and indirect characterization, and character motivation as they apply to characters within F. Scott Fitzgerald’s *The Great Gatsby*. This process will require students to draw precise and detailed evidence from literary texts—through constructed response—to support analysis, reflection, and research (see Formative Assessments section). (L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
 4. Explicate and analyze Jay Gatsby’s coping with ambition and unfulfilled hopes and dreams as a reflection of the human condition (i.e. our own weaknesses, desires, flaws, and aspirations). (L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2)
 5. Identify and explain examples of actions, dialogue, or thoughts that contribute to the characterization of characters in *The Great Gatsby*. (L.F.1.2.3, L.F.1.2.4, L.F.2.1.1, L.F.2.1.2, L.F.2.3.1)
 6. Describe and explicate the elements of structure, form, and style in the novel prescribed for this unit and analyze the thematic message—explicitly or implicitly stated—inherent in the novel. For *The Great Gatsby*, view and discuss the Crash Course Literature lessons on *The Great Gatsby* (Part 1, <https://www.youtube.com/watch?v=xw9Au9OoN88>, and Part 2, <https://www.youtube.com/watch?v=cn0WZ8-0Z1Y>) and the Course Hero overviews for the novel (https://www.youtube.com/watch?v=8BOPj30beCM&list=PLz_ZtyOWL9BS4INLiDUKDAAt9oKE9uFhyL) for added supplement to instruction. (L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.5.1)
 7. Grammatical Concepts – from ancillary textbook materials; also, from supplementary vocabulary texts (*Write Source*) and *The Grammar Girl: Quick and Dirty Tips* podcast series website (<https://www.quickanddirtytips.com/grammar-girl>), moderated by Mignon Fogarty, for reinforcement and added practice. This marking period will focus on additional practice of the skills taught throughout the

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- year, utilizing more challenging sentences, locating and correcting errors in their own writing as well the writing of others, common errors, etc. Additional grammatical concepts will be addressed on an as needed basis determined by class and/or student.
8. Research paper writing (to be started in the third marking period and to be completed in the fourth marking period—see **Appendix IV**), especially related to:
 - i. Research skills (as outlined on pages 371 to 382 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 1. Locating valid sources
 - ii. The MLA Research Paper format (as outlined on pages 383 to 416 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - iii. Writing responsibly, so as to avoid plagiarism (as outlined on pages 417 to 438 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 1. Citing sources and creating a proper Works Cited page
 - iv. Summarizing and paraphrasing (as outlined on pages 533 to 550 of the *Write Source: A Book for Writing, Thinking, and Learning* text)
 - v. Developing a useful outline and rough draft
 - vi. Creating a final document that adheres to all guidelines
 - vii. Submitting to turnitin.com (requirement in order to receive credit)
 9. Direct SAT and Keystone instruction and practice.
 - a. Teacher will make use of SAT Practice Test #7, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-7.pdf>), to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52 & the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-7-answers.pdf>) for clarity and redirection.
 - b. Teacher will make use of SAT Practice Test #8, available through the College Readiness section of the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-8.pdf>) to perform guided practice using visualization on the SmartBoard, breaking down the exam by its individual component parts as a form of instruction and/or review (the Reading Test, Questions 1 – 10, 11 – 21, 22 – 31, 32 – 41, and 42 – 52

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& the Writing and Language test, Questions 1 – 11, 12 – 22, 23 – 33, and 34 – 44), using the Answer Explanations located on the College Board website (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-8-answers.pdf>) for clarity and redirection.

10. Literary Terms – **See Appendix III**

11. Additional Suggested Instructional Strategies – **See Appendix II**

12. Vocabulary Enrichment – from ancillary textbook materials and reading selections; also, from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne

- a. For this unit, teacher will guide students through PowerPoint slides (provided by Prestwick House) on the use of vocabulary words for Units 16 to 20 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's root, proper spelling and punctuation, usage in a sentence, definition, and any pertinent synonyms or antonyms.
- b. For this unit, students are to complete all activities and supplements for Units 16 to 20 from Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne.
- c. For this unit, students will be assessed on their understanding of words from Units 16 to 20 of Book V of *Vocabulary from Latin and Greek Roots: A Study of Word Families* by Elizabeth Osborne, including each word's definition, usage in a sentence or paragraph, and meaning in context. Here, teachers will use exams prepared and provided by Prestwick House, including the expanded assessments.

Assessments:

Diagnostic:

- Practice Keystone and SAT tests/sections via USA Test Prep and College Board, with SAT Practice exams located at <https://collegereadiness.collegeboard.org/sat/practice/full-length-practice-test-assistive-technology>
- Applied Practice excerpts and questions
- Grade 11 Diagnostic SAT Assessments (English Department public folder)
- Grammar exercises from the *Write Source* materials
- *Grammar Girl: Quick and Dirty Tips* podcast series, located at <https://www.quickanddirtytips.com/grammar-girl>
- Khan Academy SAT Reading and Writing Practice, located at <https://www.khanacademy.org/test-prep/sat/sat-reading-writing-practice>

Formative:

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- Constructed Writing Prompts – Analytical, informative, persuasive (C.E.1.1.1, C.E.1.1.2, C.E.1.1.3, C.E.1.1.4, C.E.1.1.5, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7, C.E.3.1.1, C.E.3.1.2, C.E.3.1.3, C.E.3.1.4, C.E.3.1.5, C.P.2.1.1, C.P.2.1.2, C.P.2.1.3, C.P.2.1.5, C.P.2.1.7, C.P.3.1.3, C.P.3.1.4) - (Can be combined with objective questions on formative assessments)
 - Written constructed responses or prompts (pick **TWO** of the following, with ONE as an on-demand, in-class constructed response and ONE as a full essay: scores will be determined on provided rubrics – See **Appendices V & VI**):
 - Using specific details from the text, discuss how point of view plays a role in solidifying the tone and mood of *The Great Gatsby*.
 - Compare and contrast characters in *The Great Gatsby*, focusing on motives, actions, and principles of the characters in the novel.
 - Discuss how Jay Gatsby matches the definition of a modern American tragic hero, especially in comparison to John Proctor and Macbeth, citing specific details from the text.
 - Using specific details from the text, discuss how Nick Carraway of *The Great Gatsby* proves to be an unreliable narrator, detailing moments of subjectivity that would call into question the credibility of Nick as a narrator.
 - **Note:** These prompts are to be utilized on unit assessments and may be adapted as constructed responses or formal essays written according to MLA format.
- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Skills Application)
- Vocabulary Enrichment and Assessment – from ancillary textbook materials, supplementary vocabulary texts, reading selections, and teacher-prepared common quizzes (derived from the book *Vocabulary from Latin and Greek Roots: A Study of Word Families, Level 5*)
- SAT Assessments from College Board, including Practice Test #7 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-7.pdf>) and Practice Test #8 (<https://collegereadiness.collegeboard.org/pdf/sat-practice-test-8.pdf>).
- Keystone Practice Activities and Assessments
- Benchmarks to be administered according to district and department plan

Summative:

- Reading Assessments / Selection Tests & Quizzes (content and skills-based), agreed upon and used by the English 11 team at large (counting as Major Assessments)
- Unit Common Assessments – Objective and skills-based

Extensions:

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- Independent supplemental novel(s) with prescribed activities, critical questions, and writing prompts
- Keystone practice sections (additional and more challenging, as needed)
- SAT vocabulary and critical reading activities (additional and more challenging, as needed)

Correctives:

- More wide-ranging in-class close-reading time (oral and independent)
- More extensive direct instruction and modeling of close reading, writing, focused discussion, and presentation strategies
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Mandatory Keystone remediation will occur for all students who did not achieve proficiency on the Keystone Literature Exam.

Materials and Resources:

Print Texts:

- F. Scott Fitzgerald's *The Great Gatsby*.
- Perrine, Laurence, and Thomas R. Arp. *Perrine's Literature: Structure, Sound, and Sense*. 6th ed. Harcourt Brace College Publications, 1991.
- Jago, Carol, et al. *Literature & Composition: Reading, Writing, and Thinking*. Bedford/St. Martin's, 2011.
- Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, and Writing*. 9th ed. Bedford/St. Martin's, 2011.
- *Latin and Greek Roots: A Study of Word Families, Level 5*.

Non-Print Texts:

- EBSCO Databases
- Questia Database
- Gustav Freytag's pyramid, as derived from his *Technik des Dramas* (1863)
<http://web.cn.edu/Kwheeler/documents/Freytag.pdf>

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Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: *Write Source: A Book for Writing, Thinking, and Learning*

Textbook ISBN #: 0-669-53136-7

Textbook Publisher & Year of Publication: Houghton Mifflin Company (2007)

Curriculum Textbook is utilized in: English 11

*Teachers will utilize class sets.

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Appendix I:

PA Core Standards:

<http://static.pdesas.org/content/documents/PA%20Core%20Standards%20ELA%206-12%20March%202014.pdf>

Keystone Assessment Anchors and Eligible Content (includes a glossary of terms):

<http://static.pdesas.org/content/documents/Literature%20%20Assessment%20Anchors%20and%20Eligible%20Content%20with%20Sample%20Items%20and%20Glossary%20Jan%202013.pdf>

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Appendix II: Suggested Instructional Strategies

For Informational and Nonfiction Texts:

- Provide questions that compel students to uncover and analyze the relationship between two or more central ideas of a passage or text.
- Offer verbal and written guidelines that require students to cite relevant and thorough textual evidence to support analysis of what passages and texts reveal explicitly.
- Pose verbal and / or written queries that require students to discern inferences and conclusions based on and related to an author's implicit and explicit assumptions and beliefs.
- Provide questions that require students to analyze the interaction and development of a complex set of ideas and / or sequence of events over the course of a passage or a text.
- Present verbal and / or written probes that require students to evaluate how an author's point of view or purpose shapes the content and style of a text.
- Model and / or present strategies that help students analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- Provide cues or prompts that require students to determine or clarify the meaning of unknown and multiple-meaning words and phrases based on reading, context, and content.
- Create and utilize assessments (quizzes, tests, and essays) that require students to demonstrate their knowledge, understanding, and analysis of rhetorical devices employed by authors and speakers.

For Literature

- Provide verbal and written questions that compel students to determine and analyze the relationship between two or more themes or central ideas of a passage or complete narrative, including the development and interaction of the themes.
- Offer verbal and written guidelines that require students to cite relevant and thorough textual evidence to support analysis of what passages and texts reveal explicitly.

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- Present verbal and / or written questions that require students to analyze the impact of the author's or speaker's choices regarding the development of and relationship between the fundamental elements of a story or drama or poem.
- Provide questions that require students to explain and evaluate how a narrator's (in a story) or a speaker's (in a poem) point of view or purpose shapes the content and style of a passage or a text.
- Provide critical-thinking questions that require students to explain and analyze the structure of a passage, a text, or a poem, including how specific sentences, paragraphs, or stanzas, and larger portions of a text, relate to each other and to the whole.
- Provide cues or prompts that require students to determine or clarify the meaning of unknown and multiple-meaning words and phrases based on reading, context, and content.
- Pose verbal and / or written questions (for reading assignments and for reading assessment quizzes) that require students to evaluate how words and phrases shape meaning and tone in passages, texts, and poems.
- Create and utilize assessments (quizzes, tests, and essays) that require students to demonstrate understanding and accurate analysis of seminal works of literature that reflect a variety of genres in the respective major periods of literature, including how two or more texts consider similar themes or topics.

For Writing

- Assign both short and extended writing assignments that require students to write with a sharp distinct focus, identifying topic, task, and audience.
- Provide specific feedback to students on writing assignments to help them develop and analyze topics thoroughly by selecting the most significant and relevant facts, concrete details, quotations, and appropriate examples.
- Assign prompts that require students to draw precise and detailed evidence from literary or informational texts to support analysis, reflection, and research.
- Provide multiple opportunities for students to write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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Appendix III: Glossary of Literary Terms

absolute — a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)

adage—a familiar proverb or wise saying

ad hominem argument—an argument attacking an individual’s character rather than his or her position on an issue

allegory— a literary work in which characters, objects, or actions represent abstractions

alliteration—the repetition of initial sounds in successive or neighboring words

allusion — a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy—a comparison of two different things that are similar in some way

anaphora—the repetition of words or phrases at the beginning of consecutive lines or sentences

anecdote—a brief narrative that focuses on a particular incident or event antecedent—the word, phrase, or clause to which a pronoun refers antithesis—a statement in which two opposing ideas are balanced

aphorism—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

apostrophe—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction

archetype—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response

argument—a statement of the meaning or main point of a literary work

asyndeton—a construction in which elements are presented in a series without conjunctions

balanced sentence—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast

bathos—insincere or overly sentimental quality of writing/speech intended to evoke pity

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chiasmus—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary”)

cliché—an expression that has been overused to the extent that its freshness has worn off

climax—the point of highest interest in a literary work

colloquialism—informal words or expressions not usually acceptable in formal writing

complex sentence—a sentence with one independent clause and at least one dependent clause

compound sentence—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions

conceit—a fanciful, particularly clever extended metaphor

concrete details—details that relate to or describe actual, specific things or events

connotation—the implied or associative meaning of a word

cumulative sentence—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases

declarative sentence—a sentence that makes a statement or declaration

deductive reasoning—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)

denotation—the literal meaning of a word

dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue—conversation between two or more people

diction — the word choices made by a writer

didactic—having the primary purpose of teaching or instructing

dilemma—a situation that requires a person to decide between two equally attractive or equally unattractive alternatives

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dissonance—harsh, inharmonious, or discordant sounds

elegy—a formal poem presenting a meditation on death or another solemn theme

ellipsis—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs”).

epic—a long narrative poem written in elevated style which presents the adventures of characters of high position and episodes that are important to the history of a race or nation.

epigram—a brief, pithy, and often paradoxical saying

epigraph—a saying or statement on the title page of a work, or used as a heading for a chapter or other section of a work

epiphany—a moment of sudden revelation or insight

epitaph—an inscription on a tombstone or burial place

epithet—a term used to point out a characteristic of a person. Homeric epithets are often compound adjectives (“swift-footed Achilles”) that become an almost formulaic part of a name. Epithets can be abusive or offensive but are not so by definition. For example, athletes may be proud of their given epithets (“The Rocket”).

eulogy—a formal speech praising a person who has died

euphemism—an indirect, less offensive way of saying something that is considered unpleasant

exclamatory sentence—a sentence expressing strong feeling, usually punctuated with an exclamation mark

expletive—an interjection to lend emphasis; sometimes, a profanity

fable—a brief story that leads to a moral, often using animals as characters

fantasy—a story that concerns an unreal world or contains unreal characters; a fantasy may be merely whimsical, or it may present a serious point

figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)

flashback—the insertion of an earlier event into the normal chronological order of a narrative

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flat character—a character who embodies a single quality and who does not develop in the course of a story

foreshadowing—the presentation of material in such a way that the reader is prepared for what is to come later in the work

frame device—a story within a story. An example is Chaucer’s *Canterbury Tales*, in which the primary tales are told within the “frame story” of the pilgrimage to Canterbury

genre — a major category or type of literature

homily — a sermon, or a moralistic lecture

hubris—excessive pride or arrogance that results in the downfall of the protagonist of a tragedy

hyperbole— intentional exaggeration to create an effect

hypothetical question—a question that raises a hypothesis, conjecture, or supposition

idiom—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect

imagery—the use of figures of speech to create vivid images that appeal to one of the senses

implication—a suggestion an author or speaker makes (implies) without stating it directly.
NOTE: the author/sender implies the reader/audience infers.

inductive reasoning—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals”).

inference—a conclusion one draws (infers) based on premises or evidence

invective—an intensely vehement, highly emotional verbal attack

irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs

jargon—the specialized language or vocabulary of a particular group or profession juxtaposition — placing two elements side by side to present a comparison or contrast

legend—a narrative handed down from the past, containing historical elements and usually supernatural elements

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limerick—light verse consisting of five lines of regular rhythm in which the first, second, and fifth lines (each consisting of three feet) rhyme, and the second and third lines (each consisting of two feet) rhyme

limited narrator — a narrator who presents the story as it is seen and understood by a single character and restricts information to what is seen, heard, thought, or felt by that one character

literary license—deviating from normal rules or methods in order to achieve a certain effect (intentional sentence fragments, for example).

litotes — a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)

malapropism—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription”).

maxim—a concise statement, often offering advice; an adage

metaphor — a direct comparison of two different things

metonymy— substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting]”)

mood—the emotional atmosphere of a work

motif—a standard theme, element, or dramatic situation that recurs in various works

motivation—a character’s incentive or reason for behaving in a certain manner; that which impels a character to act

myth—a traditional story presenting supernatural characters and episodes that help explain natural events

narrative—a story or narrated account

narrator—the one who tells the story; may be first- or third-person, limited or omniscient

non sequitur— an inference that does not follow logically from the premises (literally, “does not follow”).

omniscient narrator—a narrator who is able to know, see, and tell all, including the inner thoughts and feelings of the characters

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onomatopoeia—a word formed from the imitation of natural sounds

oxymoron—an expression in which two words that contradict each other are joined
parable—a simple story that illustrates a moral or religious lesson

paradox—an apparently contradictory statement that actually contains some truth
parallelism— the use of corresponding grammatical or syntactical forms

paraphrase — a restatement of a text in a different form or in different words, often for the purpose of clarity

parody — a humorous imitation of a serious work

parenthetical—a comment that interrupts the immediate subject, often to qualify or explain

pathos—the quality in a work that prompts the reader to feel pity

pedantic—characterized by an excessive display of learning or scholarship

personification—endowing non-human objects or creatures with human qualities or characteristics

philippic—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.

plot— the action of a narrative or drama

point of view—the vantage point from which a story is told

polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural

pun—a play on words, often achieved through the use of words with similar sounds but different meanings

resolution—the falling action of a narrative; the events following the climax

rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner

rhetorical question—a question asked merely for rhetorical effect and not requiring an answer

rhetorical devices — literary techniques used to heighten the effectiveness of expression

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riddle—a question requiring thought to answer or understand; a puzzle or conundrum

romantic — a term describing a character or literary work that reflects the characteristics of **Romanticism**, the literary movement beginning in the late century that stressed emotion, imagination, and individualism.

round character—a character who demonstrates some complexity and who develops or changes in the course of a work

sarcasm—harsh, cutting language or tone intended to ridicule

satire—the use of humor to emphasize human weaknesses or imperfections in social institutions

scapegoat—a person or group that bears the blame for another scene — a real or fictional episode; a division of an act in a play setting —the time, place, and environment in which action takes place

simile—a comparison of two things using “like,” “as,” or other specifically comparative words.

simple sentence—a sentence consisting of one independent clause and no dependent clause

solecism—nonstandard grammatical usage; a violation of grammatical rules structure—the arrangement or framework of a sentence, paragraph, or entire work

style—the choices a writer makes; the combination of distinctive features of a literary work

surrealism— an artistic movement emphasizing the imagination and characterized by incongruous juxtapositions and lack of conscious control

sylllepsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)

syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal”).

symbol—an object that is used to represent something else

synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)

synesthesia (or synaesthesia) — describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

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syntax—the manner in which words are arranged into sentences

tautology—needless repetition which adds no meaning or understanding (“widow woman,” “free gift”)

theme—a central idea of a work

thesis—the primary position taken by a writer or speaker

tone—the attitude of a writer, usually implied, toward the subject or audience topic—the subject treated in a paragraph or work

tragedy—a work in which the protagonist, a person of high degree, is engaged in a significant struggle and which ends in ruin or destruction.

trilogy — a work in three parts, each of which is a complete work in itself

trite—overused and hackneyed

turning point—the point in a work in which a very significant change occurs

understatement—the deliberate representation of something as lesser in magnitude than it actually is; a deliberate under-emphasis.

usage—the customary way language or its elements are used

vernacular—the everyday speech of a particular country or region, often involving nonstandard usage

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Appendix IV: ENGLISH 11 – RESEARCH PAPER ASSIGNMENT

Objectives:

Students will

- examine the relative importance and impact of an author of American or World (foreign) descent, as derived from a teacher-provided list.
- discuss the significance and influence of ONE seminal work written by the author of their choosing.
- develop and utilize a list of TWO to THREE secondary, critical sources that analyze the impact of the seminal work written by the author of their choosing.
- write short biography of the author and a critical analysis of the seminal work written by the author of their choosing, using proper in-text documentation (MLA).

Topic: **Analyzing a Famous Author for His or Her Life and Seminal Work**

Select a famous American or world author from the attached list and discuss the life and times of the author and the influence one of his or her seminal (best known / most influential) works had on a global audience.

Directions and Requirements:

- Provide a *brief* biographical sketch about American or world author of your choosing. Focus mainly on the time period for which his or her work was most influential.
- Choose ONE seminal work that was most influential on audiences worldwide. Note: If you are choosing a poet, you must choose THREE poems *at minimum*.
- Choose TWO to THREE secondary, critical resources that analyze the seminal work (or three poems) you have chosen.
- Identify the author's objective in writing the seminal work (or three poems) he or she did. What did your author hope to accomplish by writing a seminal work of this magnitude?
- Using your secondary, critical sources, identify and analyze the impact and influence this seminal work (or three poems) had on audiences around the world. Consider the time period for which the work (or three poems) was written, the audience it was specifically attempting to reach or influence, any fresh, new insights this seminal work (or three poems) inculcated on our way of living, the ways by which the work (or three poems), as a fully functioning work(s) of literature, provided reflections of the human condition, and the overall impact the work (or three poems) has had in the time that has passed since the work (or three poems) was published.

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- The thesis must be arguable and take the author's influence into account, using only the ONE seminal work (or three poems) you have chosen; it may not merely celebrate author and his or her accomplishments.
- Include content from at least two valid **secondary sources** that effectively and logically support your thesis and the influence the author's seminal work (or three poems) had on a global audience. You must have parenthetical/in-line citations to coincide with sources listed on a Works Cited page, all in accordance with MLA format, that includes all additional sources. The body of the paper must be four to six pages in length.
- The paper must be a combination of the biography of a major writer from a teacher-provided list (1 – 1 ½ pages in length), a summary and analysis of the major/seminal work, with a discussion of major literary devices and techniques utilized by the author in his or her major/seminal work (1 to 1 ½ pages), and literary criticism of the major/seminal work in question (1 to 1 ½ pages), including a separate Works Cited page.
- All papers MUST be submitted to Turn It In (www.turnitin.com), including the Works Cited page.
- Students MAY NOT choose writers on the list from the current school year, but may choose writers from previous school years.
- Students may be required to turn in different components at varying times. These items may include: a rough Works Cited page, an outline, an introductory paragraph, and a rough draft, which may count as Participation or Skills Practice.
- The final paper will be worth 200 points and will count as a Major Assessment.
- You will be deducted ten (10) points for each day the paper is late.
- Papers with no in-line or parenthetical citations will automatically receive 50% credit regardless of content.
- The likes of Wikipedia, Cliffs Notes, eNotes, SparkNotes, Grade Saver, Shmoop, or any source of similar constitution are not valid and will not be deemed credible for the submission of your research paper.

You are to choose from this list:

American Authors –

- Sherman Alexie
- Ray Bradbury
- William Cullen Bryant
- Pearl S. Buck
- Truman Capote
- Kate Chopin
- Sandra Cisneros

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- Samuel Langhorne Clemens (Mark Twain)
- Stephen Crane
- Emily Dickinson
- T.S. Eliot
- Ralph Ellison
- Ralph Waldo Emerson
- William Faulkner
- Ernest Gaines
- Allen Ginsberg
- Lorraine Hansberry
- Nathaniel Hawthorne
- Joseph Heller
- Ernest Hemingway
- Oliver Wendell Holmes
- Langston Hughes
- Zora Neale Hurston
- Shirley Jackson
- Henry James
- Jack Kerouac
- Ken Kesey
- Jhumpa Lahiri
- Harper Lee
- Sinclair Lewis
- Jack London
- Henry Wadsworth Longfellow
- H.P. Lovecraft
- Cormac McCarthy
- Herman Melville
- Toni Morrison
- Joyce Carol Oates
- Tim O'Brien
- Flannery O'Connor
- Eugene O'Neill
- Edgar Allan Poe
- Ayn Rand
- Anne Rice
- Theodore Roethke
- J.D. Salinger
- Upton Sinclair
- Gertrude Stein
- John Steinbeck
- Amy Tan
- Henry David Thoreau

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- John Updike
- Kurt Vonnegut
- Alice Walker
- Edith Wharton
- Elie Wiesel
- Walt Whitman
- John Greenleaf Whittier
- Tennessee Williams

World Authors –

- Chinua Achebe
- Dante Alighieri
- Samuel Beckett
- William Blake
- Albert Camus
- Anton Chekhov
- Samuel Taylor Coleridge
- Charles Dickens
- Gabriel Garcia Marquez
- William Golding
- Thomas Hardy
- Seamus Heaney
- Herman Hesse
- Aldous Huxley
- Henrik Ibsen
- James Joyce
- Rudyard Kipling
- John Milton
- Pablo Neruda
- George Orwell
- Wilfred Owen
- Luigi Pirandello
- George Bernard Shaw
- Mary Shelley
- Robert Louis Stevenson
- Bram Stoker
- Dylan Thomas
- Leo Tolstoy
- William Butler Yeats

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Appendix V: 4-Item Rubric for Constructed Responses

Score	
1 (Inadequate)	The response demonstrates little or no comprehension of the source text.
	The response fails to show an understanding of the text's central idea(s) and may include only details without reference to central idea(s).
	The response may contain numerous errors of fact and/or interpretation with regard to the text. The response makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text. The response demonstrates some comprehension of the source text.
2 (Partial)	The response shows an understanding of the text's central idea(s) but not of important details.
	The response may contain errors of fact and/or interpretation with regard to the text.
	The response makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text. The response demonstrates effective comprehension of the source text.
3 (Proficient)	The response shows an understanding of the text's central idea(s) and important details.
	The response is free of substantive errors of fact and interpretation with regard to the text.
	The response makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.
4 (Advanced)	The response demonstrates thorough comprehension of the source text.
	The response shows an understanding of the text's central idea(s) and of most important details and how they interrelate, demonstrating a comprehensive understanding of the text.
	The response is free of errors of fact or interpretation with regard to the text. The response makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.

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Appendix VI: 6-Item Rubric for Formal, MLA Formatted Essays

Resort to the Writing Rubric – Grade 11 in the English Department Public File