12th Grade ELA Curriculum
British Literature

MCPSS DIVISION OF CURRICULUM & INSTRUCTION
Regular and Honors 12th Grade Language Arts

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The Curriculum Overview allows teachers to see how thematic units and formative and summative assessments are divided throughout the course.

The **unit titles** reflect universal questions that provide a cohesive thematic approach based on standards. The **unit timeframe** is approximate and may vary from three to four weeks. The **unit focus** concentrates on specific lessons, learning experiences, and related assessments that are based upon priority and supporting standards.

Regardless of when the unit ends, teachers should test priority standards every three weeks on Standards-Based Formative Assessments. **End-of-Quarter Summative Assessments** are administered every nine weeks.

### Pacing Guide Explanations and Directions (Regular and Honors)

The Curriculum Pacing Guide for English Language Arts (ELA) serves as a guide to show teachers how to cover all of the required standards and materials in a course. Teachers are required to cover all priority and supporting standards in an effort to ensure the students of the Mobile County Public School System (MCPSS) are college and career ready.

### Curriculum Overview

<table>
<thead>
<tr>
<th>YEAR-AT-A-GLANCE (BY UNITS)</th>
<th>UNIT</th>
<th>ESSENTIAL QUESTION</th>
<th>UNIT FOCUS</th>
<th>UNIT TIME FRAME</th>
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<tbody>
<tr>
<td></td>
<td>“This tale is true, and mine” (“The Seafarer”) The Anglo-Saxon Period and Middle Ages</td>
<td>How does literature shape or reflect society?</td>
<td>Use of figurative language, irony, and characterization to reflect the social and political changes of the time period</td>
<td>Weeks 1-4 of the semester (1st half of quarter one/three)</td>
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<tr>
<td>Standards-Based Formative Assessment – Week 2</td>
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<tr>
<td>“What a piece of work is man” (Shakespeare) The Renaissance, including The Tragedy of Macbeth</td>
<td>How does literature shape or reflect society?</td>
<td>Use of figurative language, irony, and characterization to reflect the social and political changes of the time period; development of central idea through text structure, historical research</td>
<td>Weeks 5-9 of the semester (2nd half of quarter one/three)</td>
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<tr>
<td>Standards-Based Formative Assessment – Week 6</td>
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<tr>
<td>Common Formative Assessment &amp; End-of-Quarter Test (Summative Assessment) – Week 9</td>
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<tr>
<td>“No man is an island” (Donne) The 17th and 18th Centuries</td>
<td>How does literature shape or reflect society?</td>
<td>Use of poetic devices; use of satire in developing central ideas, theme, and reflecting social and political changes of the time period</td>
<td>Weeks 10-11 of the semester (1st half of quarter two/four)</td>
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<td>Standards-Based Formative Assessment – Week 12</td>
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<tr>
<td>“Beauty is truth, truth beauty” (Keats) The Romantic Period</td>
<td>How does literature shape or reflect society?</td>
<td>Use of poetic devices in developing central idea</td>
<td>Weeks 12-13 of the semester (1st half of quarter two/four)</td>
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<td>Standards-Based Formative Assessment – Week 15</td>
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<tr>
<td>“It was the best of times, it was the worst of times” Dickens The Victorian Period</td>
<td>What is the relationship of the writer to tradition?</td>
<td>Use of poetic devices in developing central idea</td>
<td>Weeks 14-15 of the semester (2nd half of quarter two/four)</td>
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<tr>
<td>Standards-Based Formative Assessment – Week 18</td>
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</table>

| Common Formative Assessment & End-of-Quarter Test (Summative Assessment) – Week 18 | | | | |
Assessments are a major part of any course because they provide teachers with concrete evidence of mastery.

**Priority and Supporting Standards**

In an effort to assure student competency and proficiency for every grade level or course, teachers must directly instruct priority and support standards. By definitions, priority standards are a selected group of the total list of the grade-specific and course-specific standards that students must know and be able to do by the end of each school year. These standards are selected from the total list of grade-specific and course-specific standards. Likewise, supporting standards are standards that support, connect to, or enhance the priority standards. These standards are taught within the context of the priority standards, but do not receive the same degree of instruction, assessment, and/or emphasis.

In this pacing guide, teachers will find charts that list all of the standards for the course and are color coded to indicate which standards are priority and supporting.
Common Formative Assessments (CFA)¹

Common Formative Assessments (CFA) are tests that should be administered every three weeks. These tests will cover a set of strands and standards² taught within that time frame.

These tests should be common amongst the teachers of a particular grade level in an effort to obtain the data necessary to find instructional gaps and adjust classroom instruction to fill those needs.

The CFA should include a mixture of cold-reads, multiple choice questions, and short answer questions that only assess the standards—not the content of stories—taught in class.

Teachers are asked to include 3-4 questions per priority standard. This test counts as a major test grade in the 60% category.

Common Formative Assessment Example

Standards:
RL.11.1 (1) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11.4 (4) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.).

L.11.5 (39) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.

Directions: On your own piece of loose-leaf, number your paper 1-10. Read the passages below and record the letters of the correct answers. (Standards addressed)

Read the excerpt from the poem “Winged Man” by Stephen Vincent Benét. Then, answer the questions.
The moon, a sweeping scimitar, dipped in the stormy straits,
The dawn, a crimson cataract, burst through the eastern gates,
The cliffs were robed in scarlet, the sands were cinnabar,
Where first two men spread wings for flight and dared the hawk afar.
There stands the cunning workman, the crafty past all praise,  
The man who chained the Minotaur, the man who built the Maze.  
His young son is beside him and the boy’s face is a light,  
A light of dawn and wonder and of valor infinite.

1. To which sense do the images in the first three lines—the moon, the dawn, and the cliffs—most clearly relate? (RL.11.1)  
   A. sight  
   B. sound  
   C. taste  
   D. touch

2. What tone does the word choice in the excerpt's last two lines help establish? (RL.11.4) (L.11.5)  
   A. a sharply satirical tone  
   B. an awestruck, admiring tone  
   C. a sad, mournful tone  
   D. a puzzled, hesitant tone

3. What is the author implying in second line: “The dawn, a crimson cataract, burst through the eastern gates?” (RL.11.4)  
   A. The gates are being opened by a winged man.  
   B. The color of the dawn is blinding and is forcing its way into the night sky.  
   C. The eastern gate, which is crimson in color, is being forced open.  
   D. The dawn is being forced east by the winged man.

**End-of-Quarter Tests (EQT)**

End-of-Quarter Test (EQT) are common assessments administered at the end of each quarter. These assessments cover all of the standards taught in the quarter. This test should include cold reads and multiple choice questions; however, a separate writing assessment is to be administered to both regular and honors students. The separate writing assignment is worth 15% of the EQT for regular students and 25% of the EQT for honors students. The entire EQT score counts 20% of the students’ quarter grade.

**Bridging the Gap**

The time between each unit should be allotted for remediation and/or enrichment of standards before moving to the next instructional unit or before taking the End-of-Quarter Test. This remediation should “bridge” the gaps of knowledge students need in order to be successful and should be based on student data from their common formative assessments.
The Unit-at-a-Glance functions as a page to give a quick overview of the highlights for the unit.

The Overarching Standards are listed as a reminder that these standards should be taught on a daily basis; however, they are not tested on the CFA.

The WorkKeys Connections section offers information about the Reading for Information portion of the ACT WorkKeys assessment.

There is a unit-specific breakdown of information taken from the Year-at-a-Glance chart.

The Lesson Focus is a list of suggested items of importance within the lessons. Although these are items of focus, they are not the only things that should be taught. See details within units for more in depth information.
The Unit Overview is where the content of the unit is displayed allowing teachers to see what content and standards should be covered. Information pertaining to individual lessons, assessments, and extension activities are also contained in this section of the pacing guide.

Teachers will also see that all unpacked skills will be teacher assessed. Bolded unpacked skills must be teacher assessed on Common Formative Assessments (CFA) and End-of-Quarter Assessments (EQT).

The honors curriculum will appear in italics. Students enrolled in honors classes will complete all the activities designated in the regular pacing guide, as well as the additional italicized requirements.

See the numbered spots on the following images for more information.
## Regular and Honors 12th Grade Language Arts

### On-Going Assessments

Formative assessments should be given to students on a daily and/or weekly basis to review material.

### Standards-Based Assessments

Common assessments should meet the following criteria:
- A teacher-made test that includes multiple choice questions, cold readings, and short answer responses.
- The assessment should review all of the objectives (bold) taught within the unit.
- The assessment will be given to all students and made by the teacher.

### End-of-Quarter Summative Assessments

At the end of the unit (Week 9), students should complete the following:
- A culminating writing task with an ACT-style prompt.
- A cold-read, multiple choice assessments reviewing skills from the unit.

### Extension Tasks

Films, recordings, articles, and/or mini-projects may be used to help students understand the content in a broad, yet deeper sense.

### Suggested Daily Tasks

#### Beowulf Suggested Lessons

- **Lesson One:** Read and discuss introduction and historical background (PH SE pp. 2-15); Honors: After reading the introduction and the historical background, read "The Seafarer," translated by Burton Raffel (PH SE pp. 21-25); "The Wife’s Lament," translated by Ann Stanford (PH SE pp. 30-31).
- **Lesson Two:** Read Beowulf (PH SE pp. 40-64), "Multiple Interpretations" activity (PH SE pp. 77-80), and "Battle with Grendel" video clip; Honors: Complete "After You read" Literary Analysis, #2 (PH SE p. 32).
- **Lesson Three:** Complete "Multiple Interpretations" activity (PH SE pp. 77-80), "Analyzing Functional and Expository Texts" (PH SE pp. 70-75) and "Conventions and Style: Coordinating Conjunctions" (PH SE pp. 67).

#### The Canterbury Tales Suggested Lessons

- **Lesson One:** Read *The Canterbury Tales*, "The Prologue," Lines 1-42 [read *The Pardoner, Wife of Bath, and three to four other characters*] (PH SE pp. 96-119); Honors: Read at least ten additional characters from "The Prologue" (PH SE pp. 96-119).

### Suggested Culminating Unit Task

Students will complete an essay based on an ACT-style prompt. Students will be expected to incorporate all of the elements of 6-Traits as well as showing their ability to provide supporting evidence based on their claim.

### Assessments (7-9)

Assessments vary; the pacing guides present options for teachers to check for understanding in order to make informed decisions concerning their instructional plans and to monitor student progress.

Rigorous and well-planned tests measure a students’ ability to comprehend meaningful texts and effectively express their understanding of that text. This is best done in two ways: (1) with texts students have studied and/or texts related to topics they are exploring and thus have context for and (2) with texts students have not read previously that communicate new information (cold reads).

10. Students are asked to connect and extend their knowledge learned through a text in the unit. Students have an opportunity to gain more information about concepts or topics that interest them.

11. Effective ELA instruction is structured so that students receive the right amount of support through instruction that includes but is not limited to whole-group activities, small-group writings, independent readings, collaborative experiences, etc. The daily tasks answer the question: How will I help students read and understand sufficiently complex texts? How do I prepare instruction that incorporates the major shifts that require students to go deeper in their exploration of the content?

12. The culminating unit task provides an opportunity to respond to the unit’s instructional goals. Assignments vary. A writing task is highly recommended.
<table>
<thead>
<tr>
<th>ON-GOING ASSESSMENTS</th>
<th>END-OF-QUARTER SUMMATIVE ASSESSMENTS</th>
<th>EXTENSION ACTIVITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>How should students be assessed on a daily and weekly basis?</td>
<td>These are the elements of the common summative assessment given at the end of Quarters One/Three:</td>
<td>How can students extend their learning by going deeper in the content?</td>
</tr>
<tr>
<td>Here are a few suggestions on how students should be assessed on a <strong>daily</strong> basis:</td>
<td><strong>Multiple Choice:</strong> The <em>cold-read assessment</em> will be a common assessment that includes poems and/or short excerpts representative of the literary time period. These should be accompanied by multiple choice questions covering the skills.</td>
<td>Possible articles for student research:</td>
</tr>
<tr>
<td>- Daily or weekly quizzes</td>
<td><strong>Writing:</strong> The <strong>culminating writing activity</strong> will be assessed by an ACT-style prompt and assigned at the end of the unit. The prompt is as follows: Most schools have established honor codes or other rules to prevent students from cheating on exams and other school assignments. Many students admit to cheating, arguing that the practice has become so common — and is so rarely penalized — that it is the only way to survive in today’s competitive academic world. Educators, however, feel that such behaviors only hurt the students, and that cheating in school is just the first step to more academic dishonesty, professional misconduct, and unethical business practices in the future. In your view, should high schools become more tolerant of cheating?</td>
<td>- A collection of Anglo-Saxon articles from the <em>History Today</em> archives</td>
</tr>
<tr>
<td>- Think-pair-share</td>
<td>Rubric for grading: Sample ACT Rubric</td>
<td>- “<em>Some Good Anglo-Saxon Values for Mitt Romney</em>” by Ian Vance</td>
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<td>- Jigsaw</td>
<td></td>
<td>- “Anglo-Saxons: A Brief History” by The Historical Association</td>
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<td>- Exit Slips</td>
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<td>- “Anglo-Saxons: The Making of England” by Patrick Wormald</td>
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<tr>
<td>- End of selection tests</td>
<td></td>
<td>- “Narrative History of England” by Peter N. Williams</td>
</tr>
<tr>
<td><strong>STANDARDS-BASED ASSESSMENTS</strong></td>
<td></td>
<td>- <em>The Punishable Perils of Plagiarism</em> by Melissa Huseman D’Annunzio</td>
</tr>
<tr>
<td>At the end of Week Three, students should be given a common, teacher-made formative assessment that covers the standards taught during the teaching of <em>Beowulf</em> and the beginning of <em>The Canterbury Tales</em>.</td>
<td>Teachers are provided with examples of strategies and activities to address assessments and extension activities. The pacing guide format highlights basic instructional questions that guide assessment practices. (See yellow boxes.)</td>
<td></td>
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<tr>
<td>- This test should include a mixture of multiple choice and short answer questions.</td>
<td>13. Students are asked to read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While texts may relate to the unit focus, the text(s) have not been taught during the unit. The <em>cold-read</em> assessments offer a range of texts (fiction and nonfiction) and complexity (readily assessable, moderately complex, and very complex) throughout the unit.</td>
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<tr>
<td>- Selections used may come from the time period of the literature.</td>
<td>14. Students are asked to express their final understanding of the anchor texts and demonstrate meeting the expectations of the standards through a written piece of work, such as an essay. These written assignments assess the content and standards of the unit in an integrated and authentic way for students.</td>
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<td>- All selections used cannot be anything discussed in class.</td>
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</table>
Within the pacing guide, each unit overview comes with a unit sequence and sample whole-class lessons. These lessons include the following:

- **Instructional Vocabulary** – These are the key terms in the standards that are essential for the teacher to interpret and understand in order to lead students to grade level mastery.

- **Domain-Specific/Essential Vocabulary** – These key terms represent the English/Language Arts academic language that must be taught by the teacher in order for students to read with understanding and communicate their knowledge.

- **Direct Instruction (DI)** – This includes clear, detailed, and explicit delivery of instructional material.

- **Grammar** – In addition to the specific grammar objectives in the 12th grade, teachers should also follow the “English Language Arts Skills and Understandings That Require Continued Attention” (click here and scroll to page 112 of the 2013 Revised Alabama Course of Study English Language Arts) that outlines the grammar skills that classroom teachers are required to continue teaching with increased rigor.

Below is a chart that also shows the progression of grammar instruction.
Teachers must select appropriate texts they can use to teach students required standards. The mastering of these standards should be assessed continually throughout the course. In English language arts (ELA), students learn to read critically, analyze effectively, and support main ideas with the proper evidence. In order for students to do the well and be ready for college and career upon graduation, the teacher must follow the proper cycle of instruction while making sure they engage students with rigor and relevance with the texts and activities he or she chooses.

**Cycle of Instruction**
Every lesson taught should follow the cycle of instruction. That means that a teacher’s lesson should: begin with a bellringer, framed with an essential question, have essential vocabulary, include direct instruction, guided practice, independent practice, and a closure.

**The Gradual Release of Responsibility Model**
The Gradual Release of Responsibility Model is a process through which teachers can guide students to independent, sustained literacy skills. In approaching literacy instruction through the Gradual Release of Responsibility Model, students are guided towards authentic and critical literacy skills. In *Strategies that Work*, Harvey and Goudvis suggest that the Gradual Release approach to literacy instruction begins with “the assessment piece, finding out what the child can and cannot do independently. Once we understand what is needed, we begin to show the learner how and scaffold his or her experience” (Harvey and Goudvis 32).

**Gradual Release of Responsibility Model**
Research shows that optimal learning is achieved when teachers use the Gradual Release of Responsibility Model of instruction.

<table>
<thead>
<tr>
<th>Teaching Phase</th>
<th>Teacher Behavior</th>
<th>Learner Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Model/Demonstration “I do”</td>
<td>• Initiates  • Thinks aloud  • Models  • Explains  • Shows “how to do it”</td>
<td>• Listens  • Observes  • May participate on a limited basis</td>
</tr>
<tr>
<td>Shared Demonstration/Guided Practice “We Do”</td>
<td>• Demonstrates  • Explains  • Responds  • Suggests  • Leads</td>
<td>• Listens  • Responds  • Interacts  • Tries out</td>
</tr>
</tbody>
</table>

**TEACHER HANDS OVER RESPONSIBILITY**

<table>
<thead>
<tr>
<th>Teaching Phase</th>
<th>Learner Behavior</th>
<th>Teacher Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Practice “You all do”</td>
<td>• Applies learning  • Practices  • Takes charge  • Approximates</td>
<td>• Scaffolds  • Observes  • Clarifies  • Confirms</td>
</tr>
<tr>
<td></td>
<td>• Problem solves  • Self-corrects</td>
<td>• Validates  • Coaches  • Evaluates  • Encourages</td>
</tr>
<tr>
<td>Application “You do”</td>
<td>• Self-monitors  • Initiates  • Problem solves  • Confirms</td>
<td>• Assists as needed  • Affirms  • Sets goals</td>
</tr>
<tr>
<td></td>
<td>• Applies learning  • Self-directs  • Self-evaluates</td>
<td>• Acknowledges  • Evaluates  • Responds</td>
</tr>
</tbody>
</table>

![Image of the Gradual Release Model diagram](https://example.com/gradual-release-model)
Instructional Shifts
In this section, teachers will find information on the instructional shifts necessary for sound instruction. These steps will help ensure that students are receiving a rigorous education that prepares them for college and career.

The Common Core Requires educators to implement these Six Fundamental Shifts in their curriculum design

<table>
<thead>
<tr>
<th>Balance of texts</th>
<th>Students are exposed to a balance of literary and informational texts so they experience different types of writing, different approaches to a topic or content area, and more.</th>
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<tbody>
<tr>
<td>Text complexity</td>
<td>Students have experience with a range of text complexity in every content area.</td>
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<tr>
<td>Text-dependent questions</td>
<td>Students explore their learning through text-dependent questions which offers them greater opportunity for critical thinking and problem solving, exposing them to productive struggle and perseverance.</td>
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<tr>
<td>Evidence-based answers</td>
<td>As students answer the text-dependent questions, they are challenged to find the evidence or support for their answers in one or more of the literary and/or informational texts which they have been given the opportunity to read.</td>
</tr>
<tr>
<td>Academic vocabulary</td>
<td>Student learning is reinforced through academic vocabulary which can help increase their confidence in how they approach their learning.</td>
</tr>
<tr>
<td>Content area literacy</td>
<td>As students learn in each of the content areas, they develop a fluency with the content specific vocabulary and learn how to navigate the text features, text structures, and more that are often specific to particular areas of learning.</td>
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</tbody>
</table>
Text Complexity

Common Core Standards emphasize the level of textual complexity being used in the classroom. Text complexity is determined by qualitative, quantitative, and reader and task. These three elements work together in order to help students become proficient critical and analytical readers ready for college and career. Teachers must choose a variety of texts with various textual rigor in order to support the students’ development. In this section, teachers will find information on how to assess the quality, quantity, and readability of the texts used in classroom lessons.

Below is an example, complete with explanations, about how text complexity should work in the classroom:

A Three-Part Model for Measuring Text Complexity

As signaled by the graphic at right, the Standards’ model of text complexity consists of three equally important parts.

1. **Qualitative dimensions of text complexity.** In the Standards, qualitative dimensions and qualitative factors refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose; structure; language conventionality and clarity; and knowledge demands.

2. **Quantitative dimensions of text complexity.** The terms quantitative dimensions and quantitative factors refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.

3. **Reader and task considerations.** While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgment, experience, and knowledge.

Reference:

Tier I - Served by Core Instructional Program (80%)
Tier I is the core instructional program offered to all students. The classroom teacher provides high-quality, research-based instruction. All teachers are responsible for removing barriers to learning while still expecting all students to master the same instructional objectives. High quality instruction is essential in forming the foundation of classroom academic support as the student population works to achieve mastery.

- Focus instruction on identified curriculum content
- Connect prior knowledge and skills when beginning a learning sequence
- Establish and maintaining clear learning goals and expectations for each lesson
- Break down complex skills and strategies into smaller instructional units
- Review prior skills and knowledge before beginning instruction
- Provide step-by-step demonstrations (Cycle of Instruction)
- Vary instruction in response to immediate and reflective feedback
- Use clear and concise language
- Provide guided and supported practice.
- Ask questions to continually monitor understanding and progress and inform immediate feedback
- Provide scaffolded learning experiences for students to practice, synthesize and consolidate learning
- Monitor student performance closely
- Provide immediate affirmative and corrective feedback
- Deliver instruction at an appropriate pace to optimize instructional time, the amount of content that can be presented, and on-task behavior.

Tier II - Served by Core Instructional Program and Intervention that is Strategic, Targeted, and Supplemental (15%)
The goal of Tier 2 supports is to close the achievement gap as quickly as possible. Students who do not make adequate progress in Tier 1 receive more intensive Tier 2 small-group services within the general education classroom. These students will receive Tier II support and continue Tier I instruction from the referring classroom teacher. Students in Tier II will receive the following support:

- Additional small group instruction (intentional grouping)
- Systematic, differentiated and explicit instruction that includes modeling and direct teaching.
- Specialized programming that focuses on just a few key skills at a time.
- Frontoading of skills to be introduced at a later time in the general education class.
- A variety of practice opportunities that coordinate with identified classroom skills but use different approaches.
- Continuous corrective feedback, encouragement, and self-monitoring activities.
The PST will meet monthly to determine the effectiveness of the intervention. After four (4) progress monitoring data points, if the intervention is not effective, a different intervention can be identified by the PST and implemented immediately. If the intervention implemented is effective, the PST can determine to continue the intervention or release the student from the PST. After 6 to 12 weeks of unsuccessful Tier II support, students may be considered for Tier III intervention. The PST should only make the decision to move to the next Tier based on results from progress monitoring.

Tier III - Provided through Intensive, Individualized Instruction (5%)
Students who are not making adequate progress at Tier II will receive Tier III interventions. Tier III interventions include intensive instruction, specific to the student’s highest area(s) of need. Tier III interventions are individualized. These students need additional intensive interventions to achieve the same goals as all students. The PST will meet monthly to determine the effectiveness of the intervention. After implementing identified interventions 6 to 12 weeks and after four (4) progress monitoring data points, if the intervention is not effective, the PST may consider referral for special education evaluation. Students should continue interventions until eligibility is determined. Students not eligible for special education services should continue Tier II and Tier III support/interventions. Students are not required to be identified as special education to receive Tier III support. Students are usually assigned to Tier III only after Tier II is unsuccessful. In some case, however, students may be put directly into Tier III. This should be done only after an evaluation determines that the nature and extent of Tier II intervention will likely be insufficient.

Differentiated Instruction

Differentiate your instruction through content, processes, product, and learning environments.

**Content** – what the student needs to learn or how the student will get access to the information

While aligning with grade-level standards, instructional tasks are designed to address students’ needs and differences. When teachers differentiate content, the same concept or skill is taught to each student; however, the curriculum used to teach the concept or skill might be different for different students.

**Process** – activities in which the student engages in order to make sense of or master the content

Each student has a preferred learning style, and successful differentiation includes delivering the material to each style: visual, auditory and kinesthetic and through words. Not all students require the same amount of support from the teacher, and students could choose to work in pairs, small groups or individually. Teachers can enhance student learning by offering support based on individual needs.

**Products** – culminating projects that ask the student to rehearse, apply, and extend what he or she has learned in a unit

The product is what the student creates at the end of the lesson to demonstrate the mastery of the content. Teachers may assign students to complete activities that show mastery of an educational concept in a way the student prefers, based on learning style.

**Learning environment** – the way the classroom works and feels

The conditions for optimal learning include both physical and psychological elements. A flexible classroom layout is key, incorporating various types of furniture and arrangements to support both individual and group work. Teachers should use classroom management techniques that support a safe and supportive learning environment.
Active Participation
Students remain on-task and engaged throughout the lesson. All students are actively involved in routine as designed. Students lead their own progress through learning new content, working productively and collaboratively.

Learning Environment
Students are encouraged to take risks and persevere through productive struggle. Students are praised for demonstrating commitment to learning. Students demonstrate respect for peers, teacher, and the learning environment.

Formative Processes and Tools
Students demonstrate mastery of content by completing a variety of formative assessments that allow for reciprocal feedback. Assessment results indicate that students are achieving expected outcomes and are able to self-reflect and share responsibility for their learning. Students are strategically partnered or grouped based on data, and lesson content, process, and/or product is differentiated to support varying student needs.

Reteaching/Retesting
This reteaching and retesting should occur throughout the quarter: during the class period, before school, after school, at another appointed time during the school day and during the bridge. For reteaching to be effective, teachers must use a different approach from the one they initially used - one that builds on previous activities but focuses on the omissions or errors in student thinking that resulted from these activities. See MCPSS August 2015 Reteach-Retest. For continuity throughout the district, the following is required of all K-5 teachers for reading and mathematics and 6th -12th grade teachers in language arts/reading, mathematics, science, social studies, foreign language and electives:

1. Students scoring below 60% must be retested after a period of reteaching;
2. Students will be administered the entire test on which the score was below 60% or another test with the same number of items, same format, and same content as the initial test; students scoring between 60-69 % may opt to retake the major assessment to receive a higher retest grade that will not exceed 70%.
3. Reteaching and retesting must be completed within the quarter the test was originally administered;
4. Reteaching and retesting should occur within five to seven days of the original test administration but must occur before the next test is given;
5. Retesting on any one test may occur only one time; however, reteaching may occur as many times as necessary to ensure mastery before retesting;
6. The original grade will be replaced by the retest grade but will not exceed 70%;
7. The End of Quarter Tests (EQTs) will not be retested.

Please note the following information concerning class averages on major assessments with less than 70% proficiency:

1. Teachers are required to reteach and retest the entire class.
2. Students scoring 80% or above on the original assessment may opt not to retake the assessment.
3. The retest grade limit of 70% does not apply to entire class retakes of assessments.
4. Teachers must apply the reteach/retest policy for any student scoring below 60% on the entire class retake assessment.
**Traits Writing**

As Mobile County Public School System places writing as a fundamental aspect of instruction, all teachers will implement the K-12 Writing Program by fulfilling basic instructional goals: provide effective instruction, build a quality classroom community, teach the writing process, teach the writing modes, teach the 6+1 Traits of Writing, teach the conventions in the context of writing, provide a balanced literacy of reading and writing, teach writing across the curriculum, assess appropriately, and use technology.

*6+1 Traits of Writing: The Complete Guide Grades 3 and Up,* is the guide used to help teachers develop tools to help students become great writers. Grades K-12 will understand how the traits of ideas, organization, word choice, voice, sentence fluency, and conventions work together to create a polished piece of writing. In this pacing guide are rubrics and other supplementary resources to help teachers support students in their writing development.

**Writing Expectations**

In addition to students developing critical reading skills, they must also develop strong writing skills. These skills will be assessed several times throughout the course. Students should be writing regularly and receiving feedback on their writing. Student yearly writing expectations include:

- **Quarterly Writing**
  - Each grade level has a writing curriculum for regular and honors students. This curriculum contains the types of essays required for the course. Writing should be a constant practice in the classroom in order for students to master their abilities for required assessments.

- **End-of-Quarter Test (EQT) with writing**
  - Students will write an Aspire styled essay every quarter. First and fourth quarter mode is Argumentative Writing. Second quarter will be in the Informational/Explanatory mode, and third quarter will be in the Narrative Mode. These timed writings will count 15% of the EQT grade. Honors students will write a literary analysis on a teacher assigned novel every quarter that will count 25% of the EQT grade.

- **ACT® Aspire™ Writing**
  - This is a requirement for students in the 10th grade.

- **ACT® Plus Writing**
  - This is a requirement for all 11th grade students.
**MCPSS Writing Program Writing Program Information**

The *MCPSS Writing Program* is a program that streamlines writing instruction for students in grades K-12. This program will help ensure that students are being taught writing skills that will prepare students to be career and college ready upon graduation. This writing program also includes information to help support classroom instruction. Writings should include the rubric that shows the grading scale. *Written Responses should not be assisted by the teacher.*

<table>
<thead>
<tr>
<th>Secondary</th>
<th>Quarter 1 Required Samples</th>
<th>Quarter 2 Required Samples</th>
<th>Quarter 3 Required Samples</th>
<th>Quarter 4 Required Samples</th>
</tr>
</thead>
</table>
| **Grade 6**  | 1. Mode: Narrative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Informative Explanatory  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Trait-Specific Piece | 1. Mode: Narrative  
2. ACT/Aspire-style Written Responses*  
3. Trait-Specific Piece |
| **Grade 7**  | 1. Mode: Informative Explanatory  
2. ACT/Aspire-style Written Responses*  
3. Traits Piece and rubric | 1. Mode: Narrative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Informative Explanatory  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Informative Explanatory  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric |
| **Grade 8**  | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Informative Explanatory  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Narrative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubric | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics |
| **Grade 9**  | 1. Mode: Analytical Expository  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Analytical Expository  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics |
| **Grade 10** | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Analytical Expository  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Analytical Expository  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics | 1. Mode: Argumentative  
2. ACT/Aspire-style Written Responses*  
3. Traits writing with rubrics |
# Resources

<table>
<thead>
<tr>
<th>Text Book Series</th>
<th>Available from Pearson Successnet*</th>
<th>Helpful Websites</th>
</tr>
</thead>
<tbody>
<tr>
<td>PH TE Prentice Hall Literature Teacher’s Edition</td>
<td>CCR Common Core Resources*</td>
<td>ALSDE English Language Arts College and Career Readiness Standards</td>
</tr>
<tr>
<td>PH SE Prentice Hall Literature Student Edition</td>
<td>SI See It! Video Program*</td>
<td>Traitspace (username: traits password: writing)</td>
</tr>
<tr>
<td>TW Scholastic Traits Writing</td>
<td>HI Hear It! Audio Program*</td>
<td>Teaching Channel.com</td>
</tr>
<tr>
<td>LN Language Network</td>
<td>UR Unit Resources*</td>
<td>Newsela.com</td>
</tr>
<tr>
<td>*Also part of textbook series</td>
<td>GO Graphic Organizers and Bell ringers*</td>
<td>CommonLit.Org</td>
</tr>
<tr>
<td></td>
<td>RK Reading Kit*</td>
<td></td>
</tr>
</tbody>
</table>

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## Suggested Texts

- **Text and Lessons for Content Area Reading** (or other books in the Text and Lessons series)
- **Rigorous Reading**
- **Scholastic Traits Writing**
### Priority and Support Standards

<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Priority Standard</td>
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<tr>
<td>Support Standard</td>
<td></td>
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<tr>
<td>Over-arching Standard</td>
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<tr>
<td>CCRS Standard</td>
<td>Blooms Taxonomy</td>
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<tr>
<td>---------------</td>
<td>----------------</td>
</tr>
<tr>
<td>1. [RL.12.1] Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>Support</td>
</tr>
<tr>
<td>2. [RL.12.2] Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
<td>Analyze</td>
</tr>
<tr>
<td>3. [RL.12.3] Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
<td>Analyze</td>
</tr>
<tr>
<td>4. [RL.12.4] Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.).</td>
<td>Examine</td>
</tr>
<tr>
<td>5. [RL.12.5] Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
<td>Analyze</td>
</tr>
<tr>
<td>6. [RL.12.6] Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
<td>Distinguish</td>
</tr>
<tr>
<td>7. [RL.12.7] Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare.) (Alabama)</td>
<td>Analyze</td>
</tr>
<tr>
<td>8. [RL.12.9] Demonstrate knowledge of foundational works of European literature with a concentration in British literature,</td>
<td>Demonstrate</td>
</tr>
</tbody>
</table>

**MCPSS DIVISION OF CURRICULUM & INSTRUCTION**


*Regular and Honors 12th Grade Language Arts*
<table>
<thead>
<tr>
<th>CCRS Standard</th>
<th>Blooms Taxonomy</th>
<th>Depth of Knowledge</th>
<th>Quarters &amp; Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>including how two or more texts from the same period treat similar themes or topics. (Alabama).</td>
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<tr>
<td>9. [RL.12.10] By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grade 12 College and Career Readiness (CCR) text complexity band independently and proficiently.</td>
<td>Apply</td>
<td>2</td>
<td>Direct Instruction, Quarter One/Three Unit One</td>
</tr>
<tr>
<td>10. [RI.12.1] Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>Support</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three Unit Three</td>
</tr>
<tr>
<td>11. [RI.12.2] Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
<td>Analyze</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three Unit One</td>
</tr>
<tr>
<td>12. [RI.12.3] Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
<td>Analyze</td>
<td>3</td>
<td>Direct Instruction, Quarter Two/Four Unit Three</td>
</tr>
<tr>
<td>13. [RI.12.4] Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
<td>Analyze</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three Unit One</td>
</tr>
<tr>
<td>14. [RI.12.5] 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.</td>
<td>Evaluate</td>
<td>3</td>
<td>Direct Instruction, Quarter Two/Four Unit Four</td>
</tr>
<tr>
<td><strong>CCRS Standard</strong></td>
<td><strong>Blooms Taxonomy</strong></td>
<td><strong>Depth of Knowledge</strong></td>
<td><strong>Quarters &amp; Units</strong></td>
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<tr>
<td>15. [RI.12.6] Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</td>
<td>Analyze</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three Unit Two</td>
</tr>
<tr>
<td>16. [RI.12.7] Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</td>
<td>Integrate</td>
<td>4</td>
<td>Direct Instruction, Quarter One/Three Unit One</td>
</tr>
<tr>
<td>17. [RI.9] Delineate and evaluate the reasoning in seminal United States texts, including the application of constitutional principles and use of legal reasoning (e.g., in United States Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <em>The Federalist</em>, presidential addresses).</td>
<td>Evaluate</td>
<td>3</td>
<td>Direct Instruction, Quarter Two/Four Unit Four</td>
</tr>
<tr>
<td>18. [RI.12.10] By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.</td>
<td>Apply</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three Unit One</td>
</tr>
</tbody>
</table>
| 19. [W.12.1] Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.  
  a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. | Develop | 3 | Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter One/Three, Unit One [a.], Direct Instruction, Quarter Two/Four, Unit Three [b.], Direct Instruction, Quarter One/Three, Unit Two [c.], Direct Instruction, Quarter Two/Four, Unit Five [d.], Direct Instruction, Quarter One/Three, Unit One [e.]|
<table>
<thead>
<tr>
<th>CCRS Standard</th>
<th>Blooms Taxonomy</th>
<th>Depth of Knowledge</th>
<th>Quarters &amp; Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</td>
<td></td>
<td></td>
<td>Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter Two/Four, Unit Three [a.], Direct Instruction, Quarter One/Three, Unit Two [b.], Direct Instruction, Quarter One/Three, Unit Two [c.], Direct Instruction, Quarter Two/Four, Unit Four [d.], Direct Instruction, Quarter One/Three, Unit One [e.], Direct Instruction, Quarter One/Three, Unit Two [f.]</td>
</tr>
<tr>
<td>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</td>
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<tr>
<td>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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<tr>
<td>e. Provide a concluding statement or section that follows from and supports the argument presented.</td>
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</tbody>
</table>

20. [W.12.2] Write informative or explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

  a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
<table>
<thead>
<tr>
<th>CCRS Standard</th>
<th>Blooms Taxonomy</th>
<th>Depth of Knowledge</th>
<th>Quarters &amp; Units</th>
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</thead>
<tbody>
<tr>
<td>e. Establish and maintain a formal style and objective tone while attending to</td>
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<td>Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter</td>
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<tr>
<td>the norms and conventions of the discipline in which they are writing.</td>
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<td></td>
<td>One/Three, Unit One [a.], Direct Instruction, Quarter One/Three, Unit One [b.],</td>
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<tr>
<td>f. Provide a concluding statement or section that follows from and supports</td>
<td></td>
<td></td>
<td>Direct Instruction, Quarter One/Three, Unit One [c.], Direct Instruction, Quarter</td>
</tr>
<tr>
<td>the information or explanation presented (e.g., articulating implications or</td>
<td></td>
<td></td>
<td>One/Three, Unit Two [d.], Direct Instruction, Quarter One/Three, Unit One [e.]</td>
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<tr>
<td>the significance of the topic).</td>
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<tr>
<td>21. [W.12.3] Write narratives to develop real or imagined experiences or</td>
<td>Produce</td>
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<tr>
<td>events using effective technique, well-chosen details, and well-structured</td>
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<tr>
<td>event sequences.</td>
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<tr>
<td>a. Engage and orient the reader by setting out a problem, situation, or</td>
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<td>observation and its significance, establishing one or multiple point(s) of</td>
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<td>view, and introducing a narrator, characters, or both; create a smooth</td>
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<tr>
<td>progression of experiences or events.</td>
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<tr>
<td>b. Use narrative techniques, such as dialogue, pacing, description,</td>
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<tr>
<td>reflection, and multiple plot lines, to develop experiences, events, and/or</td>
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<tr>
<td>characters.</td>
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<tr>
<td>c. Use a variety of techniques to sequence events so that they build on</td>
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<tr>
<td>one another to create a coherent whole and build toward a particular tone</td>
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<tr>
<td>and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</td>
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<tr>
<td>d. Use precise words and phrases, telling details, and sensory language to</td>
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<tr>
<td>convey a vivid picture of the experiences, events, setting, and/or</td>
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<tr>
<td>characters.</td>
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<tr>
<td>e. Provide a conclusion that follows from and reflects on what is</td>
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<tr>
<td>experienced, observed, or resolved over the course of the narrative.</td>
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<tr>
<td>22. [W.12.4] Produce clear and coherent writing in which the development,</td>
<td>Demonstrate</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>organization, and style are appropriate to task, purpose, and audience.</td>
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<tr>
<td>(Grade-specific expectations for writing types are defined in standards</td>
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<tr>
<td>19-21 above.)</td>
<td></td>
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<tr>
<td>23. [W.12.5] Develop and strengthen writing as needed by planning, revising,</td>
<td>Develop</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit Two</td>
</tr>
<tr>
<td>editing, rewriting, or trying a new approach, focusing on addressing what is</td>
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<tr>
<td>most significant for a specific purpose.</td>
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</tr>
<tr>
<td><strong>CCRS Standard</strong></td>
<td><strong>Blooms Taxonomy</strong></td>
<td><strong>Depth of Knowledge</strong></td>
<td><strong>Quarters &amp; Units</strong></td>
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<tr>
<td>purpose and audience. (Editing for conventions should demonstrate command of the first three standards in the Language strand in Grades K-12.)</td>
<td>Produce</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>24. [W.12.6] Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</td>
<td>Synthesize</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>25. [W.12.7] Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</td>
<td>Integrate</td>
<td>4</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>26. [W.12.8] Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</td>
<td>Support</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One [a. &amp; b.]</td>
</tr>
<tr>
<td>27. [W.12.9] Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
<td></td>
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</tr>
<tr>
<td>a. Apply Grade 12 Reading standards to literature (e.g., “Demonstrate knowledge of foundational works of European literature with a concentration in British literature, including how two or more texts from the same period treat similar themes or topics”). (Alabama)</td>
<td>Support</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One [a. &amp; b.]</td>
</tr>
<tr>
<td>b. Apply Grade 12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal United States texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</td>
<td>Support</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One [a. &amp; b.]</td>
</tr>
<tr>
<td>CCRS Standard</td>
<td>Blooms Taxonomy</td>
<td>Depth of Knowledge</td>
<td>Quarters &amp; Units</td>
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<tr>
<td>------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>28. [W.12.10] Write routinely over extended time frames, including time for</td>
<td>Apply</td>
<td>2</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>research, reflection, and revision, and shorter time frames such as a single</td>
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<tr>
<td>sitting or a day or two for a range of tasks, purposes, and audiences.</td>
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<tr>
<td>29. [SL.12.1] Initiate and participate effectively in a range of</td>
<td>Collaborate</td>
<td>3</td>
<td>Direct Instruction, Quarter One/Three, Unit One [a.], Direct Instruction,</td>
</tr>
<tr>
<td>collaborative discussions (one-on-one, in groups, and teacher-led) with</td>
<td></td>
<td></td>
<td>Quarter One/Three, Unit One [b.], Direct Instruction, Quarter One/Three,</td>
</tr>
<tr>
<td>diverse partners on Grade 12 topics, texts, and issues, building on others’</td>
<td></td>
<td></td>
<td>Unit One [c.], Direct Instruction, Quarter One/Three, Unit One [d.]</td>
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<tr>
<td>ideas and expressing their own clearly and persuasively.</td>
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<tr>
<td>a. Come to discussions prepared, having read and researched material under</td>
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<tr>
<td>study; explicitly draw on that preparation by referring to evidence from</td>
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<tr>
<td>texts and other research on the topic or issue to stimulate a thoughtful,</td>
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<tr>
<td>well-reasoned exchange of ideas.</td>
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<tr>
<td>b. Work with peers to promote civil, democratic discussions and decision-</td>
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<td>making, set clear goals and deadlines, and establish individual roles as</td>
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<td>needed.</td>
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<tr>
<td>c. Propel conversations by posing and responding to questions that probe</td>
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<td>reasoning and evidence; ensure a hearing for a full range of positions</td>
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<tr>
<td>on a topic or issue; clarify, verify, or challenge ideas and conclusions;</td>
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<td>and promote divergent and creative perspectives.</td>
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<tr>
<td>d. Respond thoughtfully to diverse perspectives; synthesize comments,</td>
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<tr>
<td>claims, and evidence made on all sides of an issue; resolve contradictions</td>
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<tr>
<td>when possible; and determine what additional information or research is</td>
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<tr>
<td>required to deepen the investigation or complete the task.</td>
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</tr>
<tr>
<td>30. [SL.12.2] Integrate multiple sources of information presented in diverse</td>
<td>Integrate</td>
<td>4</td>
<td>Direct Instruction, Quarter One/Three, Unit One</td>
</tr>
<tr>
<td>formats and media (e.g., visually, quantitatively, orally) in order to</td>
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<td>make informed decisions and solve problems, evaluating the credibility and</td>
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<tr>
<td>accuracy of each source and noting any discrepancies among the data.</td>
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<tr>
<td>31. [SL.12.3] Evaluate a speaker’s point of view, reasoning, and use of</td>
<td>Apply</td>
<td>2</td>
<td>Direct Instruction, Quarter One/Three, Unit Two</td>
</tr>
<tr>
<td>evidence and rhetoric, assessing the stance, premises, links among ideas,</td>
<td></td>
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<tr>
<td>word choice, points of emphasis, and tone used.</td>
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<tr>
<td>CCRS Standard</td>
<td>Blooms Taxonomy</td>
<td>Depth of Knowledge</td>
<td>Quarters &amp; Units</td>
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<tr>
<td>32. [SL.12.4] Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</td>
<td>Produce</td>
<td>4</td>
<td>Direct Instruction, Quarter One/Three, Unit Two</td>
</tr>
<tr>
<td>33. [SL.12.5] Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</td>
<td>Apply</td>
<td>3</td>
<td>Direct Instruction, Quarter Two/Four, Unit Four</td>
</tr>
<tr>
<td>34. [SL.12.6] Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See Grade 12 Language standards 35 and 37 for specific expectations.)</td>
<td>Demonstrate</td>
<td>2</td>
<td>Direct Instruction, Quarter One/Three, Unit Two</td>
</tr>
</tbody>
</table>
| 35. [L.12.1] Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.  
  a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.  
  b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American Usage) as needed. | Apply | 3 | Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter One/Three, Unit One [a.], Direct Instruction, Quarter Two/Four, Unit Three [b.] |
| 36. [L.12.2] Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  
  a. Observe hyphenation conventions.  
  b. Spell correctly. | Demonstrate | 2 | Direct Instruction, Quarter One/Three, Unit One [a.], Direct Instruction, Quarter Two/Four, Unit Three [b.] |
| 37. [L.12.3] Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  
  a. Vary syntax for effect, consulting references (e.g., Tufte’s Ariful Sentences: Syntax as Style) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading. | Apply | 3 | Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter One/Three, Unit One [a.] |
<table>
<thead>
<tr>
<th>CCRS Standard</th>
<th>Blooms Taxonomy</th>
<th>Depth of Knowledge</th>
<th>Quarters &amp; Units</th>
</tr>
</thead>
</table>
| 38. [L.12.4] Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 12 reading and content, choosing flexibly from a range of strategies.  
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.  
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).  
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.  
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). | Determine | 2 | Direct Instruction, Quarter One/Three, Unit One, Direct Instruction, Quarter One/Three, Unit Two [a.], Direct Instruction, Quarter One/Three, Unit One [b.], Direct Instruction, Quarter Two/Four, Unit Three [c.], Direct Instruction, Quarter Two/Four, Unit Four [d.] |
| 39. [L.12.5] Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
   c. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.  
   d. Analyze nuances in the meaning of words with similar denotations. | Analyze | 3 | Direct Instruction, Quarter One/Three, Unit Two [a.], Direct Instruction, Quarter Two/Four, Unit Four [b.] |
| 40. [L.12.6] Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. | Employ | 3 | Direct Instruction, Quarter One/Three, Unit One |
Curriculum Overview
Year-At-A-Glance
<table>
<thead>
<tr>
<th>UNIT</th>
<th>ESSENTIAL QUESTION</th>
<th>UNIT FOCUS</th>
<th>UNIT TIME FRAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>“This tale is true, and mine” (“The Seafarer”) The Anglo-Saxon Period and Middle Ages</td>
<td>How does literature shape or reflect society?</td>
<td>Use of figurative language, irony, and characterization to reflect the social and political changes of the time period</td>
<td>Weeks 1-4 of the semester</td>
</tr>
<tr>
<td>Standards-Based Formative Assessment – Week 3</td>
<td></td>
<td>This test should cover the standards taught during weeks 1-3 and include a short answer response.</td>
<td></td>
</tr>
<tr>
<td>“What a piece of work is man” (Shakespeare) The Renaissance, including <em>The Tragedy of Macbeth</em></td>
<td>How does literature shape or reflect society?</td>
<td>Use of figurative language, irony, and characterization to reflect the social and political changes of the time period; development of central idea through text structure; historical research</td>
<td>Weeks 5-9 of the semester</td>
</tr>
<tr>
<td>Standards-Based Formative Assessment – Week 6</td>
<td></td>
<td>This test should cover the standards taught during weeks 4-6 and include a short answer response.</td>
<td></td>
</tr>
<tr>
<td>Common Formative Assessment &amp; End-of-Quarter Test (Summative Assessment) – Week 9</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>“No man is an island” (Donne)” The 17th and 18th Centuries</td>
<td>How does literature shape or reflect society?</td>
<td>Use of poetic devices; use of satire in developing central ideas, theme, and reflecting social and political changes of the time period</td>
<td>Weeks 10-11 of the semester</td>
</tr>
<tr>
<td>“Beauty is truth, truth beauty” (Keats) The Romantic Period</td>
<td>How does literature shape or reflect society?</td>
<td>Use of poetic devices in developing central idea</td>
<td>Weeks 12-13 of the semester</td>
</tr>
<tr>
<td>Standards-Based Formative Assessment – Week 12</td>
<td></td>
<td>This test should cover the standards taught during weeks 10-12 and include a short answer response.</td>
<td></td>
</tr>
<tr>
<td>“It was the best of times, it was the worst of times” <em>Dickens</em> The Victorian Period</td>
<td>What is the relationship of the writer to tradition?</td>
<td>Use of poetic devices in developing central idea</td>
<td>Weeks 14-15 of the semester</td>
</tr>
<tr>
<td>Standards-Based Formative Assessment – Week 15</td>
<td></td>
<td>This test should cover the standards taught during weeks 13-15 and include a short answer response.</td>
<td></td>
</tr>
<tr>
<td>“Man shall be man” (Spender) The Modern and Postmodern Periods</td>
<td>What is the relationship of the writer to tradition?</td>
<td>Use of poetic devices in developing central idea</td>
<td>Weeks 16-18 of the semester</td>
</tr>
<tr>
<td>Common Formative Assessment &amp; End-of-Quarter Test (Summative Assessment) – Week 18</td>
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</tbody>
</table>
Standards-Based Assessments (Qtr. 1/3)

Formative Assessments should be included in the 60% test category. End-of-Quarter Summative Assessments (EQT) should count as 20% of the quarter grade.

### Formative Assessment: Weeks 1-3

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>RL.12.1 (#1), RL.12.3 (#3), RL.12.10 (#9)</td>
</tr>
<tr>
<td><strong>Literature</strong></td>
<td>RL.12.1 (#10), RI.12.4 (#13), RI 12.10 (#18)</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>W.12.2 (#20)</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>None</td>
</tr>
</tbody>
</table>

### Formative Assessment: Weeks 4-6

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>RL.12.1 (#1), RL.12.5 (#5), RL.12.10 (#9)</td>
</tr>
<tr>
<td><strong>Literature</strong></td>
<td>RL.12.1 (#10), RI.12.6 (#15), RI 12.10 (#18)</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>L.12.5 (#39)</td>
</tr>
</tbody>
</table>

### Formative Assessment: Weeks 7-9

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>RL.12.1 (#1), RL.12.2 (#2), RL.12.10 (#9)</td>
</tr>
<tr>
<td><strong>Literature</strong></td>
<td>RL.12.1 (#10), RI.12.2 (#11), RI 12.10 (#18)</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>W.12.4 (#22)</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>None</td>
</tr>
</tbody>
</table>

### End-of-Quarter Summative Assessment: Qtr. 1/3

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.5 (#5), RL.12.10 (#9)</td>
</tr>
<tr>
<td><strong>Literature</strong></td>
<td>RL.12.1 (#10), RI.12.2 (#11), RI.12.4 (#13), RI.12.6 (#15), RI 12.10 (#18)</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>W.12.2 (#20), W.12.4 (#22)</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>L.12.5 (#39)</td>
</tr>
</tbody>
</table>

**Teachers must**
- Teach the Alabama Course of Study.
- Teach the standards integrated into the lessons (not in isolation).
- Cover all standards and include all bolded standards on formative and summative assessments.
- Teach and assess all domain specific vocabulary.

**End-of-Quarter Summative Assessment (EQT) for Qtr. 1/3 must**
- Be teacher-made multiple-choice tests covering the priority standards from the quarter. The questions should be based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period studied.
- Include a culminating writing task. Regular students will respond to an informational text. Honors students will write a literary analysis of the independent novel.
- Include writing:
  - Regular: ACT-Style Prompt (15% of EQT)
  - Honors: Literary Analysis (25% of EQT)
Unit One

“This tale is true, and mine” (“The Seafarer”)
The Anglo-Saxon Period and Middle Ages
## MCPSS DIVISION OF CURRICULUM & INSTRUCTION

#### Regular and Honors 12th Grade Language Arts

### Weeks 1-4

**Unit One:** “This tale is true, and mine” (“The Seafarer”)

The Anglo-Saxon Period and Middle Ages

### ANCHOR TEXTS

*Beowulf* (PH SE pp.40-64)  
*The Canterbury Tales* (PH SE pp.96-119)

### RELATED TEXTS

**Literary Texts (Fiction)**

- Poetry  
  *The Wanderer,* translated by Charles W. Kennedy  
  (PH SE pp.27-29)  
- **Ballads** - choose two to complete  
- Research Project: Primary Sources activity  
  (PH SE pp.205-210)

**Informational Texts (Non-fiction)**

- Introduction and historical background (PH SE pp.2-15)  
- “Extended Study: Geoffrey Chaucer” (PH SE pp.90-94)  
- “The Letter of Margaret Paston” (PH SE pp.202-204)  
- “Some Good Anglo-Saxon Values for Mitt Romney” by Ian Vance  
- “The Murder of Thomas Becket, 1170”  
  (EyeWitnesstohistory.com)  
- “Anglo-Saxons: A Brief History” by The Historical Association  
- “Anglo-Saxons: The Making of England” by Patrick Wormald  
- “Narrative History of England” by Peter N. Williams

*The Punishable Perils of Plagiarism* by Melissa Huseman D’Annunzio

### Non-print Texts (media, video, film, music, art, graphics)

- *Beowulf and the Anglo-Saxons, Part One*  
- “Battle with Grendel”  
- State Farm Commercial  
- “The Pardoner’s Tale Animated Rap”

### Dates:

**UNIT FOCUS**

The focus of this unit is the history and literature of the Old English and Medieval Periods. During the era addressed in this unit, successive waves of invaders came to the British Isles. Each group brought its distinctive culture, including its language. As the different groups fought and eventually united to form a single nation, their languages, too, conflicted and eventually combined. The English tongue evolved from Old English to Middle English, the form of the language used by England’s greatest medieval poet, Geoffrey Chaucer. Literature, too evolved – from works transmitted orally, often to the accompaniment of a lyre or harp, to those that were written down.

### STANDARDS

**Reading Literature:**  
- RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.5 (#5), RL.12.6 (#6), RL.12.7 (#7), RL.12.9 (#8), RL.12.10 (#9)  

**Reading Informational:**  
- RI.12.1 (#10), RI.12.2 (#11), RI.12.4 (#13), RI.12.6 (#15), RI.12.7 (#16), RI.12.10 (#18)

**Writing:**  
- W.12.1a (#19), W.12.1b (#19), W.12.1c (#19), W.12.1e (#19), W.12.2(#20), W.12.3 (#21), W.12.3e (#21), W.12.3e (#21), W.12.4 (#22), W.12.6 (#24), W.12.7 (#25), W.12.8 (#26), W.12.9 (#27), W.12.10 (#28)

**Speaking and Listening:**  
- SL.12.1 (#29), SL.12.1c (#29), SL.12.1d (#29), SL.12.2 (#30)

**Language:**  
- L.12.1 (#35), L.12.1a (#35), L.12.3 (#37), L.12.3a (#37), L.12.4 (#38), L.12.4b (#38), L.12.6 (#40)

### HONORS REQUIREMENTS

For *Beowulf*:

- “The Seafarer,” translated by Burton Raffel (PH SE pp.21-25)  
- “After You read” Literary Analysis, #2 (PH SE p.32)

For *The Canterbury Tales*:

- Read at least ten additional characters from *“The Prologue”* (PH SE pp.96-119)
### ON-GOING ASSESSMENTS
Assessments should be given to students on a regular basis to review material.

### STANDARDS-BASED FORMATIVE ASSESSMENTS
Assessments should meet the following criteria:
- Include multiple choice questions, and short-answer responses based on previously unseen works (cold reads).
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

### STANDARDS-BASED SUMMATIVE ASSESSMENTS
By the end of Week 9, students should complete the following:
- A culminating writing task
  - Regular – ACT prompt
  - Honors – Literary analysis for independent novel
- A cold-read, multiple choice assessment covering priority standards from the quarter

### EXTENSION TASKS
Films, recordings, articles, and/or mini-projects may be used to help give students a broader and deeper understanding of the content.

## SUGGESTED DAILY TASKS

### Beowulf Suggested Lessons
- **Lesson One**: Read and discuss introduction and historical background (PH SE pp. 2-15); 
  - **Honors**: After reading the introduction and the historical background, read “The Seafarer,” translated by Burton Raffel (PH SE pp.21-25); “The Wife’s Lament” translated by Ann Stanford (PH SE pp.30-31)
- **Lesson Two**: Read *Beowulf* (PH SE pp.40-64), “Multiple Interpretations” activity (PH SE pp.77-80), and “Battle with Grendel” video clip; 
  - **Honors**: Complete “After You read” Literary Analysis, #2 (PH SE p.32)
- **Lesson Three**: Complete “Multiple Interpretations” activity (PH SE pp.77-80), “Analyzing Functional and Expository Texts” (PH SE pp.70-75) and “Conventions and Style: Coordinating Conjunctions” (PH SE pp.67)

### The Canterbury Tales Suggested Lessons
- **Lesson One**: Read *The Canterbury Tales*, “The Prologue,” Lines 1-42 [read The Pardoner, Wife of Bath, and three to four other characters] (PH SE pp.96-119); 
  - **Honors**: Read at least ten additional characters from “The Prologue” (PH SE pp.96-119)
- **Lesson Two**: Read *The Canterbury Tales*, “The Pardoner’s Tale,” Lines 41-52; 122-130; 172-205; 303-318 (PH SE pp.125-134)

### Culminating Unit Task
Students will complete the Research Project: Primary Sources. Students will be expected to read the required information for the task and associated activities. Writings should incorporate all of the elements of 6-Traits as well as demonstrate students’ ability to provide supporting evidence based on their claim.
<table>
<thead>
<tr>
<th>ON-GOING ASSESSMENTS</th>
<th>RESEARCH PROJECT</th>
<th>EXTENSION ACTIVITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>How should students be assessed on a daily and weekly basis?</td>
<td>What shows students have learned it?</td>
<td>How can students extend their learning and gain a deeper understanding of the content?</td>
</tr>
<tr>
<td>Here are a few suggestions on how students should be assessed on a regular basis:</td>
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</tr>
<tr>
<td>• Daily or weekly quizzes</td>
<td>Students should complete the Research Project: Primary Sources at the end of Unit One:</td>
<td></td>
</tr>
<tr>
<td>• Think-pair-share</td>
<td>• In order to complete the assignment Research Project: Primary Sources, students should</td>
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<tr>
<td>• Jigsaw</td>
<td>o Read “The Story Behind the Documents” (PH SE p.200)</td>
<td></td>
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<tr>
<td>• Exit Slips</td>
<td>o Read “The Letter of Margaret Paston” (PH SE pp.202-204)</td>
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</tr>
<tr>
<td>• End of selection tests</td>
<td>o Read ballads (choose two to complete the research activity) (PH SE pp.205-210)</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STANDARDS-BASED FORMATIVE ASSESSMENTS</th>
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<tbody>
<tr>
<td>At the end of Week Three, students should be given a common, teacher-made, formative assessment that covers the priority standards covered the first three weeks through the study of Beowulf and the beginning of The Canterbury Tales.</td>
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<td>• This test should include a mixture of multiple-choice and short-answer questions.</td>
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<td>• Selections used may come from the time period of the literature.</td>
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<td>• All selections must be cold-reads, not works studied and discussed in class.</td>
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</table>

Possible articles for student research:
• A collection of Anglo-Saxon articles from the History Today archives
• “Some Good Anglo-Saxon Values for Mitt Romney” by Ian Vance
• “Anglo-Saxons: A Brief History” by The Historical Association
• “Anglo-Saxons: The Making of England” by Patrick Wormald
• “Narrative History of England” by Peter N. Williams
• The Punishable Perils of Plagiarism by Melissa Huseman D’Annunzio

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Unit Instruction-At-A-Glance Unit 1: The Anglo-Saxon Period & Middle Ages

Overarching Standards:
The standards listed below are considered of great importance and should be consistently embedded within each lesson. Overarching Standards are listed on the Standards-Based Assessments page; however, they are not to be tested on the CFA.

**RL.12.1 (#1)** and **RI 12.1 (#10)** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.12.10 (#9)** By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**RI.12.10 (#18)** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

Essential Question: How does literature shape or reflect society?

Unit Time Frame: Weeks 1-4

Priority Standards for Unit:
The Anchor Texts for this unit are to be used to teach the following standards:
- RL.12.3 (#3)
- RI.12.4 (#13)
- W.12.2 (#20)

Unit Focus
Use of figurative language, irony, and characterization to reflect the social and political changes of the time period.

List of Anchor Texts
- *Beowulf* (PH SE pp.40-64)
- *The Canterbury Tales* (PH SE pp.96-119)

Skills
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials

WorkKeys Connections:
Seniors are offered the ACT WorkKeys. The benchmark score for ACT WorkKeys is Gold Level, which requires a score of five (5) on the reading portion. The information below describes the assessment measures, item characteristics, and necessary skills based on a score of five (5). Focus on these skills while giving instructions and reading informational texts. More information can be found on the ACT website.

Employees need to be able to understand written text to do a job. The Reading for Information assessment measures the skill people use when they read and use written text such as memos, letters, directions, signs, notices, bulletins, policies, and regulations on the job.

**Item Characteristics**
- Policies, procedures, and announcements include all of the information needed to finish a task
- Information is stated clearly and directly, but the materials have many details
- Materials also include jargon, technical terms, acronyms, or words that have several meanings
- Application of information given in the passage to a situation that is not specifically described in the passage

There are several considerations to be taken into account in order to choose the correct actions.

**Skills**
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials
**UNIT SEQUENCE AND SAMPLE WHOLE-CLASS LESSONS**

<table>
<thead>
<tr>
<th>Lesson One:</th>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
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</table>
| **Beowulf** | **TEXT DESCRIPTION:**  
*Beowulf*, the most famous epic in the British tradition, provides insight into the nature of the epic hero and the conventions of the epic. The selection consists of excerpts from the battles with Grendel and Grendel’s mother, and concludes with his last battle against a fire-breathing dragon.  

**INSTRUCTIONAL VOCABULARY:**  
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence  

**DOMAIN-SPECIFIC VOCABULARY:**  
allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict, elegy, epic, epic (or legendary) hero, foil, frame story, hyperbole, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone  

**RESOURCES:**  
BR, PH SE, PHO, PDG, “Battle with Grendel” video clip, State Farm Commercial video, TAW  

**DIRECT INSTRUCTION:**  
*Reading Informational [RI.12.1 (#10), RI.12.2 (#11), RI.12.4 (#13), RI.12.10 (#18)]*  
- Read the introduction and historical background  
  - Point out key features of the historical background sections of the text, such as timeline, artwork, answers to essential questions, and help to students to see the connections between the three unit questions and the historical time period. Ensure that students understand the influence of the time period on the literature they will be studying in the unit in order to help them comprehend the meaning and significance of the complex literary nonfiction. Demonstrate how to use the elements (see domain-specific vocabulary) of these sections so they will engage with the complex texts of the period (PH SE pp.2-15)  
    - Suggested Strategies: Use explicit teaching of text-structure strategy; Use paired-reading strategy; Watch accompanying introductory video (PHO)  

*Honors: Reading Literature [RL.12.9 (#8)]*
<table>
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<tr>
<th>TEXT SEQUENCE</th>
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<tr>
<td>• Read “The Seafarer” (PH SE pp.21-25) and “The Wife’s Lament” (PH SE pp.30-31). Complete “After You Read,” Literary Analysis, #2 (PH SE p.32)</td>
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<tr>
<td>Language L.12.1 (#35), L.12.1a (#35)</td>
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<tr>
<td>• Connect to reading informational text activity (PH SE pp.2-15)</td>
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<td>• Complete “Investigating Language” worksheet (PDG p.234)</td>
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<tr>
<td>o Lead students in a discussion on the beginnings of the English Language and influences from other languages. Have students use the “Investigating Language” worksheet (PDG p.234) to help them record words with an Old English origin. Students will use a dictionary to look up words to identify Anglo-Saxon and/or French roots.</td>
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<tr>
<td>Speaking and Listening SL.12.1 (#29)</td>
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<tr>
<td>• Complete “Writing and Speaking Conventions,” Part B (PH SE p.67)</td>
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<tr>
<td>Reading Informational RI.12.4 (#13), RI.12.7 (#16)</td>
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<tr>
<td>• Complete “Defining Epics” activity (PH SE pp.34-39)</td>
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**Lesson Two:**

**TEXT DESCRIPTION:**

Beowulf, the most famous epic in the British tradition, provides insight into the nature of the epic hero and the conventions of the epic. The selection consists of excerpts from the battles with Grendel and Grendel’s mother, and concludes with his last battle against a fire-breathing dragon.

**INSTRUCTIONAL VOCABULARY:**

analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**

allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict (internal and external), epic, epic (or legendary) hero, hyperbole, foil, frame story, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone

**RESOURCES:**

• BR, PH SE, PHO, PDG, “Battle with Grendel” video clip, State Farm Commercial video, TAW

**DIRECT INSTRUCTION:**

*Approximate length of lesson: 3 class periods.*

Reading Literature RL.12.1 (#1), RL.12.3 (#3), RL.12.10 (#9)
• Read Beowulf
<table>
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<th>TEXT SEQUENCE</th>
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|               | o Review the elements of plot (exposition, rising action, climax, falling action, resolution) and other relevant literary elements (see domain-specific vocabulary) with students. Choose a book or movie that is familiar to most students and have students identify these elements in the story. Students should discuss the impact of these elements on the story (such as how the time period affects the characters). Direct students to look for these elements as they read *Beowulf* (PH SE pp.40-64).  
|               | ▪ Suggested Strategies: Use questioning strategy; Model outlining |
|               | • Discuss ways in which *Beowulf* could be presented in other formats. Teacher may show clips of the movie and have students compare and contrast their own visualization exercise of the action in the work with the video images from the movie (“Battle with Grendel”). Students should study the graphic novel version of *Beowulf* (PH SE pp.77-80). Students should evaluate the ways in which these multiple sources interpret the work.  
|               | ▪ Suggested Strategies: Use a multi-media presentation; conduct a visualization exercise to imagine Beowulf, Grendel, Grendel’s mother, and the dragon in other forms |
|               | *Speaking and Listening* **SL.12.1c (#29), SL.12.1d (#29)**  
|               | • Guide students through a close viewing of the “Battle with Grendel” video  
|               | o Use the media clip “Battle with Grendel.” Connect the introduction and historical background of the Anglo-Saxons to the video clip, including scops and the oral tradition. Encourage conversations by posing and responding to probing questions that clarify, verify, or challenge ideas and promote divergent and creative perspectives  
|               | o Use the media clip “Battle with Grendel.” Pose the question “Does the recorded performance measure up to today’s standards of entertainment?” Encourage students to discuss this topic. After listening to diverse perspectives, have students synthesize comments, claims, and evidence to resolve contradictions when possible. Determine what informational research is required to deepen the investigation or to complete the task.  
|               | ▪ Suggested Strategies: Use a multimedia presentation to present a different view of the topic; Use a fishbowl strategy to discuss the topic |

**Lesson Three:**  
*Beowulf*  

**TEXT DESCRIPTION:**  
*Beowulf*, the most famous epic in the British tradition, provides insight into the nature of the epic hero and the conventions of the epic. The selection consists of excerpts from the battles with Grendel and Grendel’s mother, and concludes with his last battle against a fire-breathing dragon.
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<th>TEXT SEQUENCE</th>
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<tr>
<td>*Approximate length of lesson: 1 class period.</td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong> analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence</td>
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<td><strong>DOMAIN-SPECIFIC VOCABULARY:</strong> allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict (internal and external), epic, epic (or legendary) hero, hyperbole, foil, frame story, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone</td>
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<tr>
<td></td>
<td><strong>RESOURCES:</strong> BR, PH SE, PHO, PDG, “Battle with Grendel” video clip, State Farm commercial video, TAW</td>
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<td><strong>DIRECT INSTRUCTION:</strong></td>
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| **Reading Literature** RL.12.7 (#7) | • Complete “Multiple Interpretations” activity (PH SE pp.77-80)  
• Discuss ways in which Beowulf could be presented in other formats. Teacher may show clips of the movie (“Battle with Grendel”) and have students compare and contrast their own visualization exercise of the action in the work with the video images from the movie. Students should study the graphic novel version of Beowulf (PH SE pp.77-80). Students should evaluate the ways in which these multiple sources interpret the work.  
  ▪ Suggested Strategies: Use a multi-media presentation; conduct a visualization exercise to imagine Beowulf, Grendel, Grendel’s mother, and the dragon in other forms |
| **Reading Informational Text** RI.12.7 (#16) | • Guide students through the “Analyzing Functional and Expository Texts” activity (PH SE pp.70-75)  
  o Ask students how they discover if what they see on the Internet is real. Show students the media clip of the State Farm commercial that implies that a person should not trust everything he reads on the Internet. Guide students through the “Analyzing Functional and Expository Texts” (PH SE pp.70-75) in order to teach students to evaluate and use multiple sources of information in various formats from a variety of sources  
  ▪ Suggested Strategies: Use a multi-media presentation; Pre-teach vocabulary of Analyzing Arguments – argument, claim, grounds, justification |
| **Language** L.12.1 (#35) | |
Regular and Honors 12th Grade Language Arts

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| • Complete “Conventions and Style: Coordinating Conjunctions” (PH SE pp.67)  
  o Explain how students can infer the meaning of unfamiliar words by analyzing its parts (root word, prefix, suffix). Provide strategies students can use to analyze words (PH SE p.330)  
  ▪ Suggested Strategies: Have students read a short passage, identifying unfamiliar words; use the chart to write the inferred meaning; then use a dictionary to check responses for accuracy using “Graphic Organizer” (CCC p.331) |

**Lesson One:**

*The Canterbury Tales, “The Prologue.”* Lines 1-42 [read The Pardoner, Wife of Bath, and three to four other characters]

*Honors Additional Reading:* Read at least ten additional characters from “The Prologue” (PH SE pp.96-119)

*Approximate length of lesson: 3 class periods.*

**TEXT DESCRIPTION:**

*The Canterbury Tales* reveals the development of a national identity, the structure of the fourteenth-century society and also show the development of a national language. The social stratification in medieval Europe consisted primarily of three social classes or “estates” – the clergy, the nobility, and the peasants or workers. “The Prologue” is an example of an “estate satire” that satirizes the abuses that occurred within the traditional estates. The tales demonstrate further character development, and provide examples of allegory and romance.

**INSTRUCTIONAL VOCABULARY:**

analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**

allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict, epic, epic (or legendary) hero, foil, frame story, hyperbole, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone

**RESOURCES:**


**DIRECT INSTRUCTION:**

*Reading Informational RL.12.2 (#11)*

• Read and discuss introduction and historical background (pp. 2-15 in PH SE)  
  ▪ Suggested Strategies: Watch accompanying introductory video (PHO)

*Reading Literature RL.12.1 (#1)*
## TEXT SEQUENCE

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<thead>
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<th>TEXT DESCRIPTION:</th>
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<td><em>Approximate length of lesson: 2 class periods.</em></td>
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### Lesson Two:

*The Canterbury Tales, “The Pardoner’s Tale,”* Lines 41-52; 122-130; 172-205; 303-318

### TEXT DESCRIPTION:

*The Canterbury Tales* reveals the development of a national identity, the structure of the fourteenth-century society and also show the development of a national language. The social stratification in medieval Europe consisted primarily of three social classes or “estates” – the clergy, the nobility, and the peasants or workers. “The Prologue” is an example of an “estate satire” that satirizes the abuses that occurred within the traditional estates. The tales demonstrate further character development, and provide examples of allegory and romance.

### INSTRUCTIONAL VOCABULARY:

analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

### DOMAIN-SPECIFIC VOCABULARY:

allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict, epic, epic (or legendary) hero, foil, frame story, hyperbole, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone

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<td>- Read <em>The Canterbury Tales</em>, “The Prologue,” Lines 1-42 [read the Pardoner, Wife of Bath, and three to four other characters] (PH SE pp.96-119)</td>
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**Honors:** Read at least ten additional characters

- **DI:** Review close-reading techniques. Guide students as they read lines through Lines 1-42. Students should paraphrase and summarize as they read. Teacher should ask students about what the text says explicitly and what inferences they can draw from the text. Students should pay close attention to places where Chaucer’s meaning is implied (inference), and where he leaves matters uncertain. Teacher should help students to understand Chaucer’s reasons for writing in this style.
  - Suggested Strategies: Use the Cornell Note-Taking Method; Create character charts; Use PH Hear It! Resource to let students listen to lines from the text as they read

**Reading Informational RI.12.2 (#11)**

- Complete the “Extended Study: Geoffrey Chaucer” (PH SE pp.90-94)

**Reading Literature RL.12.3 (#3)**

- Read “Critical Commentary: Geoffrey Chaucer: Father of English Literature” (PH SE p.122)
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<tr>
<td><strong>RESOURCES:</strong></td>
<td><strong>TEXT USE</strong></td>
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<tr>
<td>BR, PH SE, PHO, <em>Hear It!</em> Disc, <em>“The Pardoner’s Tale Animated Rap”</em>, CCC, TAW</td>
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**DIRECT INSTRUCTION:**

*Reading Literature* **RL.12.3 (#3), RL.12.5 (#5), RL.12.6 (#6)**

- Read *The Canterbury Tales*, *“The Pardoner’s Tale”* Lines 41-52; 122-130; 172-205; 303-318 (PH SE pp.125-134)
  - **DI RL.12.5 (#5), RL.12.6 (#6):** Explain the different types of irony (dramatic, situational, verbal); give examples of irony; have students generate examples of irony, and look for different types within the tale. Review literary structure with students; ask students to generate examples of different structures they recall from past reading (frame-work device, flashback, *in medias res*, etc.) and list various works based on those structures. Have students examine one of these works and discuss how a different structure would affect the aesthetic impact and/or the meaning of the work. Discuss Chaucer’s use of the framework device and how that choice affects *The Canterbury Tales*. Students should continue to analyze the choices Chaucer made as they read *“The Pardoner’s Tale.”*
    - Suggested Strategies: Use a *Comparison/Contrast Chart* on different structures; Use *Think-Share-Pair* for examples of the various structures

- Connect this standard and its unpacked skills to the works in this unit

*Speaking and Listening* **SL.12.1 (#29)**

- Guide students through a close viewing of *“The Pardoner’s Tale Animated Rap”*
  - **DI SL.12.1 (#29):** Show students *“The Pardoner’s Tale Animated Rap.”* While viewing, students should take notes of important plot elements. Once the video is over, have students gather into collaborative groups to discuss the effectiveness of the animated rap of *“The Pardoner’s Tale”* and other ways this story can be told.
    - Suggested Strategy: *Cornell Note-Taking Method*

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**Lesson Three:**

*The Canterbury Tales*, *“The Wife of Bath’s Tale.”* Lines 27-76; 134-215; 365-410

*TEXT DESCRIPTION:*

*The Canterbury Tales* reveals the development of a national identity, the structure of the fourteenth-century society and also demonstrates the development of a national language. The social stratification in medieval Europe consisted primarily of three social classes or “estates” – the clergy, the nobility, and the peasants or workers. *“The Prologue”* is an example of an “estate satire” that satirizes the abuses that occurred within the traditional estates. The tales demonstrate further character development, and provide examples of allegory and romance.
**TEXT SEQUENCE**

*Approximate length of lesson: 2 class periods.*

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| **INSTRUCTIONAL VOCABULARY:**
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence |
| **DOMAIN-SPECIFIC VOCABULARY:**
allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict (internal and external), epic, epic (or legendary) hero, hyperbole, foil, frame story, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone |
| **RESOURCES:**
| **DIRECT INSTRUCTION:**

*Reading Literature*  
**RL.12.3 (#3)**
  - Suggested Strategies: Watch accompanying introductory video (PHO)

*Writing*  
**W.12.1a (#19), W.12.1b (#19), W.12.1e (#19), W.12.3 (#21), W.12.2 (#20), W.12.3c (#21), W.12.4 (#22)**
- Complete “Argumentative Text” activity (PH SE p.153)
  - **DI W.12.1b (#19), W.12.4 (#22):** After students have read about the characters in “The Prologue” and have read the two tales, discuss argumentative writing with students. Go through the “Writing: Argumentative Text” exercise (PH SE p.153) and use the exercise as a guide for direct instruction of **W.12.1b (#19) and W.12.4 (#22)** as students investigate the way claims and counterclaims can each have strengths and limitations. Students should realize that the success of an argument might be measured by the response of the audience.
    - Suggested Strategies **W.12.1b (#19) and W.12.4 (#22):** See “Writing: Argumentative Text” (PH SE p.153 and PDG pp.245-304)
- **DI W.12.2 (#20), W.12.3c (#21):** Ask students to list the necessary preparations for a journey. Ask students to consider the order of the steps involved, and to hypothesize about a situation in which the steps were taken in a different order (for example, getting...
### TEXT SEQUENCE

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| to the airport before packing the suitcase, etc.). Direct students to “Writing and Speaking Conventions” Part B (PH SE p.154). Students should write a draft describing a pilgrimage they have taken or would like to take. Students should use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.  
  - **DI W.12.3e (#21):** Have students bring in the rough drafts of their essays and guide them through the revision stage of the writing process. Focus on the revision of the conclusion of each essay to ensure that each student has created a conclusion that follows and reflects what is experienced, observed, or resolved over the course of the narrative. (PH SE p.154)  
    - Suggested Strategies **W.12.3c (#21):** Use Think-pair-share to discuss the tones and outcomes of the drafts students create  
    - Suggested Strategies **W.12.3e (#21):** Use Peer-editing partners; Use plus/delta strategy to evaluate papers |

### TEXT USE

**Speaking and Listening SL.12.1 (#29)**
- Complete “Writing and Speaking Conventions” activity, Part B (PH SE p.154)

**Language L.12.3a (#37), L.12.4 (#38)**
- Complete “Apply the Standard” handout (CCC p.336)
  - **DI L.12.3a (#37):** Define syntax and explain how understanding syntax contributes to the study and analysis of a complex text. Guide students through a lesson on sentence types and sentence beginnings (CCC p.335)  
    - Suggested Strategies **L.12.3a (#37):** Skills Practice (CCC p.336); Ask students to demonstrate their understanding of syntax through sentence editing on the board
- Complete “Reading Strategy” activity (PH SE p.151)

### RESEARCH ACTIVITY

**Research Project: Primary Sources Description:**
This project will teach students to integrate and evaluate multiple sources of information presented in different formats in order to address a question or solve a problem.

**Instructional Vocabulary:**
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**Domain-Specific Vocabulary:**

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**Lesson One:**

**TEXT SEQUENCE**

*Approximate length of lesson: 5 class periods.

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**TEXT USE**

- allegory, alliteration, archetypal literary elements (archetype), assonance, ballad, caesura, characterization (direct and indirect), conflict, epic, epic (or legendary) hero, foil, frame story, hyperbole, imagery, irony (dramatic, situational, verbal), kenning, main idea, mood, point of view, setting, social commentary, theme, tone

**RESOURCES:**
BR, PH SE, PHO, *Hear It!* Disc, CCC, TAW

**DIRECT INSTRUCTION:**

*Reading Informational RI.12.6 (#15), RI.12.7 (#16)*
- Complete “Research Project: Primary Sources” activity (PH SE pp.198-199)
- Read “The Story Behind the Documents” (PH SE p.200)

*Language L.12.6 (#40)*
- Read *“The Letter of Margaret Paston”* (PH SE pp.202-204)
  - **DI L.12.6 (#40):** Explain how students have used academic and domain-specific vocabulary during their academic career. Provide examples of academic vocabulary and domain-specific vocabulary (CCC p.336-337)
- Read ballads (choose two to complete “Research Project: Primary Sources” activity) (PH SE pp.205-210)

*Speaking and Listening SL.12.2 (#30)*
- Connect to “Research Project: Primary Sources” activity (PH SE pp.198-199), ballads (choose two to complete “Research Project: Primary Sources” activity) (PH SE pp.205-210), “The Story Behind the Documents” (PH SE p.200), and *“The Letter of Margaret Paston”* (PH SE pp.202-204)
  - **DI SL.12.2 (#30):** After completing the study of “Primary Sources” the ballads, and “The Letter of Margaret Paston” (PH SE pp.198-210), guide students through “Comparing Primary Sources” (PH SE p.212), including creating a graphic organizer. Assign collaborative groups so students can write the research report as directed in the “Research Task” section (PH SE p.213). Guide students as they formulate their research plans, then as they use technology including the Internet to integrate multiple sources of information presented in diverse formats and media in order to make informed decisions and to solve problems. Encourage discussion about evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
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<td>• Suggested Strategies: <strong>Model</strong> using the chart (PH SE p.213) to synthesize information; Guide students through “Comparing Primary Sources” (PH SE p.212)</td>
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<tr>
<td></td>
<td><strong>Writing</strong> <strong>W.12.1c (#19)</strong>, <strong>W.12.2 (#20)</strong>, <strong>W.12.6 (#24)</strong>, <strong>W.12.7 (#25)</strong>, <strong>W.12.8 (#26)</strong>, <strong>W.12.8 (#28)</strong></td>
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<td>• Complete “Research Project: Primary Sources” activity (PH SE pp.198-199)</td>
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<td>o <strong>DI W.12.6 (#24)</strong>: After completing the study of “Primary Sources” the <strong>ballads</strong>, and “<strong>The Letter of Margaret Paston</strong>” (PH SE pp.198-210), guide students through “Comparing Primary Sources” (PH SE p.212)</td>
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<td>• Suggested Strategies <strong>W.12.6 (#24)</strong>: <strong>Model</strong> using the chart (PH SE p.213) to synthesize information; Guide students through “Comparing Primary Sources” (PH SE p.212)</td>
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<td>• Complete “Comparing Primary Resources” (PH SE p.212)</td>
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<td>o <strong>DI W.12.7 (#25)</strong>: After completing the study of “Primary Sources,” the <strong>ballads</strong>, and “<strong>The Letter of Margaret Paston</strong>” (PH SE p.198-210), guide students through “Comparing Primary Sources” (PH SE p.212), including creating a graphic organizer. Assign <strong>collaborative groups</strong> so students can write the research report as directed in the “Research Task” section (PH SE p.213). Guide students as they formulate their research plans, then as they use technology including the Internet to organize their information and to synthesize multiple sources on their topics. <strong>Model</strong> creating a draft of the research report so students can address the research questions and demonstrate their understanding of the material.</td>
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<td>• Suggested Strategies <strong>W.12.7 (#25)</strong>: Use a <strong>think aloud</strong> strategy to demonstrate synthesizing multiple sources of information; Use <strong>summarizing with a partner</strong> strategy to review information from various sources</td>
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<td>• Connect to “Research Project: Primary Sources” activity (PH SE pp.198-199), <strong>ballads</strong> (choose two to complete “Research Project: Primary Sources” activity) (pp. 205-210 in PH SE), “The Story Behind the Documents” (PH SE p.200), and “<strong>The Letter of Margaret Paston</strong>” (PH SE pp.202-204)</td>
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<td>o <strong>DI W.12.8 (#26)</strong>: After completing the study of “Primary Sources” the <strong>ballads</strong>, and “<strong>The Letter of Margaret Paston</strong>” (PH SE pp.198-210), guide students through “Comparing Primary Sources” (PH SE p.212), use the <strong>MLA PowerPoint</strong> to present a multimedia demonstration to reinforce the skills of integrating information, avoiding plagiarism, using proper citations, and formatting. Address source credibility, and discuss audience and purpose so students can write a report that maintains the flow of ideas, avoids plagiarism, and does not rely too heavily on one source.</td>
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<td>TEXT SEQUENCE</td>
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<td>o DI W.12.1c (#19): After students have completed the study of “Primary Sources” the ballads, and “The Letter of Margaret Paston” (PH SE pp.198-210), and written the rough drafts of their research papers, model paper revision for them. Demonstrate ways to vary syntax, as well as to use transitions to link the major sections of the text in order to create cohesion. Have students generate a list of transition words that may be useful as they clarify the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.</td>
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<td>▪ Suggested Strategies W.12.1c (#19) and W.12.8 (#26): Use a multimedia presentation; Use modeling; Use brainstorming to generate list of transitional words and phrases</td>
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Unit Two

“What a piece of work is man” (Shakespeare)
The Renaissance, including *Macbeth*
## Unit Two: “What a piece of work is man” (Shakespeare)
The Renaissance, including *The Tragedy of Macbeth*

### ANCHOR TEXT
*The Tragedy of Macbeth* (PH SE pp.322-396)

### RELATED TEXTS

#### Literary Texts (Fiction)
- **Poetry**
  - Selections from each of the following poets (one each): Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279)

#### Informational Texts (Non-fiction)
- **(Marlowe)** “Marlowe’s Poetically Odd Life, Presented in Context” by George Garrett
- **(Raleigh)** “Sir Walter Raleigh (1552-1618) Page” by Anniina Jokinen
- **(Raleigh)** “Sir Walter Raleigh” by The Reformation Society

#### Non-print Texts (media, video, film, music, art, graphics)
- *We’ll Never Conquer Space* (Hear It! CD)
- *Why Shakespeare Loved Iambic Pentameter* by David T. Freeman and Gregory Taylor
- *The Introduction to Edmund Spenser: The Faerie Queen and the Sonnets*
- **(Sidney)** *Philip Sidney and the Defense of Poesy*
- *Renaissance Art*

### Honors:
- *Wuthering Heights* by Emily Bronte
- *Jane Eyre* by Charlotte Bronte
- *1984* by George Orwell

### Dates:

### UNIT FOCUS
The focus of this unit is the history and literature of the English Renaissance Period. Two major movements influenced the thought and literature of this period: the Renaissance and the Reformation. The Renaissance, meaning “rebirth,” was characterized by innovations on art, science, and exploration, and a rediscovery of long-neglected classical works. Beginning in Italy, it gradually spread northward. Renaissance scholars of northern Europe, like Erasmus, attempted to reform the Catholic Church. The German theologian Martin Luther, however, initiated the movement known as the Reformation, which led to the founding of Protestantism. Luther stressed the Bible, rather than the Pope, as the source of authority and the importance of faith, rather than good works, for salvation. Of the two major English works of this period, Shakespeare’s plays and the King James Bible, the first is a product of the Renaissance, and the second is a product of the Reformation.

### STANDARDS

#### Reading Literature:
- RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.4 (#4), RL.12.5 (#5), RL.12.10(#9)

#### Reading Informational:
- RI.12.1 (#10), RI.12.2 (#11), RI.12.5 (#14), RI.12.6 (#15), RI.12.10 (#18)

#### Writing:
- W.12.1 (#19), W.12.2b (#20), W.12.2c (#20), W.12.2f (#20), W.12.2 (#20), W.12.2c (#20), W.12.3 (#21), W.12.3a (#21), W.12.3b (#21), W.12.3d (#21), W.12.4 (#22), W.12.5 (#23)

#### Speaking and Listening:
- SL.12.3 (#31), SL.12.4 (#32), SL.12.6 (#34)

#### Language:
- L.12.1 (#35), L.12.3a (#37), L.12.4 (#38), L.12.4a (#38), L.12.4d (#38), L.12.5 (#39), L.12.5a (#39)

### HONORS REQUIREMENTS

#### For Renaissance Poetry:
- Complete “Writing - Informative Texts” (PH SE p.271)

#### For *The Tragedy of Macbeth*:
- Complete “Writing – Narrative Text” activity (PH SE p.341)
- Read “Critical Commentary from ‘On the Knocking at the Gate in Macbeth’” (PH SE p.356-357)
- “Critical Commentary Macbeth as King” (PH SE p.399)
- Complete “Literary Analysis: Shakespearean Tragedy” handout (AOW p.90)
### Renaissance Period Poetry Suggested Lessons

- **Lesson One**: Read and discuss introduction and historical background (PH SE pp.310-319), select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279). Guide students through the “Reading Warm-up A” activity (RN pp.9-10) and the “Think Aloud” activity (PH TE p.258).
- **Lesson Two**: Select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279), and use writing assignments from the texts based on the selections you choose from this unit.
- **Lesson Three**: Play from *We’ll Never Conquer Space (Hear It! CD)*, complete the “After You Read B: Argumentative Essay” (GOT p.281), use a language assignment from the text based on the selections you choose from this unit (PH SE pp.251-279), and read selections from *The King James Bible* (PH SE pp.298-304).

### The Tragedy of Macbeth Suggested Lessons

- **Lesson One**: Read *The Tragedy of Macbeth*, Act I (PH SE pp.322-339).

### Culminating Unit Task

By the end of Week 9, students should complete the following:

- A cold-read, multiple-choice assessment covering priority standards from the unit.
- A culminating writing task.
  - **Regular**: Read and respond to an ACT prompt.
  - **Honors**: *Literary analysis for independent novel*.

Students will be expected to incorporate all of the elements of 6-Traits as well as demonstrate their ability to provide supporting evidence based on their claim.
ON-GOING ASSESSMENTS | END-OF-QUARTER SUMMATIVE ASSESSMENTS | EXTENSION ACTIVITES
--- | --- | ---
How should students be assessed on a daily and weekly basis? | What shows students have learned it? | How can students extend their learning and gain a deeper understanding of the content?
Here are a few suggestions on how students should be assessed on a regular basis:
- Daily or weekly quizzes
- Think-pair-share
- Jigsaw
- Exit Slips
- End of selection tests | These are the elements of the common summative assessment given at the end of Quarter 1/3:
- A teacher-made multiple-choice common assessment on the priority standards from the quarter, based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period.
- A culminating writing task
  Regular – Respond to an ACT Prompt
  Honors – Literary analysis for independent novel. | Possible articles for student research:
- *(Marlowe)* “Marlowe’s Poetically Odd Life, Presented in Context” by George Garrett
- *(Raleigh)* “Sir Walter Raleigh (1552-1618) Page” by Anniina Jokinen
- *(Raleigh)* “Sir Walter Raleigh” by The Reformation Society

STANDARDS-BASED FORMATIVE ASSESSMENTS
At the end of Week Six, students should be given a common, teacher-made, formative assessment that covers the priority standards covered in Weeks 4-6 through the study of Renaissance Poetry and *Macbeth*.
- This test should include a mixture of multiple-choice and short-answer questions.
- Selections used may come from the time period of the literature.
- All selections must be cold-reads, not works studied and discussed in class.

HONORS INDEPENDENT NOVEL
During this unit, honors students are required to read and write a literary analysis on the independent novel that the teacher chooses from the following list:

*Novel Choices for Quarters 1/3:*
- *Wuthering Heights*
- *Jane Eyre*
- *1984*

Each teacher should determine which extension activities are appropriate for the class in order to enhance the students’ understanding of the novel. The essay written for this novel will be 25% of the Summative Assessment grade at the end of the quarter.
**Unit Instruction-At-A-Glance Unit 2: The Renaissance**

**Overarching Standards:**
The standards listed below are considered of great importance and should be consistently embedded within each lesson. Overarching Standards are listed on the Standards-Based Assessments page; however, they are not to be tested on the CFA.

**RL.12.1 (#1) and RI 12.1 (#10)** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.12.10 (#9)** By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**RI.12.10 (#18)** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**Essential Question:** How does literature shape or reflect society?

**Unit Time Frame:** Weeks 5-9

**Priority Standards for Unit:**
The Anchor Texts for this unit are to be used to teach the following standards:
- RL.12.5 (#5)
- RI.12.6 (#15)
- L.12.5 (#39)

**Checkpoint—CFA**
- RL.12.2 (#2)
- RI.12.2 (#11)
- W.12.4 (#22)

**WorkKeys Connections:**
Seniors are offered the ACT WorkKeys. The benchmark score for ACT WorkKeys is Gold Level, which requires a score of five (5) on the reading portion. The information below describes the assessment measures, item characteristics, and necessary skills based on a score of five (5). Focus on these skills while giving instructions and reading informational texts. More information can be found on the ACT website.

Employees need to be able to understand written text to do a job. The Reading for Information assessment measures the skill people use when they read and use written text such as memos, letters, directions, signs, notices, bulletins, policies, and regulations on the job.

**Item Characteristics**
- Policies, procedures, and announcements include all of the information needed to finish a task
- Information is stated clearly and directly, but the materials have many details
- Materials also include jargon, technical terms, acronyms, or words that have several meanings
- Application of information given in the passage to a situation that is not specifically described in the passage

There are several considerations to be taken into account in order to choose the correct actions

**Skills**
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials

**Unit Focus**
Use of figurative language, irony, and characterization to reflect the social and political changes of the time period; development of central idea through text structure; historical research

**List of Anchor Texts --**
*The Tragedy of Macbeth* (PH SE pp.322-396)

**Lesson Focus**
*Macbeth*
- Plot/Conflict Development
- Symbolism
- Motif
- Characterization
- Figurative Language
- Soliloquy and Aside
- Theme
- Objective Summary
Lesson One:

Select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279)

*Approximate length of lesson: 2 class periods.

**TEXT DESCRIPTION:**
The selections in this section either celebrate love or demonstrate the influence of the British monarchs. The Renaissance poets explore all types of love in many different forms. Each British ruler had an impact on the literature that was written under his or her rule.

**INSTRUCTIONAL VOCABULARY:**
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**
analogy, couplet, figurative language, metaphor (extended), metonymy, octave, pastoral, psalm, quatrain, rhyme scheme, sermon, sestet, simile, sonnet (Shakespearian/English, Petrarchan/Italian, Spenserian), synecdoche, theme, tone

**RESOURCES:**
BR, PH SE, PH TE, GOT, TPCASTT chart, CCC, TL, TAW

**DIRECT INSTRUCTION:**
*Reading Informational [RL.12.2 (#11)]*
- Read and discuss introduction and historical background (PH SE pp.310-319)
  - Suggested Strategy: Watch accompanying introductory video (PHO)

*Reading Literature [RL.12.2 (#2), RL.12.4 (#4), RL.12.5 (#5)]*
- Select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279)
- **RL.12.2 (#2)** Connect this standard and its unpacked skills to the works in this unit
  - Suggested Strategies [RL.12.4 (#4)]: Guide students through the “Reading Warm-up A” activity (RN pp.9-10) and the “Think Aloud” activity (PH TE p.258). Use think aloud to model a method to determine the meanings of words and phrases as they are used in text, including connotative and figurative meanings. Discuss the ways in which word choice affects tone, even when denotative meanings are the same – for example, Mother and Mommy, or Frigate and Boat, or House and Home.
    - Suggested Strategies [RL.12.4 (#4)]: See “Reading Warm-up A” (RN pp.9-10) and “Think Aloud” activity (PH TE p.258)
Lesson Two:
Select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279)

**Honors Additional Writing:** Complete “Writing - Informative Texts” (PH SE p.271)

*Approximate length of lesson: 2 class periods.

### Text Sequence

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<tr>
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### Instructional Vocabulary:
- analyze development
- central idea
- complex analysis
- explicit
- inference
- objective summary
- support analysis
- text
- textual evidence

### Domain-Specific Vocabulary:
- analogy
- couplet
- figurative language
- metaphor (extended)
- metonymy
- octave
- pastoral
- psalm
- quatrain
- rhyme scheme
- sermon
- sestet
- simile
- sonnet (Shakespearian/English, Petrarchan/Italian, Spenserian)
- synecdoche
- theme
- tone

### Resources:
- BR, PH SE, PH TE, GOT, TP CASTT chart, CCC, TL, TAW

### Direct Instruction:

**Reading Literature**  
**RL.12.5 (#5), RL12.10 (#9)**, Select one work from each of the following poets: Spenser, Sidney, Marlowe, Raleigh, and Shakespeare (PH SE pp.251-279)

**Writing**  
**W.12.2 (#20), W.12.4 (#22), W.12.5 (#23)**
- Use a writing assignment from the text based on the selections you choose from this unit (PH SE pp.251-279)
  - **DI W.12.2 (#20), W.12.4 (#22), W.12.5 (#23):** Lead students in an examination of the directions for the “Informative Text” assignment (PH SE p.627). Give students guidance for planning this informative text by giving them the “Support for Writing” (Unit Three resources, PH SE p.160). Read with students the note for the writing lesson on this page and then tell students that they should select the text, images, and sounds that will most effectively convey the foolishness of their targets. For homework, students should review television or film **satires** for ideas.
    - Suggested Strategies: For homework, students should review television, film, or YouTube video satires in order to generate a list of ideas to bring to class

**Honors: Writing**  
**W.12.2c (#20)**
- **Complete “Writing - Informative Texts” (PH SE p.271)**
- Guide students through the “Writing – Explanatory Text” activity (PH SE p.262)
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<td>o <strong>DI W.12.2c (#20):</strong> Guide students through the “Writing – Explanatory Text” (PH SE p.262) activities using “Support for Writing” (Unit 2 Resources, p.15). Remind students to create a how-to-guide for someone who knows nothing about sonnets. Students should use appropriate and varied transitions to link the major sections of the text, explaining the various parts of the sonnets (octave, sestet, iambic pentameter, rhyme scheme, quatrain, couplet, etc.). Model ways to create cohesion and clarify the relationships among these complex ideas and concepts</td>
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<tr>
<td>▪ Suggested Strategies: Introduce Rubric for “How-to-Essay” (PDG pp.254-255) and have students collaborate to evaluate their essays based on this rubric</td>
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<tr>
<td>▪ Use a writing assignment from the text based on the selections you choose from this unit (PH SE pp.251-279)</td>
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### Lesson Three:

**TEXT DESCRIPTION:**
The selections in this section either celebrate love or demonstrate the influence of the British monarchs. The Renaissance poets explore all types of love in many different forms. Each British ruler had an impact on the literature that was written under his or her rule.

**INSTRUCTIONAL VOCABULARY:**
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**
analogy, couplet, figurative language, metaphor (extended), metonymy, octave, pastoral, psalm, quatrain, rhyme scheme, sermon, sestet, simile, sonnet (Shakespearian/English, Petrarchan/Italian, Spenserian), synecdoche, theme, tone

**RESOURCES:**
BR, PH SE, PH TE, PHO, GOT, TPCASTT chart, CCC, video clips from various acts (preview before use), TAW

**DIRECT INSTRUCTION:**
*Speaking and Listening SL.12.3 (#31)*
- Play from *We’ll Never Conquer Space (Hear It! CD)*
- Complete the “After You Read B: Argumentative Essay” (GOT p.281)
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| **DI**: Play from *We’ll Never Conquer Space (Hear It! CD)* to the class and have them complete the “After You Read B: Argumentative Essay” (GOT p.281). Moderate a discussion that includes topics such as point of view, reasoning, evidence, rhetoric, word choice, tone, points of emphasis, and stance.  
  - Suggested Strategies: Use media to play the essay (*Hear It! CD*); Complete the Graphic Organizer (GOT p.281)  

**Language**  
- L.12.3a (#37), L.12.4 (#38), L.12.5 (#39), L.12.5a (#39)
  - Use a language assignment from the text based on the selections you choose from this unit (PH SE pp.251-279)
- **DI L.12.5a (#39)**: Develop students’ understanding of figurative language and its use in literature. Explain the types of figurative language and provide an example of each using the chart and completing the handout (CCC pp.332-333).
  - Suggested Strategies **L.12.5a (#39)**: As students read Shakespeare’s sonnets, have them identify figurative language and discuss how it affects their understanding of the sonnet.
  - Use the “Time & Resource Manager and Visual Guide to Featured Selection Resources” (PH TE pp.252a-252c) located in various sections of the unit to guide your instruction.
  - Select graphic organizer to connect literary element to meaning (see GOT)
  - Use **TPCASTT** to analyze meaning

**Reading Literature**  
- RL.12.1 (#1), RL.12.4 (#4), RL.12.10 (#9)
  - Read selections from *The King James Bible* (PH SE pp.298-304)
  - Connect this standard and its unpacked skills to the works in this unit

**Writing**  
- W.12.3 (#21), W.12.3d (#21), W.12.4 (#22)
  - Use a writing assignment from the text based on the selections you choose from this unit (PH SE pp.298-304)

**Language**  
- L.12.1 (#35)
  - Use a language assignment from the text based on the selections you choose from this unit (PH SE pp.298-304)

### LESSONS FOR THE TRAGEDY OF MACBETH

**Lesson One:**

*The Tragedy of Macbeth*, Act I (PH SE pp.322-339)

**TEXT DESCRIPTION:**

*Macbeth* is one of the greatest dramatic tragedies ever staged. It is a human tragedy wherein the war hero develops a raging lust for power that leads him to commit murder and lose his humanity. It is a tale of fate, war, the supernatural, greed, and retribution. The play provides an opportunity to teach tragic hero, tragic flaw, and the conventions of drama.
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<td><strong>Honors Additional Writing</strong>: Complete “Writing – Narrative Text” activity (PH SE p.341) <em>Approximate length of lesson: 2 class periods.</em>*</td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong> analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence <strong>DOMAIN-SPECIFIC VOCABULARY:</strong> allusion, aside, conflict, dramatic irony, foreshadowing, motif, paradox, plot structure (exposition, rising action, climax, falling action, resolution), soliloquy, symbol, symbolism, tragedy, tragic flaw, tragic hero <strong>RESOURCES:</strong> BR, PH SE, PH TE, PHO, GOT, TPCASTT chart, CCC, video clips from various acts (preview before use), TAW <strong>DIRECT INSTRUCTION:</strong> Reading <strong>RL.12.3 (#3)</strong> Read <em>The Tragedy of Macbeth</em>, Act I (PH SE pp.322-339) Language <strong>L.12.4a (#38), L.12.5 (#39)</strong> o <strong>DI L.12.4a (#38), L.12.5 (#39):</strong> Explain how students can use context clues to determine the meaning of unknown words and to clarify words with multiple meanings. Model a graphic organizer to provide examples of strategies students can use to determine word meaning (CCC p. 324.) Have students determine the meaning of unknown words or phrases by drawing on context clues. ▪ Suggested Strategies: Use context clues graphic organizer (CCC p.325); Use retelling strategy to have students demonstrate mastery of word meanings ▪ Complete “Word Analysis: Denotations and Connotations of Political Words” activity (PH SE p.341) ▪ Suggested Strategies: After students read <em>The Tragedy of Macbeth</em>, Act I, have them use a dictionary to complete the activity “Word Analysis: Denotations and Connotations of Political Words” (PH SE p.341). <strong>Writing W.12.3 (#21), W.12.3d (#21)</strong></td>
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<td><strong>Lesson Two:</strong></td>
<td><strong>TEXT DESCRIPTION:</strong></td>
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<td>The Tragedy of Macbeth, Act II (PH SE pp.343-355)</td>
<td>Macbeth is one of the greatest dramatic tragedies ever staged. It is a human tragedy wherein the war hero develops a raging lust for power that leads him to commit murder and lose his humanity. It is a tale of fate, war, the supernatural, greed, and retribution. The play provides an opportunity to teach tragic hero, tragic flaw, and the conventions of drama.</td>
</tr>
<tr>
<td>Honors Additional Reading: “Critical Commentary from ‘On the Knocking at the Gate in Macbeth” (PH SE p.356-357)</td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong></td>
</tr>
<tr>
<td><em>Approximate length of lesson: 2 class periods.</em></td>
<td>analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence</td>
</tr>
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</table>

**DOMAIN-SPECIFIC VOCABULARY:**
allusion, aside, conflict, dramatic irony, foreshadowing, motif, paradox, plot structure (exposition, rising action, climax, falling action, resolution), soliloquy, symbol, symbolism, tragedy, tragic flaw, tragic hero

**RESOURCES:**
BR, PH SE, PH TE, PHO, GOT, TPCASTT chart, CCC, video clips from various acts (preview before use), TAW

**DIRECT INSTRUCTION:**

Reading Literature **RL.12.5 (#5)**
- Read The Tragedy of Macbeth, Act II (PH SE pp.343-355)

Language **L.12.4 (#38)**
- Complete “Reading Strategy” activity (PH SE p.358)

Honors: **RI.12.5 (#14)**
- Read “Critical Commentary from ‘On the Knocking at the Gate in Macbeth”” (PH SE pp.356-357)

Reading Informational **RI.12.1 (#10), RI.12.6 (#15)**

**TEXT SEQUENCE**
- Complete “Literary Analysis” activity (PH SE p.340)

**TEXT USE**
- **Honors:** Writing W.12.3 (#21)
- Complete “Writing – Narrative Text” activity (PH SE p.341)
### TEXT SEQUENCE

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| **DI RI.12.6 (#15):** For Direct Instruction of **RI 12.6 (#15)**, use strategies in “Differentiated Instruction for Universal Access” (PH TE p.357) to help students analyze and appreciate the rhetoric in the De Quincey commentary.  
  - Suggested Strategies: See “Differentiated Instruction for Universal Access” (PH TE p.357)  

**Language L.12.1 (#35)**  
- Complete “Vocabulary Acquisition and Use” (PH SE p.359)  

**Writing W.12.1 (#19)**  
- Complete “Writing - Argumentative Text” activity (PH SE p.359)  

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**Lesson Three:**

*The Tragedy of Macbeth*, Act III (PH SE pp.361-376)

- Write EQT Essay – (Should be written in-class; Tested skills are bolded and noted in this pacing guide)  
  - Regular – ACT prompt  
  - Honors – Literary analysis for independent novel.

*Approximate length of lesson: 2 class periods.

---

**TEXT DESCRIPTION:**  
*Macbeth* is one of the greatest dramatic tragedies ever staged. It is a human tragedy wherein the war hero develops a raging lust for power that leads him to commit murder and lose his humanity. It is a tale of fate, war, the supernatural, greed, and retribution. The play provides an opportunity to teach tragic hero, tragic flaw, and the conventions of drama.

**INSTRUCTIONAL VOCABULARY:**  
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**  
allusion, aside, conflict (internal, external), foreshadowing, irony (dramatic, situational, verbal) motif, paradox, plot structure (exposition, rising action, climax, falling action, resolution), soliloquy, symbol, symbolism, tragedy, tragic flaw, tragic hero

**RESOURCES:** BR, PH SE, PH TE, PHO, GOT, TPCASTT chart, CCC, video clips from various acts (preview before use), TAW

**DIRECT INSTRUCTION:**  
*Reading Literature RL.12.3 (#3)*  
- Read *The Tragedy of Macbeth*, Act III (PH SE pp.361-376)

*Language L.12.4a (#38)*  
- Complete “Reading Strategy” activity (PH SE p.376)  
- Complete “Vocabulary Acquisition and Use” activity (PH SE p.377)
<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
</tr>
</thead>
</table>
| Writing W.12.3 (#21), W.12.3a (#21), W.12.3d (#21), W.12.5 (#23) | • Complete “Writing - Narrative Text” activity (PH SE p.377)  
  o DI W.12.3 (#21), W.12.3a (#21): Lead students in a discussion of an imaginative situation in which they attend a dinner with a host who behaves like Macbeth does at the banquet. Students should imagine their reactions to this situation. Review the terms blank verse and soliloquy. Review Act III, scene iv. Collaborate with students to develop guidelines for their soliloquies, which should highlight the areas of focus, organization, elaboration, and style. Lead students through the prewrite activity (PH SE p.377) in order to help students engage and orient their readers to the situation, establish the point of view, and introduce themselves as narrators or characters in their soliloquies in an attempt to create a smooth progression of events and experiences.  
  ▪ Suggested Strategies W.12.3a (#21): Listen to Macbeth, Act III, scene iv (PH Hear It!); Read drafts in collaborative groups and use the plus/delta strategy to monitor progress  
  o DI W.12.3d (#21): Reinforce the use of precise words and phrases, telling details, and sensory language, to convey a vivid picture of the event so students will focus on these skills when writing drafts. Instruct students to replace lackluster and over-used words with strong and vivid verbs and adjectives. (PH SE p.377)  
  o DI W.12.5 (#23): Lead students in a discussion of an imaginative situation in which they attend a dinner with a host who behaves like Macbeth does at the banquet. Students should imagine their reactions to this situation. Review the terms blank verse and soliloquy. Review Act III, scene iv. Collaborate with students to develop guidelines for their soliloquies, which should highlight the areas of the writing process (planning, revising, editing, and rewriting), including trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (PH SE p.377)  
  ▪ Suggested Strategies: Listen to Macbeth, Act III, scene iv (PH Hear It!); Read drafts in collaborative groups and use the plus/delta strategy to monitor progress |

**Lesson Four:**  
*The Tragedy of Macbeth*, Act IV (PH SE pp.379-396)  

**TEXT DESCRIPTION:**  
*Macbeth* is one of the greatest dramatic tragedies ever staged. It is a human tragedy wherein the war hero develops a raging lust for power that leads him to commit murder and lose his humanity. It is a tale of fate, war, the supernatural, greed, and retribution. The play provides an opportunity to teach tragic hero, tragic flaw, and the conventions of drama.

**INSTRUCTIONAL VOCABULARY:**
<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Honors Additional Reading:</strong> Read “Critical Commentary Macbeth as King” (PH SE p.399)</td>
<td>analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence</td>
</tr>
<tr>
<td>*Approximate length of lesson: 2 class periods.</td>
<td><strong>DOMAIN-SPECIFIC VOCABULARY:</strong> allusion, aside, conflict, dramatic irony, foreshadowing, motif, paradox, plot structure (exposition, rising action, climax, falling action, resolution), soliloquy, symbol, symbolism, tragedy, tragic flaw, tragic hero</td>
</tr>
</tbody>
</table>
| **RESOURCES:** BR, PH SE, PH TE, PHO, GOT, TPCASTT chart, CCC, video clips from various acts (preview before use), TAW | **DIRECT INSTRUCTION:**

**Reading Literature** RL.12.4 (#4), RL.12.10 (#9)
- Read *The Tragedy of Macbeth*, Act IV (PH SE pp.379-396)

**Language** L.12.4a (#38), L.12.4d (#38)
- Complete “Reading Strategy” activity (PH SE p.397)
- Complete “Vocabulary Acquisition and Use” (PH SE p.398)

**Writing** W.12.2b (#20), W.12.2f (#20), W.12.3b (#21)
- Complete “Writing - Informative Text” activity (PH SE p.398)
  - **DI** W.12.2b (#20), W.12.2f (#20): Lead the students through a pre-writing activity that includes the graphic organizer “Charting a Character’s Fall” (PH SE p. 398) to aid students in selecting the most significant and relevant facts, extended definitions, concrete details, and other appropriate examples of Macbeth’s fall.
    - Suggested Strategies W.12.2b (#20), W.12.2f (#20): Graphic organizer – “Charting a Character’s Fall” (PH SE p.398)
  - **DI**: Review Act III, scene IV. Highlight the pacing, description, reflection, and multiple plot lines to develop events, and instruct students to include these things in their drafts. (PH SE p.377)
    - Suggested Strategies: Listen to *Macbeth*, Act III, scene iv (PH *Hear It!*); Read drafts in collaborative groups and use the plus/delta strategy to monitor progress

**Honors:** Reading Informational RL.12.5 (#14)
- Read “Critical Commentary Macbeth as King” (PH SE p.399)

| Lesson Five: | TEXT DESCRIPTION: |
### TEXT SEQUENCE

**The Tragedy of Macbeth, Act IV (PH SE pp.379-396)**

**Honors Additional Writing:** Complete “Literary Analysis: Shakespearean Tragedy” handout (AOW p.90)

*Approximate length of lesson: 2 class periods.

### TEXT USE

*Macbeth* is one of the greatest dramatic tragedies ever staged. It is a human tragedy wherein the war hero develops a raging lust for power that leads him to commit murder and lose his humanity. It is a tale of fate, war, the supernatural, greed, and retribution. The play provides an opportunity to teach tragic hero, tragic flaw, and the conventions of drama.

**INSTRUCTIONAL VOCABULARY:**
analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**
allusion, aside, conflict, dramatic irony, foreshadowing, motif, paradox, plot structure (exposition, rising action, climax, falling action, resolution), soliloquy, symbol, symbolism, tragedy, tragic flaw, tragic hero

**RESOURCES:**
BR, PH SE, PH TE, PHO, GOT, **TPCASTT** chart, CCC, [video clips](#) from various acts (preview before use), TAW

**DIRECT INSTRUCTION:**

- **Reading Literature** [RL.12.3 (#3)]
  - Read *The Tragedy of Macbeth, Act V* (PH SE pp.401-415)

- **Language** [L.12.4a (#38)]
  - Complete “Reading Strategy” activity (PH SE p.397)

- **Reading Informational** [RI.12.1 (#10), RI.12.10 (#18)]
  - Complete “Reading Strategy” activity (PH SE p.416)

- **Speaking and Listening** [SL.12.4 (#32), SL.12.6 (#34)]
  - Complete “Speaking and Listening: Communications Workshop” (PH SE pp.450-451)
    - **DI SL.12.4 (#32):** Lead students through the “Communications Workshop” (PH SE p.450) paying close attention to the section entitled “Argument and Reasoning,” so students will recognize the importance of adapting speech to a variety of contexts and tasks, demonstrating a command of formal English when appropriate.
      - Suggested Strategies **SL.12.4 (#32):** Use read-aloud strategy (PH SE p.450); Use questioning strategies to encourage discussion of the topics
<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
</tr>
</thead>
</table>
|               | o DI SL.12.6 (#34): Help students choose topics in which they are highly interested before beginning the “Speaking and Listening Communications Workshop: Deliver a Persuasive Speech” (PH SE p.450). Next, review how to write a thesis statement. Students must clearly define their audience before they formulate their appeals. Teach students the forms of argumentation before they begin the collaborative group discussion where they will practice their speeches with classmates.  
  ▪ Suggested Strategies SL.12.6 (#34): Use collaborative groups to have students practice speaking and listening  

**Honors: Writing W.12.1 (#19)**  
- Complete “Literary Analysis: Shakespearean Tragedy” handout (AOW p.90) |
## Standards-Based Assessments

Formative Assessments should be included in the 60% test category. End-of-Quarter Summative Assessments (EQT) should count as 20% of the quarter grade.

### Reading Literature

<table>
<thead>
<tr>
<th>Formative Assessment: Weeks 10-12</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Literature</td>
<td>RL.12.1 (#1), RL.12.6 (#6), RL.12.10 (#9)</td>
</tr>
<tr>
<td>Reading Informational</td>
<td>RI.12.1(#10), RI.12.5 (#14), RI.12.10 (#18)</td>
</tr>
<tr>
<td>Writing</td>
<td>None</td>
</tr>
<tr>
<td>Language</td>
<td>L.12.2 (#36)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formative Assessment: Weeks 16-18</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Literature</td>
<td>RL.12.1 (#1), RL.12.9 (#8), RL.12.10 (#9)</td>
</tr>
<tr>
<td>Reading Informational</td>
<td>RI.12.1(#10), RI.12.10 (#18)</td>
</tr>
<tr>
<td>Writing</td>
<td>None</td>
</tr>
<tr>
<td>Language</td>
<td>L.12.3 (#37), L.12.4 (#38)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formative Assessment: Weeks 13-15</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Literature</td>
<td>RL.12.1 (#1), RL.12.4 (#4), RL.12.10 (#9)</td>
</tr>
<tr>
<td>Reading Informational</td>
<td>RI.12.1(#10), RI.12.10 (#18)</td>
</tr>
<tr>
<td>Writing</td>
<td>W.12.9 (#27)</td>
</tr>
<tr>
<td>Language</td>
<td>L.12.1 (#35)</td>
</tr>
</tbody>
</table>

### End-of-Quarter Summative Assessment: Qtr. 2/4

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Literature</td>
<td>RL.12.1 (#1), RL.12.4 (#4), RL.12.6 (#6), RL.12.9 (#8), RL.12.10 (#9)</td>
</tr>
<tr>
<td>Reading Informational</td>
<td>RI.12.1(#10), RI.12.5 (#14), RI.12.10 (#18)</td>
</tr>
<tr>
<td>Writing</td>
<td>W.12.9 (#27)</td>
</tr>
<tr>
<td>Language</td>
<td>L.12.1 (#35), L.12.2 (#36), L.12.3 (#37), L.12.4 (#38)</td>
</tr>
</tbody>
</table>

### Teachers must

- Teach the *Alabama Course of Study*.
- Teach the standards integrated into the lessons (not in isolation).
- Cover all standards and include all bolded standards on formative and summative assessments.
- Teach and assess all domain specific vocabulary.

### End-of-Quarter Summative Assessment (EQT) for Qtr. 2/4 must

- Be teacher-made multiple-choice tests covering the priority standards from the quarter. The questions should be based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period studied.
- Include a culminating writing task. Regular students will respond to an informational text. *Honors students will write a literary analysis of the independent novel.*
- Include writing.
  - Regular: ACT-Style Prompt (15% of EQT)
  - Honors: Literary Analysis (25% of EQT)
Unit Three

“No man is an island” (Donne)

The 17th and 18th Centuries

Quarters 2/4
### Weeks 10-11

**Unit Three: “No man is an island” (Donne)**  
The 17th and 18th Centuries

<table>
<thead>
<tr>
<th>ANCHOR TEXT</th>
<th>RELATED TEXTS</th>
</tr>
</thead>
</table>
| **“A Modest Proposal” (PH SE pp.618-625)** | Literary Texts (Fiction)  
- Poetry  
  Select one work from each of the following poets: Donne, Jonson, Marvell, Herrick, and Milton (PH SE pp.479-565)  

Informational Texts (Non-fiction)  
- “Reading Strategy” activity (PH SE p.568).  
- *A Dictionary of the English Language* and from *The Life of Samuel Johnson* (PH SE pp.646-661)  
- “Modern Satire Loses Its Bite” by Nicholas Swisher  
- “From the Restoration to the Death of Pope 1660-1774” by Henry Augustin Beers  
- “Introductory Lecture on the Neoclassical Period in English Literature” by Jo Coster  

Non-print Texts (media, video, film, music, art, graphics)  
- *Mr. Osborne – British Literature Preview Unit 3 – The Restoration and Enlightenment*  
- *Introduction to 17th- and 18th-Century Literature: Major Authors and Works*  
- (Jonson) “Introduction to Ben Jonson: Poems, Plays, and Shakespeare” |

### Dates:

**UNIT FOCUS**

The focus of this unit is the history and literature of the Seventeenth and Eighteenth Centuries. Social turmoil and new growth define this period and its literature. The guns of the English Civil War, which pitted king against Parliament, echo through the work of poets Andrew Marvell, Richard Lovelace, and John Milton. The industrial and agricultural revolutions, sparked by the use of new machines in production and in farming, led to the growth of cities, an increase in urban poverty, and the rise of the middle class. These developments influenced the work of Samuel Pepys, Daniel Defoe, Samuel Johnson, and Joseph Addison, each of whom chronicled the life of the middle class or catered to its leisure needs. At the end of the period, political revolutions in America and in France prepared the way for the revolution in literature known as Romanticism.

### STANDARDS

**Reading Literature:**  
- RL.12.1 (#1), RL.12.1a (#1), RL.12.1b (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.3a (#3), RL.12.3b (#3), RL.12.4 (#4), RL.12.6 (#6), RL.12.10 (#9)  

**Reading Informational:**  
- RI.12.1 (#10), RI.12.1a (#12), RI.12.4 (#13), RI.12.5 (#14), RI.12.10 (#18)  

**Writing:**  
- W.12.1 (#19), W.12.1a (#19), W.12.1b (#19), W.12.1c (#19), W.12.2 (#20), W.12.5 (#23)  

**Language:**  
- L.12.1 (#35), L.12.1b (#35), L.12.2 (#36), L.12.2a (#36), L.12.4 (#38), L.12.4c (#38), L.12.5 (#39), L.12.6 (#40)  

### HONORS REQUIREMENTS

For 17th and 18th Century Poetry:  
- Read all selections by Donne (PH SE pp.482-490), Suckling (PH SE p.513), and Lovelace (PH SE p.563-565), and Complete Reading Strategy Activity (PH SE p.491)
**ON-GOING ASSESSMENTS**

Assessments should be given to students on a regular basis to review material.

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**STANDARDS-BASED FORMATIVE ASSESSMENTS**

Assessments should meet the following criteria:

- Include multiple choice questions, and short-answer responses based on previously unseen works (cold reads).
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

**STANDARDS-BASED SUMMATIVE ASSESSMENTS**

By the end of Week 18, students should complete the following:

- A culminating writing task
  - Regular – **ACT prompt**
  - Honors – **Literary analysis for independent novel or play**
- A cold-read, multiple choice assessment covering priority standards from the quarter

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**EXTENSION TASKS**

Films, recordings, articles, and/or mini-projects may be used to help give students a broader and deeper understanding of the content.

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**SUGGESTED DAILY TASKS**

**17th and 18th Century Poetry Suggested Lessons**

- **Lesson One:** Read and discuss introduction and historical background (PH SE pp.464-477); Select one work from each of the following poets: Donne, Jonson, Marvell, Herrick, and Milton (PH SE pp.479-565); **Honors:** Read all selections by Donne (PH SE pp.482-490), Suckling (PH SE p.513), and Lovelace (PH SE pp.563-565), and Complete Reading Strategy Activity (PH SE p.491); Use a writing assignment from the text based on the selections you choose from this unit to cover the standards; and Use a language assignment from the text based on the selections you choose from this unit to cover the standards (PH SE pp.479-565)
- **Lesson Two:** “A Modest Proposal” (PH SE pp.618-625), Complete “Vocabulary Acquisition and Use” activity (PH SE p.627), Complete “Writing - Informative Text” activity (PH SE p.627), and Complete from *A Dictionary of the English Language* and from *The Life of Samuel Johnson* (PH SE pp.646-661)

**Culminating Unit Task**

By the end of Week 18, students should complete the following:

- A cold-read, multiple-choice assessment covering priority standards from the quarter.
- A culminating writing task
  - Regular – **Read and respond to an ACT prompt**
  - Honors – **Literary analysis for independent novel or play**

Students will be expected to incorporate all of the elements of 6-Traits as well as showing their ability to provide supporting evidence based on their claim.
## On-Going Assessments

<table>
<thead>
<tr>
<th>How should students be assessed on a daily and weekly basis?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here are a few suggestions on how students should be assessed on a regular basis:</td>
</tr>
<tr>
<td>• Daily or weekly quizzes</td>
</tr>
<tr>
<td>• Think-pair-share</td>
</tr>
<tr>
<td>• Jigsaw</td>
</tr>
<tr>
<td>• Exit Slips</td>
</tr>
<tr>
<td>• End of selection tests</td>
</tr>
</tbody>
</table>

## End-of-Quarter Summative Assessments

<table>
<thead>
<tr>
<th>What shows students have learned it?</th>
</tr>
</thead>
<tbody>
<tr>
<td>These are the elements of the common summative assessment given at the end of Quarter 2/4:</td>
</tr>
<tr>
<td>• A teacher-made multiple-choice common assessment on the priority standards from the quarter, based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period.</td>
</tr>
<tr>
<td>• A culminating writing task</td>
</tr>
<tr>
<td>Regular – Respond to an ACT Prompt</td>
</tr>
<tr>
<td>Honors – Literary analysis for independent novel.</td>
</tr>
</tbody>
</table>

## Extension Activities

<table>
<thead>
<tr>
<th>How can students extend their learning and gain a deeper understanding of the content?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possible articles for student research:</td>
</tr>
<tr>
<td>• “Modern Satire Loses Its Bite” by Nicholas Swisher</td>
</tr>
<tr>
<td>• “From the Restoration to the Death of Pope 1660-1774” by Henry Augustin Beers</td>
</tr>
<tr>
<td>• “Introductory Lecture on the Neoclassical Period in English Literature” by Jo Coster</td>
</tr>
</tbody>
</table>

## Standards-Based Formative Assessments

<table>
<thead>
<tr>
<th>At the end of Week Twelve, students should be given a common, teacher-made, formative assessment that covers the priority standards covered during Weeks 10-12 through the study of the 17th and 18th Centuries and the beginning of the Romantic Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>• This test should include a mixture of multiple-choice and short-answer questions.</td>
</tr>
<tr>
<td>• Selections used may come from the time period of the literature.</td>
</tr>
<tr>
<td>• All selections must be cold-reads, not works studied and discussed in class.</td>
</tr>
</tbody>
</table>
Overarching Standards:
The standards listed below are considered of great importance and should be consistently embedded within each lesson. Overarching Standards are listed on the Standards-Based Assessments page; however, they are not to be tested on the CFA.

RL.12.1 (#1) and RI 12.1 (#10) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.10 (#9) By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

RI.12.10 (#18) By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

Essential Question: How does literature shape or reflect society?

Unit Time Frame: Weeks 10-11

Priority Standards for Unit:
The Anchor Texts for this unit are to be used to teach the following standards:

- RL.12.6 (#6)
- RI.12.5 (#14)
- L.12.2 (#36)

Unit Focus
Use of poetic devices; use of satire in developing central ideas, theme, and reflecting social and political changes of the time period

List of Anchor Texts --
“A Modest Proposal” (PH SE pp.618-625)

Lesson Focus

“A Modest Proposal”
- Satire
- Irony
- Point-of-View
- Persuasive Techniques
<table>
<thead>
<tr>
<th><strong>TEXT SEQUENCE</strong></th>
<th><strong>TEXT USE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson One:</strong></td>
<td><strong>TEXT DESCRIPTION:</strong> The varied selections in this section present the great writers of the seventeenth and eighteenth centuries. Some of the works capture the essence of metaphysical writing, while others exemplify the <em>carpe diem</em> theme. Some of the works illustrate conflicts people face, while others highlight the ties that bind. As a whole, the works reveal the ways religious and national identities are shaped.</td>
</tr>
<tr>
<td>Select one work from each of the following poets: Donne, Jonson, Marvell, Herrick, and Milton (PH SE pp.479-565)</td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong> analyze development, central idea, complex analysis, explicit, inference, objective summary, support analysis, text, textual evidence</td>
</tr>
<tr>
<td><strong>Honors Additional Reading:</strong> Read all selections by Donne (PH SE pp.482-490), Suckling (PH SE p.513), and Lovelace (PH SE p.563-565), and Complete Reading Strategy Activity (PH SE p.491)</td>
<td><strong>DOMAIN-SPECIFIC VOCABULARY:</strong> alliteration, allusion, apostrophe, archetypal literary elements (archetype), assonance, canto, conceit, consonance, couplet, diction, elegy, figurative language, genre, imagery, internal rhyme, irony, lyric, metaphor, metaphysical poetry, octave, ode, oxymoron, paradox, parody, personification, repetition, simile, social commentary, sonnet, symbolism, style, theme, tone, voice</td>
</tr>
<tr>
<td><em>Approximate length of lesson: 5 class periods.</em></td>
<td><strong>RESOURCES:</strong> BR, PH SE, PH TE, GOT, TPCASTT chart, CCC, TL, TAW</td>
</tr>
<tr>
<td><strong>DIRECT INSTRUCTION:</strong></td>
<td></td>
</tr>
<tr>
<td>Reading Informational RI.12.2 (#11)</td>
<td></td>
</tr>
<tr>
<td>• Read and discuss introduction and historical background (PH SE pp.464-477)</td>
<td></td>
</tr>
<tr>
<td>Reading Literature RL.12.2 (#2), RL.12.3 (#3), RL.12.3b (#3), RL.12.4 (#4)</td>
<td></td>
</tr>
<tr>
<td>• Select one work from each of the following poets: Donne, Jonson, Marvell, Herrick, and Milton (PH SE pp.479-565)</td>
<td></td>
</tr>
<tr>
<td>• Connect the standards RL.12.3 (#3), RL.12.3b (#3), RL.12.4 (#4) and their unpacked skills to the works in this unit</td>
<td></td>
</tr>
<tr>
<td>Honors: RL.12.2 (#2)</td>
<td></td>
</tr>
<tr>
<td>• Read all selections by Donne (PH SE pp.482-490), Suckling (PH SE p.513), and Lovelace (PH SE pp.563-565)</td>
<td></td>
</tr>
<tr>
<td>• Complete Reading Strategy Activity (PH SE p.491)</td>
<td></td>
</tr>
<tr>
<td>Writing W.12.1 (#19), W.12.1a (#19), W.12.1b (#19), W.12.1e (#19), W.12.5 (#23)</td>
<td></td>
</tr>
<tr>
<td>• Use a writing assignment from the text based on the selections you choose from this unit to cover the standards listed above (PH SE pp.479-565)</td>
<td></td>
</tr>
<tr>
<td>Reading Informational RI.12.1 (#10), RI.12.3 (#12), RI.12.10 (#18)</td>
<td></td>
</tr>
<tr>
<td>• Lead students through the “Reading Strategy” activity (PH SE p.568)</td>
<td></td>
</tr>
</tbody>
</table>
### Lesson Two:

**TEXT DESCRIPTION:** The varied selections in this section present the great writers of the seventeenth and eighteenth centuries. Some of the works capture the essence of metaphysical writing,

<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o DI <strong>RI.12.1 (#10), RI.12.10 (#18):</strong> Review the meanings of using <strong>textual evidence</strong> to support analysis of the text. <strong>Model</strong> the <strong>monitoring and clarifying strategy</strong> based on the text of the “Primary Sources” activity (PH SE p.568). Point out the “Note-Taking Guide” (PH SE p.569) and have students use this to organize relevant and accurate information in order to help them draw inferences and determine meaning from the text.</td>
</tr>
<tr>
<td></td>
<td>o DI <strong>RI.12.3 (#12):</strong> Review the ways in which a complex set of ideas or a sequence of events can interact and develop over the course of a text. Students should generate a list of works in which they have seen these interactions. Lead students through the “Reading Strategy” activity (PH SE p.568). Point out the “Note-Taking Guide” (PH SE p.569) and have students use this to follow the development of a text</td>
</tr>
<tr>
<td></td>
<td>• <strong>Suggested Strategies</strong> <strong>RI.12.1 (#10), RI.12.3 (#12):</strong> Use the “Note-Taking Guide” (PH SE p.569)</td>
</tr>
<tr>
<td></td>
<td><strong>Language</strong> L.12.1 (#35), L.12.1b (#35), <strong>L.12.2 (#36), L.12.2a (#36),</strong> L.12.4 (#38), L.12.4c (#38), L.12.6 (#40)</td>
</tr>
<tr>
<td></td>
<td>• Use a language assignment from the text based on the selections you choose from this unit to cover the standards listed above (PH SE pp.479-565)</td>
</tr>
<tr>
<td></td>
<td>o DI <strong>L.12.1b (#35):</strong> Guide students in determining the meaning of the word <em>sound</em> in Jonson’s “Still Be Neat” (PH SE p.498). Discuss words that may have multiple meanings. Use handout (Unit 3 Resources book p.32) and a <strong>dictionary</strong> (print or online), have students rewrite sentences using the multiple meanings of the word sound as well as other words listed on the page.</td>
</tr>
<tr>
<td></td>
<td>• <strong>Suggested Strategies</strong> <strong>L.12.1b (#35):</strong> “Summarizing a Text” graphic organizer (PH CCC p.32)</td>
</tr>
<tr>
<td></td>
<td>o DI <strong>L.12.2a (#36):</strong> Demonstrate the correct use of hyphens in writing. Provide examples of word groups that require hyphenation and where the hyphen should be placed (PH CCC p.331)</td>
</tr>
<tr>
<td></td>
<td>• <strong>Suggested Strategies</strong> <strong>L.12.2a (#36):</strong> Students will demonstrate their understanding of hyphenation by editing sentences with words requiring hyphens (“Skills Practice” PH CCC p.332)</td>
</tr>
<tr>
<td></td>
<td>o DI <strong>L.12.4c (#38):</strong> Explain the use of a <strong>dictionary</strong> and <strong>thesaurus</strong> in understanding the meaning of a word and its part(s) of speech. Have students demonstrate the use of a <strong>dictionary</strong> and <strong>thesaurus</strong> (both print and digital) to determine word meanings and pronunciation and to clarify its part of speech, etymology, and standard usage.</td>
</tr>
<tr>
<td></td>
<td>• <strong>Suggested Strategies</strong> <strong>L.12.4c (#38):</strong> Sample Dictionary and Thesaurus Entries (PH CCC p.328) – Using a <strong>dictionary</strong>, students will answer questions about a word’s part of speech, etymology, definition, pronunciation, and etc.</td>
</tr>
</tbody>
</table>
### TEXT SEQUENCE

<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“A Modest Proposal” (PH SE pp.618-625)</td>
<td>while others exemplify the <em>carpe diem</em> theme. Some of the works illustrate conflicts people face, while others highlight the ties that bind. As a whole, the works reveal the ways religious and national identities are shaped.</td>
</tr>
</tbody>
</table>

*Approximate length of lesson: 5 class periods.*

### INSTRUCTIONAL VOCABULARY:
- author’s purpose, central idea, inferences, structure, support analysis, textual evidence

### DOMAIN-SPECIFIC VOCABULARY:
- bias, credibility, emotional appeal (pathos), ethical appeal (ethos), irony, logical appeal (logos), persuasive techniques, point of view, satire

### RESOURCES:
- BR, PH SE, PH TE, GOT, TPCASTT chart, CCC, TL, TAW

### DIRECT INSTRUCTION:

#### Reading Informational
- **RI.12.1 (#1), RL.12.6 (#6)**
  - Read “A Modest Proposal” (PH SE pp.618-625)

#### Language
- **L.12.5 (#39)**
  - Complete “Vocabulary Acquisition and Use” activity (PH SE p.627)

#### Writing
- **W.12.2a (#20)**
  - Complete “Writing - Informative Text” activity (PH SE p.627)
    - **DI W.12.2a (#20):** Lead students in an examination of the directions for the “Informative Text” assignment (PH SE p.627). Give students guidance for planning this informative text by giving them the “Support for Writing” (Unit 3 Resources p.160) Read with students the note for the writing lesson on this page and then tell students that they should select the text, images, and sounds that will most effectively convey the foolishness of their targets.
      - **Suggested Strategies:** For homework, students should review television, film, or YouTube video satires in order to generate a list of ideas to bring to class

#### Reading Informational
- **RI.12.4 (#13)**
  - Complete from *A Dictionary of the English Language* and from *The Life of Samuel Johnson* (PH SE pp.646-661)
    - **DI RL12.4 (#13):** See RN pp.189-192 and GO p.116
      - **Suggested Strategies:** **RL12.4 (#13):** See RN pp.189-192 and GO p.116

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*Return to Table of Contents*
Unit Four

“Beauty is truth, truth beauty” (Keats)
The Romantic Period
# MCPSS DIVISION OF CURRICULUM & INSTRUCTION
### Regular and Honors 12th Grade Language Arts

### Weeks 12-13

<table>
<thead>
<tr>
<th>Unit Four: “Beauty is truth, truth beauty” (Keats)</th>
<th>Dates:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Romantic Period</td>
<td><strong>UNIT FOCUS</strong></td>
</tr>
<tr>
<td><strong>ANCHOR TEXT</strong> “The Rime of the Ancient Mariner” (pp. 821-845)</td>
<td>The focus of this unit is the history and literature of the Romantic Period. During this period, all the attitudes and assumptions of eighteenth-century classicism and rationalism were dramatically challenged, in part by social and political upheavals. The French Revolution, which began on July 14, 1789, shook the established order in the name of democratic ideals. Fearing the events in France, the English ruling class also felt threatened by unrest at home. British authorities tried to repress workers’ efforts to organize, going so far as to kill a number of peaceful demonstrators in Manchester (1819). Another type of revolution, the Industrial Revolution boosted the growth of manufacturing but also brought poverty and suffering for those who worked or failed to find work in slum-ridden cities. British Romantic writers responded to the climate of their times. For many of them, the faith in science and reason, so characteristic of eighteenth-century thought, no longer applied in a world of tyranny and factories.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RELATED TEXTS</strong> Literary Texts (Fiction)</th>
<th><strong>PRIMARY STANDARDS</strong> Reading Literature: <a href="#">RL.12.1 (#1)</a>, <a href="#">RL.12.2 (#2)</a>, <a href="#">RL.12.4 (#4)</a>, <a href="#">RL.12.5 (#5)</a>, <a href="#">RL.12.9 (#8)</a>, <a href="#">RL.12.10 (#18)</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Poetry</td>
<td>RI.12.1 (#10), RI.12.2 (#11), RI.12.5 (#14), RI.12.9 (#17), RI.12.10 (#18)</td>
</tr>
<tr>
<td>“Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge, Byron, P. Shelley, and Keats (PH SE pp.734-892)</td>
<td><strong>Writing:</strong> W.12.1b (#19), W.12.2a (#20), W.12.2b (#20), W.12.2d (#20), W.12.3d (#21), W.12.7 (#25), W.12.8 (#26), W.12.9 (#27)</td>
</tr>
<tr>
<td></td>
<td><strong>Speaking and Listening:</strong> SL.12.5 (#33)</td>
</tr>
<tr>
<td>**Informational Texts (Non-fiction)</td>
<td><strong>Language:</strong> L.12.1 (#35), L.12.3a (#37), L.12.4a (#38), L.12.4b (#38), L.12.4d (#38), L.12.5 (#39), L.12.5b (#39)</td>
</tr>
<tr>
<td>“Analyzing Functional and Expository Texts” exercise (PH SE p.1022).</td>
<td><strong>HONORS REQUIREMENTS</strong> For The Romantic Period Poetry:</td>
</tr>
<tr>
<td>(Blake) “ART REVIEW: The William Blake Who Knew Exactly Where to Draw the Line” by Suzanne Muchnic</td>
<td>• Read “Ode to a Nightingale” and “Ode on a Grecian Urn” (PH SE pp.886-892)</td>
</tr>
<tr>
<td>(Blake) “William Blake and Me” by Phillip Pullman</td>
<td>• Complete “Writing – Explanatory Text” activity</td>
</tr>
<tr>
<td>(Wordsworth) “Wesley Snipes Vs. William Wordsworth: War and Peace in Words and Pictures” by Julia Keller</td>
<td></td>
</tr>
</tbody>
</table>
### ON-GOING ASSESSMENTS
Assessments should be given to students on a regular basis to review material.

### STANDARDS-BASED FORMATIVE ASSESSMENTS
Assessments should meet the following criteria:
- Include multiple choice questions, and short-answer responses based on previously unseen works (cold reads).
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

### STANDARDS-BASED SUMMATIVE ASSESSMENTS
By the end of Week 18, students should complete the following:
- A culminating writing task
  Regular – [Response to an informational text](#)
  Honors – [Literary analysis for independent novel or play](#)
- A cold-read, multiple choice assessment covering priority standards from the unit

### EXTENSION TASKS
Films, recordings, articles, and/or mini-projects may be used to help give students a broader and deeper understanding of the content.

### SUGGESTED DAILY TASKS
#### The Romantic Period Suggested Lessons
- **Lesson One**: Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892), **Honors**: Read “Ode to a Nightingale” and “Ode on a Grecian Urn” (PH SE pp.886-892), and Complete “Writing – Explanatory Text” activity (PH SE p.894),
  - **Honors Novel (Quarter 2/4)**: Choose one of the following works for students to read independently:
    - [Frankenstein](#)
    - [Pride and Prejudice](#)
    - [The Importance of Being Earnest](#)
- **Lesson Two**: Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892)

### Culminating Unit Task
By the end of Week 18, students should complete the following:
- A cold-read, multiple-choice assessment reviewing priority standards from the quarter.
- A culminating writing task
  Regular – [Read and respond to an informational text](#)
  Honors – [Literary analysis for independent novel or play](#)

Students will be expected to incorporate all of the elements of 6-Traits as well as showing their ability to provide supporting evidence based on their claim.

### STANDARDS-BASED FORMATIVE ASSESSMENTS
Assessments should meet the following criteria:
- Include multiple choice questions, and short-answer responses based on previously unseen works (cold reads).
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

### STANDARDS-BASED SUMMATIVE ASSESSMENTS
By the end of Week 18, students should complete the following:
- A culminating writing task
  Regular – [Response to an informational text](#)
  Honors – [Literary analysis for independent novel or play](#)
- A cold-read, multiple choice assessment covering priority standards from the unit
<table>
<thead>
<tr>
<th>ON-GOING ASSESSMENTS</th>
<th>END-OF-QUARTER SUMMATIVE ASSESSMENTS</th>
<th>EXTENSION ACTIVITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>How should students be assessed on a daily and weekly basis?</td>
<td>What shows students have learned it?</td>
<td>How can students extend their learning and gain a deeper understanding of the content?</td>
</tr>
</tbody>
</table>
| Here are a few suggestions on how students should be assessed on a regular basis:  
  - Daily or weekly quizzes  
  - Think-pair-share  
  - Jigsaw  
  - Exit Slips  
  - End of selection tests | These are the elements of the common summative assessment given at the end of Quarter 2/4:  
  - A teacher-made multiple-choice common assessment on the priority standards from the quarter, based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period.  
  - A culminating writing task  
    - Regular – Respond to an ACT Prompt  
    - Honors – Literary analysis for independent novel. | Possible articles for student research:  
  - (Blake) “ART REVIEW: The William Blake Who Knew Exactly Where to Draw the Line” by Suzanne Muchnic  
  - (Blake) “William Blake and Me” by Phillip Pullman  
  - (Wordsworth) “Wesley Snipes Vs. William Wordsworth: War and Peace in Words and Pictures” by Julia Keller  
  - (Wordsworth, Coleridge) “For Wordsworth, Coleridge, Times Were a-Changin’ Too” by Jonathon Kirsch |
| STANDARDS-BASED FORMATIVE ASSESSMENTS                      |                                                                                                      |                                                                                    |
| At the end of Week Fifteen, students should be given a common, teacher-made formative assessment that covers the standards taught during the teaching of the Romantic Period and the Victorian Period  
  - This test should include a mixture of multiple choice and short answer questions.  
  - Selections used may come from the time period of the literature.  
  - All selections used cannot be anything discussed in class. |                                                                                                      |                                                                                    |
**Overarching Standards:**
The standards listed below are considered of great importance and should be consistently embedded within each lesson. **Overarching Standards** are listed on the Standards-Based Assessments page; however, they are not to be tested on the CFA.

**RL.12.1 (#1) and RI 12.1 (#10)** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.12.10 (#9)** By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**RI.12.10 (#18)** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**Essential Question:** How does literature shape or reflect society?

**Unit Time Frame:** Weeks 12-13

**Priority Standards for Unit:** The **Anchor Texts** for this unit are to be used to teach the following standards:

- RL.12.6 (#6)
- RI.12.5 (#14)
- L.12.2 (#36)
- Checkpoint—CFA
- RL.12.4 (#4)
- W.12.9 (#27)
- L.12.1 (#35)

**Unit Focus**
Use of poetic devices in developing central idea

**List of Anchor Texts**
- “The Rime of the Ancient Mariner” (pp. 821-845)

**Item Characteristics**
- Policies, procedures, and announcements include all of the information needed to finish a task
- Information is stated clearly and directly, but the materials have many details
- Materials also include jargon, technical terms, acronyms, or words that have several meanings
- Application of information given in the passage to a situation that is not specifically described in the passage

**Skills**
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials

**WorkKeys Connections:**
Seniors are offered the ACT WorkKeys. The benchmark score for ACT WorkKeys is Gold Level, which requires a score of five (5) on the reading portion. The information below describes the assessment measures, item characteristics, and necessary skills based on a score of five (5). Focus on these skills while giving instructions and reading informational texts. More information can be found on the [ACT website](https://www.act.org).

Employees need to be able to understand written text to do a job. The Reading for Information assessment measures the skill people use when they read and use written text such as memos, letters, directions, signs, notices, bulletins, policies, and regulations on the job.

- **Policies, procedures, and announcements**
  - include all of the information needed to finish a task
- **Information is stated clearly and directly, but the materials have many details**
- **Materials also include jargon, technical terms, acronyms, or words that have several meanings**
- **Application of information given in the passage to a situation that is not specifically described in the passage**
- **There are several considerations to be taken into account in order to choose the correct actions**

- **Figure out the correct meaning of a word based on how the word is used**
- **Identify the correct meaning of an acronym that is defined in the document**
- **Identify the paraphrased definition of a technical term or jargon that is defined in the document**
- **Apply technical terms and jargon and relate them to stated situations**
- **Apply straightforward instructions to a new situation that is similar to the one described in the material**
- **Apply complex instructions that include conditionals to situations described in the materials**
## UNIT SEQUENCE AND SAMPLE WHOLE-CLASS LESSONS

<table>
<thead>
<tr>
<th>LESSON ONE</th>
<th>TEXT DESCRIPTION</th>
<th>TEXT USE</th>
</tr>
</thead>
</table>
| Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892) | The selections in this section present the lyric poetry of the English Romantic poets as they examine humanity’s relationship with nature, explore reams of the imagination and of feeling, and contemplate the notions of freedom, beauty, truth, reality, fame, and justice. | **INSTRUCTIONAL VOCABULARY:** analyze, author’s purpose, central idea, evaluate, inferences, structure, support analysis, textual evidence  
**DOMAIN-SPECIFIC VOCABULARY:** alliteration, allusion, apostrophe, archetypal literary elements, (archetype), assonance, conceit, couplet, consonance, dialect, diction, elegy, figurative language, imagery, internal rhyme, metaphor, ode, personification, simile, social commentary, symbol, symbolism, tone, voice  
**RESOURCES:** BR, PH SE, GOT, TPCASTT chart, See It! Disc, PDG, TAW  
**DIRECT INSTRUCTION:**  
Reading Informational **RL.12.1 (#10), RI.12.2 (#11), RI.12.10 (#18)**  
- Read and discuss introduction and historical background (PH SE pp. 716-729)  
Reading Literature **RL.12.2 (#2)**  
- Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892)  
- Connect the **RL.12.1 (#1), RL.12.4 (#4), RL.12.5 (#5), RL.12.9 (#9) and RI.12.10 (#18)** standards and their unpacked skills to the works in this unit  
**Honors: RL.12.2 (#2)**  
- Read “Ode to a Nightingale” and “Ode on a Grecian Urn” (PH SE pp.886-892)  
Writing **W.12.1b (#19), W.12.2a (#20), W.12.2b (#20), W.12.2d (#20), W.12.3d (#21), W.12.7 (#25), W.12.8 (#26), W.12.9 (#27)**  
- Use a writing assignments from the text based on the selections you choose from this unit in order to cover necessary standards (PH SE pp.734-892)  
- Use a writing assignment from the text based on the selections you choose from this unit (PH SE pp.734-892)  
- Guide students through the “Writing – Explanatory Text” (PH SE p.851)  
  - **DI W.12.2d (#20):** Guide students through the “Writing – Explanatory Text” (PH SE p.851) using the Support for Writing page (Unit 4 Resources p.103). Remind students of the close-reading techniques they have studied this year. As students read “The Raven” and “The Rime of the Ancient Mariner” (PH SE pp.820-845), model and then instruct... |
### TEXT SEQUENCE

<table>
<thead>
<tr>
<th>TEXT USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>students to create the chart outlined in the Prewriting directions (PH SE p.851). Remind students to use precise language and domain specific vocabulary such as symbolism, metaphor, similes, analogies, etc.</td>
</tr>
<tr>
<td>▪ Suggested Strategies: <strong>W.12.2d (#20)</strong>, <strong>W.12.9 (#27)</strong>: Complete a quickwrite reflecting on the symbolic nature of birds, such as the raven and the albatross; use comparison chart to analyze similarities and differences in the raven and the albatross; Use Rubric for “Response to Literature” (PDG pp.250-251) and have students collaborate to evaluate their essays based on this rubric.</td>
</tr>
<tr>
<td>• Guide students through “Proofreading” activity</td>
</tr>
<tr>
<td>▪ <strong>DI W.12.2f (#20)</strong>: Have students bring in the rough drafts of their essays and guide them through the revision stage of the writing process. Focus on the revision of the conclusion of each essay to ensure that each student has supported the information he presented in the essay (PH SE p.851)</td>
</tr>
<tr>
<td>▪ Suggested Strategies <strong>W.12.2f (#20)</strong>: Use Peer-editing partners; Use the plus/delta strategy to evaluate the drafts</td>
</tr>
<tr>
<td><strong>Honors: W.12.9 (#27)</strong></td>
</tr>
<tr>
<td>• Complete “Writing – Explanatory Text” activity (PH SE p.894)</td>
</tr>
<tr>
<td><strong>Speaking and Listening SL.12.5 (#33)</strong></td>
</tr>
<tr>
<td>• Use the writing assignment listed below based on the selections you choose from this unit (PH SE pp.734-892)</td>
</tr>
<tr>
<td>• Complete “Writing Workshop: Create a Multimedia Presentation” activity (PH SE pp.920-921)</td>
</tr>
<tr>
<td>▪ <strong>DI SL 12.5 (#33)</strong>: Direct students to the “Rubric for Self-Assessments” (p.927) prior to explaining the “Writing Workshop: Create a Multimedia Presentation” (PH SE pp.920-921). Show the students Segment 3 on Elizabeth McCracken on the See It! DVD. Next, guide the students through the multimedia activity. Student may share ideas in small groups. The Internet will be useful for students to find materials to add to their presentations.</td>
</tr>
<tr>
<td>▪ Suggested Strategies <strong>SL.12.5 (#33)</strong>: Students should use the “Rubric for Self-Assessment” to check a peer’s presentation for accuracy during a peer review (PDG pp.266-267)</td>
</tr>
<tr>
<td><strong>Language L.12.1 (#35), L.12.3a (#37), L.12.4a (#38), L.12.4b (#38), L.12.4d (#38), L.12.5 (#39), L.12.5b (#39)</strong></td>
</tr>
<tr>
<td>• Use a language assignment from the text based on the selections you choose from this unit (PH SE pp.734-892)</td>
</tr>
</tbody>
</table>

**Lesson Two:**

**TEXT DESCRIPTION:** The selections in this section present the lyric poetry of the English Romantic poets as they examine humanity’s relationship with nature, explore realms of the imagination and of feeling, and contemplate the notions of freedom, beauty, truth, reality, fame and justice.
<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT USE</th>
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</table>
| Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892) | **INSTRUCTIONAL VOCABULARY:** analyze, author’s purpose, central idea, evaluate, inferences, structure, support analysis, textual evidence  
| **DOMAIN-SPECIFIC VOCABULARY:** alliteration, allusion, apostrophe, archetypal literary elements, (archetype), assonance, conceit, couplet, consonance, dialect, diction, elegy, figurative language, imagery, internal rhyme, metaphor, ode, personification, simile, social commentary, symbol, symbolism, tone, voice | **RESOURCES:** BR, PH SE, GOT, **TPCASTT** chart, See It! Disc, PDG, TAW  
| **DIRECT INSTRUCTION:** **Reading Literature** RL.12.1 (#1), RL.12.2 (#2) | 
|  
| • Select one work from each of the following poets: Burns, Blake, Wordsworth, Coleridge (Read “The Rime of the Ancient Mariner”), Byron, P. Shelley, and Keats (PH SE pp.734-892) | 
| • Connect the RL.12.1 (#1), RL.12.4 (#4), RL.12.5 (#5), RL.12.9 (#8), **RL.12.10 (#9)** standards and their unpacked skills to the works in this unit | 
| **Reading Informational** RI.12.1 (#10), RI.12.5 (#14), RI.12.9 (#17), **RI.12.10 (#18)** | 
| • Guide students through the “Analyzing Functional and Expository Texts” exercise (PH SE p.1022) | 
| ○ **DI RI.12.5 (#14):** Lead a discussion on the different ways an author can structure his work in order to effectively achieve his purposes. Students should discuss how websites are organized differently than books, newspapers, magazines, etc. Students should suggest possible reasons for these differences. Have students list examples of things that they have read that are structured effectively, as well as things that are not organized effectively. Students can list elements of structures that promote clarity and engagement. | 
| • Guide students through the “Analyzing Functional and Expository Texts” exercise (PH SE p.1022) | 
| • Suggested Strategies RI.12.5 (#14): Model the skill; Use the “Reading Strategy” Checklist Chart (PH SE p.1022) | 
| **Writing** W.12.1b (#19), W.12.2a (#20), W.12.2b (#20), W.12.2d (#20), W.12.3d (#21), W.12.7 (#25), W.12.8 (#26), **W.12.9 (#27)** | 
| Use a writing assignment from the text based on the selections you choose from this unit to cover the standards listed above (PH SE pp.734-892) |
Unit Five

“It was the best of times, it was the worst of times” (Dickens)
The Victorian Period
### Unit Five: “It was the best of times, it was the worst of times”
(Dickens)
The Victorian Period

#### ANCHOR TEXT

**RELATED TEXTS**

**Literary Texts (Fiction)**
- Poetry
  - Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093)

**Informational Texts (Non-fiction)**
- *(Barrett Browning)* “Elizabeth Barrett Browning: Social and Political Issues” by Simon Avery
- *(Wilde)* “Oscar Wilde Biography” biography.com
- *(Wilde)* “Deceptive Picture: How Oscar Wilde Painted over Dorian Gray” by Alex Ross
- “Introduction to Victorian and Twentieth Century Literature” by Heesok Chang

**Non-print Texts (media, video, film, music, art, graphics)**
- *Mr. Osborne – British Literature Preview Unit 5 – The Victorian Age*
- *(Dickens, Eliot, Browning)* Understanding Literary Periods – Introduction of Victorian Literature: Overview of Themes, Styles, and Authors

**Honors:**
- *Frankenstein* by Mary Shelley
- *The Importance of Being Earnest* by Oscar Wilde
- *Pride and Prejudice* by Jane Austen

#### Dates:

#### UNIT FOCUS

The focus of this unit is the history and literature of the Victorian Period, which is known for optimism, faith in progress, technology, and empire. This period witnessed dramatic technological advances, rapid industrialization, the growth of cities, political reforms, and the development of Britain into a worldwide empire. This era also witnessed the spread of poverty, a division of Britain into two nations – one prosperous and the other poverty stricken – and advances in philosophy and science that threatened long-held beliefs. Above all, Victorians were aware that they were living – as a writer of the time put it – “in an age of transition.” An old social and political order, dating back to the medieval times, was being transformed into a modern democracy. The poet Matthew Arnold expressed the unease of this transition when he described himself as “wandering between two worlds…”

#### PRIMARY STANDARDS

**Reading Literature:** RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.4 (#4), RL.12.5 (#5), RL.12.10 (#9)

**Reading Informational:** RI.12.1 (#10), RI.12.2 (#11), RI.12.10 (#18)

**Writing:** W.12.1d (#19), W.12.2b (#20), W.12.5 (#23), W.12.9 (#27)

**Speaking and Listening:** Language: L.12.1 (#19), L.12.3 (#37), L.12.4a (#38), L.12.4b (#38), L.12.5 (#39), L.12.6 (#40)

#### HONORS REQUIREMENTS

**For The Victorian Period:**
- Read “The Lady of Shalott,” “Ulysses,” and “Tears, Idle Tears” (PH SE p.963-973)
- Complete “Reading Strategy: Analyze Author’s Assumptions and Beliefs” handout (AOW p.224)

**For End-of-Quarter Summative Assessment:**
- Write literary analysis on independent novel.
## ON-GOING ASSESSMENTS
Assessments should be given to students on a regular basis to review material.

## STANDARDS-BASED FORMATIVE ASSESSMENTS
Assessments should meet the following criteria:
- Include multiple choice questions, and short-answer responses based on previously unseen works (cold reads).
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

## SUGGESTED DAILY TASKS
### The Victorian Period Suggested Lessons

- **Lesson One**: Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093), Write EQT Essay (in-class; tested skills are bolded and noted in this pacing guide) (Regular – ACT prompt); **Honors**: Read “The Lady of Shalott,” “Ulysses,” and “Tears, Idle Tears” (PH SE p.963-973), Complete “Reading Strategy: Analyze Author’s Assumptions and Beliefs” handout (AOW p.224), **Honors Additional Writing for Independent Novel or Play (Quarter2/4)**: Write literary analysis for independent novel or play

- **Lesson Two**: Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093)

## STANDARDS-BASED SUMMATIVE ASSESSMENTS
By the end of Week 18, students should complete the following:
- A cold-read, multiple-choice assessment covering priority standards from the quarter.
- A culminating writing task
  - Regular – Read and respond to an informational text
  - **Honors** – Literary analysis for independent novel or play

Students will be expected to incorporate all of the elements of 6-Traits as well as showing their ability to provide supporting evidence based on their claim.

## EXTENSION TASKS
Films, recordings, articles, and/or mini-projects may be used to help give students a broader and deeper understanding of the content.
## ON-GOING ASSESSMENTS

Here are a few suggestions on how students should be assessed on a regular basis:
- Daily or weekly quizzes
- **Think-pair-share**
- **Jigsaw**
- **Exit Slips**
- End of selection tests

## END-OF-QUARTER SUMMATIVE ASSESSMENTS

These are the elements of the common summative assessment given at the end of Quarter 2/4:
- A teacher-made multiple-choice common assessment on the priority standards from the quarter, based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period.
- A culminating writing task
  - Regular – Respond to an **ACT Prompt**
  - Honors – **Literary analysis for independent novel**.

## EXTENSION ACTIVITIES

Possible articles for student research:
- (Barrett Browning) “Elizabeth Barrett Browning: Social and Political Issues” by Simon Avery
- (Wilde) “Oscar Wilde Biography” biography.com
- (Wilde) “Deceptive Picture: How Oscar Wilde Painted over Dorian Gray” by Alex Ross
- “Introduction to Victorian and Twentieth Century Literature” by Heesok Chang

## STANDARDS-BASED FORMATIVE ASSESSMENTS

At the end of Week Fifteen, students should be given a common, teacher-made formative assessment that covers the standards taught during the teaching of the Romantic Period and the Victorian Period.
- This test should include a mixture of multiple choice and short answer questions.
- Selections used may come from the time period of the literature. All selections used cannot be anything discussed in class.
### Unit Instruction-At-A-Glance—Unit 5: Victorian Period

**Overarching Standards:**
The standards listed below are considered of great importance and should be consistently embedded within each lesson. **Overarching Standards** are listed on the **Standards-Based Assessments** page; however, they are not to be tested on the CFA.

**RL.12.1 (#1) and RI 12.1 (#10)** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.12.10 (#9)** By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**RI.12.10 (#18)** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**WorkKeys Connections:**
Seniors are offered the ACT WorkKeys. The benchmark score for ACT WorkKeys is Gold Level, which requires a score of five (5) on the reading portion. The information below describes the assessment measures, item characteristics, and necessary skills based on a score of five (5). Focus on these skills while giving instructions and reading informational texts. More information can be found on the [ACT website](http://www.act.org).

Employees need to be able to understand written text to do a job. The Reading for Information assessment measures the skill people use when they read and use written text such as memos, letters, directions, signs, notices, bulletins, policies, and regulations on the job.

**Item Characteristics**
- Policies, procedures, and announcements include all of the information needed to finish a task
- Information is stated clearly and directly, but the materials have many details
- Materials also include jargon, technical terms, acronyms, or words that have several meanings
- Application of information given in the passage to a situation that is not specifically described in the passage

There are several considerations to be taken into account in order to choose the correct actions.

**Skills**
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials

**Essential Question:** What is the relationship of the writer to tradition?

**Unit Time Frame:** Weeks 14-15

**Priority Standards for Unit:**
The **Anchor Texts** for this unit are to be used to teach the following standards:

- **RL.12.4 (#4)**
- **W.12.9 (#27)**
- **L.12.1 (#35)**

**Unit Focus**
Use of poetic devices in developing central idea

**List of Anchor Texts --**
Poetry Selections

**Lesson Focus**
- Speaker
- Structure
- Tone
- Mood
- Theme
### Lesson One:

Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093), Write EQT Essay (in-class; tested skills are bolded and noted in this pacing guide) (Regular – ACT prompt).

**Honors Additional Reading:** Read “The Lady of Shalott,” “Ulysses,” and “Tears, Idle Tears” (PH SE pp. 963-973), Complete “Reading Strategy: Analyze Author’s Assumptions and Beliefs” handout (AOW p. 224).

*Approximate length of lesson: 5 class periods.

**TEXT DESCRIPTION:** The selections in this section reveal the opposing forces of the Victorian Period. As the British Empire grew, writers attempted to capture the uncertainty of humanity as people were faced with questions about love, education, individuality, relationships, and progress.

**INSTRUCTIONAL VOCABULARY:**
- analyze
- author’s purpose
- central idea
- evaluate
- inferences
- structure
- support analysis
- textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**
- allusion
- diction
- dramatic monologue
- end-stopped lines
- figurative language
- foreshadowing
- genre
- imagery
- irony
- mood
- motif
- paradox
- plot structure
- run-on lines
- satire
- situational irony
- speaker
- style
- theme
- tone
- verbal irony

**RESOURCES:**
- BR, PH SE, GOT, TPCASTT chart, AOW, TL, TAW

**DIRECT INSTRUCTION:**

- **Reading Informational** RL.12.1 (#10), RL.12.2 (#11), RL.12.10 (#18)
  - Read and discuss introduction and historical background (PH SE pp. 942-955)

- **Reading Literature** RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.4 (#4), RL.12.5 (#5), RL.12.10 (#9)
  - Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093)
  - Connect RL.12.1 (#1), RL.12.3 (#3), RL.12.4 (#4), RL.12.5 (#5), RL.12.10 (#9) and their unpacked skills to the works in this unit

**Honors Additional Writing for Independent Novel (Quarter 2/4):** Write literary analysis for independent novel

- **Honors:** RL.12.2 (#2)
  - Read “The Lady of Shalott,” “Ulysses,” and “Tears, Idle Tears” (PH SE p. 963-973)

- **Honors:** RL.12.1 (#1)
  - Complete “Reading Strategy: Analyze Author’s Assumptions and Beliefs” handout (AOW p. 224)

- **Writing** W.12.1d (#19), W.12.2b (#20), W.12.5 (#23), W.12.9 (#27)
  - Use a writing assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp. 960-1093)

- **Language** L.12.1 (#35), L.12.3 (#37), L.12.4a (#38), L.12.4b (#38), L.12.5 (#39), L.12.6 (#40)
<table>
<thead>
<tr>
<th><strong>TEXT SEQUENCE</strong></th>
<th><strong>TEXT USE</strong></th>
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<tbody>
<tr>
<td><strong>Lesson Two:</strong></td>
<td>• Use a language assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)</td>
</tr>
<tr>
<td>Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093)</td>
<td><strong>TEXT DESCRIPTION:</strong> The selections in this section reveal the opposing forces of the Victorian Period. As the British Empire grew, writers attempted to capture the uncertainty of humanity as people were faced with questions about love, education, individuality, relationships, and progress.</td>
</tr>
<tr>
<td><em>Approximate length of lesson: 5 class periods.</em></td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong> analyze, author’s purpose, central idea, evaluate, inferences, structure, support analysis, textual evidence</td>
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<td><strong>DOMAIN-SPECIFIC VOCABULARY:</strong> allusion, diction, dramatic monologue, end-stopped lines, figurative language, foreshadowing, genre, imagery, irony, mood, motif, paradox, plot structure, run-on lines, satire, situational irony, speaker, style, theme, tone, verbal irony</td>
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<td></td>
<td><strong>RESOURCES:</strong> BR, PH SE, GOT, TPCASTT chart, AOW, TL, TAW</td>
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<td><strong>DIRECT INSTRUCTION:</strong></td>
</tr>
<tr>
<td>Reading Literature <strong>RL.12.1 (#1), RL.12.3 (#3), RL.12.4 (#4), RL.12.5 (#5), RL.12.10 (#9)</strong></td>
<td>• Select one work from each of the following authors: Tennyson, R. Browning, E. Browning, Arnold, Hardy, Hopkins, and Housman (PH SE pp. 960-1093) and their unpacked skills to the works in this unit</td>
</tr>
<tr>
<td>Writing <strong>W.12.1d (#19), W.12.2b (#20), W.12.5 (#23), W.12.9 (#27)</strong></td>
<td>• Use a writing assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)</td>
</tr>
<tr>
<td>Language <strong>L.12.1 (#35), L.12.3 (#37), L.12.4a (#38), L.12.4b (#38), L.12.5 (#39), L.12.6 (#40)</strong></td>
<td>• Use a language assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)</td>
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Unit Six

“Man shall be man” (Spender)
The Modern and Postmodern Periods
# Unit Six: “Man shall be man” (Spender)
The Modern and Postmodern Periods

## Anchor Text

**RELATED TEXTS**

**Literary Texts (Fiction)**
- Poetry
  - Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390)

**Informational Texts (Non-fiction)**
- “Modern and Postmodern, the Bickering Twins” by Edward Rothstein
- “How First World War Poetry Painted a Truer Picture” by Anthony Richards
- “World War I Trench Poetry Remembered in Comics Anthology” by Brian Truitt
- (Eliot) “When T.S. Eliot Invented the Hipster” by Karen Swallow Prior
- “George Orwell, James Joyce and Short Fiction's Place in the World of Literature” by D. J. Taylor

**Non-print Texts (media, video, film, music, art, graphics)**
- Mr. Osborne – Unit 6 Preview –The Modern Era
- “Overview of Literary Modernism: Authors, Context, and Style”
- (Eliot) “Introduction to T.S. Eliot: Author Background, Works, and Style”
- (Owen) War Poet Wilfred Owen: A Remembrance Tale (WW1 Documentary) (BBC)

## Dates:

### UNIT FOCUS

The focus of this unit is the history and literature of the Modern and Postmodern Periods. England celebrated the new millennium with the London Eye, a 443-foot Ferris wheel beside the Thames. If we picture this wheel as the symbol of a 2,000-year cycle in time, as we ride we might view England’s history – waves of invaders from the Romans to Normans, performances at Shakespeare’s Globe, the changing versions of London known to Dr. Johnson, Charles Dickens, and Virginia Woolf. From the top, we might see how England’s empire stretched across the globe in the nineteenth century, and how, in the twentieth, two world wars led to the loss of that empire. The ride over, we would step onto the soil of a twenty-first-century England, once more a nation rather than an empire. It is a nation, however, whose language is spoken across the globe and whose literature is enriched by writers from St. Lucia to Singapore.

### PRIMARY STANDARDS

- **Reading Literature:** RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.4 (#4), RL.12.9 (#8), RL.12.10 (#9)
- **Reading Informational:** RI.12.1 (#10), RI.12.2 (#11), RI.12.10 (#18)
- **Writing:** W.12.1 (#19), W.12.2 (#20), W.12.3 (#21), W.12.4 (#22)
- **Speaking and Listening:** SL.12.1a (#29), SL.12.1b (#29)
- **Language:** L.12.1 (#35), L.12.3 (#37), L.12.3a (#37), L.12.4 (#38), L.12.4a (#38), L.12.4d (#38), L.12.5 (#39)

### HONORS REQUIREMENTS

For The Modern and Postmodern Periods
- Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE pp.1368-1372)
## ON-GOING ASSESSMENTS
Assessments should be given to students on a regular basis to review material.

## STANDARDS-BASED FORMATIVE ASSESSMENTS
Assessments should meet the following criteria:
- Include multiple-choice questions, and short-answer responses based on cold readings.
- Cover all of the priority standards taught within the unit.
- Be teacher-made and given to all students.

## STANDARDS-BASED SUMMATIVE ASSESSMENTS
By the end of Week 18, students should complete the following:
- A culminating writing task
  - Regular – [Response to informational text](#)
  - Honors – [Literary analysis for independent novel or play](#)
- A cold-read, multiple choice assessment covering priority standards from the unit

## EXTENSION TASKS
Films, recordings, articles, and/or mini-projects may be used to help give students a broader and deeper understanding of the content.

## SUGGESTED DAILY TASKS
### The Modern and Postmodern Periods Suggested Lessons
- **Lesson One**: Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390); **Honors**: Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE pp.1368-1372)
- **Lesson Two**: Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390); **Honors**: Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE pp.1368-1372)

### Culminating Unit Task
By the end of Week 18, students should complete the following:
- A cold-read, multiple choice assessment covering priority standards from the quarter.
- A culminating writing task
  - Regular – [Read and respond to an informational text](#)
  - Honors – [Literary analysis for independent novel or play](#)

Students will be expected to incorporate all of the elements of 6-Trait as well as showing their ability to provide supporting evidence based on their claim.
## ON-GOING ASSESSMENTS

**How should students be assessed on a daily and weekly basis?**

Here are a few suggestions on how students should be assessed on a regular basis:

- Daily or weekly quizzes
- **Think-pair-share**
- **Jigsaw**
- **Exit Slips**
- End of selection tests

## END-OF-QUARTER SUMMATIVE ASSESSMENTS

**What shows students have learned it?**

These are the elements of the common summative assessment given at the end of **Quarter 2/4**:

- A teacher-made multiple-choice common assessment on the priority standards from the quarter, based on cold-reads (works not studied in class) that include poems and/or short excerpts representative of the literary time period.
- A culminating writing task
  - **Regular** – Respond to an ACT Prompt
  - **Honors** – **Literary analysis for independent novel.**

## EXTENSION ACTIVITIES

**How can students extend their learning and gain a deeper understanding of the content?**

Possible articles for student research:

- “Modern and Postmodern, the Bickering Twins” by Edward Rothstein
- “How First World War Poetry Painted a Truer Picture” by Anthony Richards
- “World War I Trench Poetry Remembered in Comics Anthology” by Brian Truitt
- “When T.S. Eliot Invented the Hipster” by Karen Swallow Prior
- “George Orwell, James Joyce and Short Fiction's Place in the World of Literature” by D. J. Taylor

## STANDARDS-BASED FORMATIVE ASSESSMENTS

At the end of **Week Eighteen**, students should be given a common, teacher-made formative assessment that covers the standards taught during the teaching of **The Modern and Postmodern Periods**.

- This test should include a mixture of multiple choice and short answer questions.
- Selections used may come from the time period of the literature.
- All selections used cannot be anything discussed in class.

## HONORS INDEPENDENT NOVEL

**During this unit, honors students are required to read and write a literary analysis on the independent novel that the teacher chooses from the following list:**

*Novel Choices for Quarters 2/4:*

- **Frankenstein**
- **Pride and Prejudice**
- **The Importance of Being Earnest**

Each teacher should determine which extension activities are appropriate for the class in order to enhance the students’ understanding of the novel. The essay written for this novel will be 25% of the End-of-Quarter Summative Assessment grade at the end of the quarter.
## Unit Instruction-At-A-Glance—Unit 6: Modern and Postmodern

### Overarching Standards:
The standards listed below are considered of great importance and should be consistently embedded within each lesson. **Overarching Standards** are listed on the Standards-Based Assessments page; however, they are not to be tested on the CFA.

**RL.12.1 (#1) and RI 12.1 (#10)** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.12.10 (#9)** By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**RI.12.10 (#18)** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

### Essential Question:
What is the relationship of the writer to tradition?

### Unit Time Frame:
Weeks 16-18

### Priority Standards for Unit:
The **Anchor Texts** for this unit are to be used to teach the following standards:

- RL.12.9 (#8)
- L.12.3 (#37)
- L.12.4 (#38)

### Unit Focus
Use of poetic devices in developing central idea

### List of Anchor Texts
Poetry Selections

### Lesson Focus
- Speaker/Narrator
- Allusion
- Irony
- Symbolism
- Theme

### WorkKeys Connections:
Seniors are offered the ACT WorkKeys. The benchmark score for ACT WorkKeys is Gold Level, which requires a score of five (5) on the reading portion. The information below describes the assessment measures, item characteristics, and necessary skills based on a score of five (5). Focus on these skills while giving instructions and reading informational texts. More information can be found on the [ACT website](http://www.act.org).

Employees need to be able to understand written text to do a job. The Reading for Information assessment measures the skill people use when they read and use written text such as memos, letters, directions, signs, notices, bulletins, policies, and regulations on the job.

#### Item Characteristics
- Policies, procedures, and announcements include all of the information needed to finish a task
- Information is stated clearly and directly, but the materials have many details
- Materials also include jargon, technical terms, acronyms, or words that have several meanings
- Application of information given in the passage to a situation that is not specifically described in the passage

There are several considerations to be taken into account in order to choose the correct actions

#### Skills
- Figure out the correct meaning of a word based on how the word is used
- Identify the correct meaning of an acronym that is defined in the document
- Identify the paraphrased definition of a technical term or jargon that is defined in the document
- Apply technical terms and jargon and relate them to stated situations
- Apply straightforward instructions to a new situation that is similar to the one described in the material
- Apply complex instructions that include conditionals to situations described in the materials
### UNIT SEQUENCE AND SAMPLE WHOLE-CLASS LESSONS

<table>
<thead>
<tr>
<th>TEXT SEQUENCE</th>
<th>TEXT DESCRIPTION:</th>
<th>TEXT USE</th>
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<tbody>
<tr>
<td><strong>Lesson One:</strong></td>
<td>The selections in this section present the writers of the twentieth century as they look through the lenses of violence and disillusionment and try to find resolutions for political, cultural, and personal conflicts. The authors ponder the lessons of history as they look toward the future.</td>
<td><strong>INSTRUCTIONAL VOCABULARY:</strong> analyze, author’s purpose, central idea, evaluate, inferences, structure, support analysis, textual evidence</td>
</tr>
<tr>
<td>Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390)</td>
<td><strong>DOMAIN-SPECIFIC VOCABULARY:</strong> allusion, bias, extended metaphor, foreshadowing, imagery, irony, metaphor, onomatopoeia, paradox, plot structure, point of view, rhyme scheme, simile, situational irony, style, symbol, symbolism, theme, verbal irony</td>
<td><strong>RESOURCES:</strong> BR, PH SE, PH TE, GOT, TPCASTT chart, TAW</td>
</tr>
<tr>
<td><strong>Honors Additional Reading:</strong> Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE p.1368-1372)</td>
<td><strong>DIRECT INSTRUCTION:</strong></td>
<td><strong>DIRECT INSTRUCTION:</strong></td>
</tr>
<tr>
<td>*Approximate length of lesson: 7 class periods.</td>
<td><strong>Reading Informational</strong> [RL.12.1 (#10)], [RL.12.2 (#11)], [RL.12.10 (#18)]</td>
<td><strong>Reading Informational</strong> [RL.12.1 (#10)], [RL.12.2 (#11)], [RL.12.10 (#18)]</td>
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<tr>
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<td>• Read and discuss introduction and historical background (PH SE pp.1122-1135)</td>
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<td><strong>Reading Literature</strong> [RL.12.1 (#1)], [RL.12.2 (#2)], [RL.12.3 (#3)], [RL.12.4 (#4)], [RL.12.9 (#8)], [RL.12.10 (#9)]</td>
<td><strong>Reading Literature</strong> [RL.12.1 (#1)], [RL.12.2 (#2)], [RL.12.3 (#3)], [RL.12.4 (#4)], [RL.12.9 (#8)], [RL.12.10 (#9)]</td>
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<td>• Connect standards and their unpacked skills to the works in this unit</td>
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<tr>
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<td><strong>Honors:</strong> [RL.12.2 (#2)]</td>
<td><strong>Honors:</strong> [RL.12.2 (#2)]</td>
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<td>• Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE p.1368-1372)</td>
<td>• Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE p.1368-1372)</td>
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<td><strong>Writing</strong> [W.12.1 (#19)], [W.12.2 (#20)], [W.12.3 (#21)], [W.12.4 (#22)]</td>
<td><strong>Writing</strong> [W.12.1 (#19)], [W.12.2 (#20)], [W.12.3 (#21)], [W.12.4 (#22)]</td>
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<td>• Use a writing assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)</td>
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</tr>
<tr>
<td></td>
<td><strong>Speaking and Language</strong> [SL.12.1a (#29)], [SL.12.1b (#29)]</td>
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</tr>
<tr>
<td></td>
<td>• Use a speaking and listening assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.1140-1390)</td>
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<td><strong>Language</strong> [L.12.3 (#37)], [L.12.3a (#37)], [L.12.4 (#38)], [L.12.4a (#38)], [L.12.4d (#38)], [L.12.5 (#39)]</td>
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<tr>
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</tr>
</tbody>
</table>
## TEXT SEQUENCE

**Lesson Two:**

Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390)

**Honors Additional Reading:** Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE p.1368-1372)

*Approximate length of lesson: 8 class periods.

## TEXT USE

**TEXT DESCRIPTION:** The selections in this section present the writers of the twentieth century as they look through the lenses of violence and disillusionment and try to find resolutions for political, cultural, and personal conflicts. The authors ponder the lessons of history as they look toward the future.

**INSTRUCTIONAL VOCABULARY:**
- analyze
- author’s purpose
- central idea
- evaluate
- inferences
- structure
- support analysis
- textual evidence

**DOMAIN-SPECIFIC VOCABULARY:**
- allusion
- bias
- extended metaphor
- foreshadowing
- imagery
- irony
- metaphor
- onomatopoeia
- paradox
- plot structure
- point of view
- rhyme scheme
- simile
- situational irony
- style
- symbol
- symbolism
- theme
- verbal irony

**RESOURCES:**
- BR, PH SE, PH TE, GOT, TPCASTT chart, TAW

**DIRECT INSTRUCTION:**

**Reading Literature**
- RL.12.1 (#1), RL.12.2 (#2), RL.12.3 (#3), RL.12.4 (#4), RL.12.9 (#8), RL.12.10 (#9)
- Select one work from each of the following authors: Yeats, Eliot, Lawrence, and Thomas (PH SE pp.1140-1390)
- Connect RL.12.1 (#1), RL.12.3 (#3), RL.12.4 (#4), RL.12.9 (#8), RL.12.10 (#9) standards and their unpacked skills to the works in this unit

**Honors:**
- RL.12.2 (#2)
- Read Brooke, Sassoon, Owen (PH SE pp.1275-1277), and Heaney (PH SE p.1368-1372)

**Writing**
- W.12.1 (#19), W.12.2 (#20), W.12.3 (#21), W.12.4 (#22), W.12.5 (#23)
- Use a writing assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)

**Speaking and Language**
- SL.12.1a (#29), SL.12.1b (#29)
- Use a speaking and listening assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.1140-1390)

**Language**
- L.12.3 (#37), L.12.3a (#37), L.12.4 (#38), L.12.4a (#38), L.12.4d (#38), L.12.5 (#39)
- Use a language assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.1140-1390)
Domain-Specific Unit Vocabulary
### Unit 1 – “This tale is true, and mine” (“The Seafarer”)
#### The Anglo-Saxon Period and Middle Ages

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegory</td>
<td>a literary work with two or more levels of meaning (literal and symbolic) in which the characters, settings, and events stand for ideas and qualities</td>
</tr>
<tr>
<td>Alliteration</td>
<td>repetition of consonant sounds in words that are close to one another</td>
</tr>
<tr>
<td>Archetypal Literary Elements (Archetype)</td>
<td>a pattern that appears in literature and is repeated through the ages</td>
</tr>
<tr>
<td>Assonance</td>
<td>repetition of similar vowel sounds followed by different consonant sounds in words that are close together</td>
</tr>
<tr>
<td>Ballad</td>
<td>a relatively short narrative poem, written to be sung, with a simple and dramatic action; often tell of love, death, the supernatural, or a combination of these; often use incremental repetition and/or a refrain; often open abruptly, present brief descriptions, and use concise dialogue; created anonymously</td>
</tr>
<tr>
<td>Caesura</td>
<td>a natural pause or break within a line of poetry, usually indicated by the natural rhythm of the language</td>
</tr>
<tr>
<td>Characterization</td>
<td>process by which the writer reveals the personality of the character</td>
</tr>
<tr>
<td></td>
<td>• Direct Characterization – the writer makes direct statements about a character’s personality and tells what the character is like</td>
</tr>
<tr>
<td></td>
<td>• Indirect Characterization – the writer reveals information about a character and his personality through that character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him</td>
</tr>
<tr>
<td>Conflict</td>
<td>a struggle between opposing forces</td>
</tr>
<tr>
<td></td>
<td>• Internal Conflict – psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's suspense</td>
</tr>
<tr>
<td></td>
<td>• External Conflict – a struggle between a literary or dramatic character and an outside force such as nature or another character, which drives the dramatic action of the plot</td>
</tr>
<tr>
<td>Elegy</td>
<td>a solemn and formal lyric poem that mourns the loss of something</td>
</tr>
<tr>
<td>Epic</td>
<td>a long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society</td>
</tr>
<tr>
<td>Epic (or Legendary) Hero</td>
<td>a larger-than-life hero who undertakes a quest to achieve something of a tremendous value to themselves or a particular society</td>
</tr>
<tr>
<td>Foil</td>
<td>a character serves to highlight one or more attributes of another character, often the protagonist, by providing a contrast</td>
</tr>
<tr>
<td>Frame Story</td>
<td>an introductory narrative within which one or more of the characters proceed to tell individual stories</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a</td>
</tr>
<tr>
<td>Imagery</td>
<td>language that appeals to the senses</td>
</tr>
<tr>
<td>---------</td>
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</tr>
</tbody>
</table>
| Irony   | a contrast or discrepancy between expectation and reality – between what is said and what is really meant, between what is expected and what really happens, or what appears to be true and what is really true  
  - **Dramatic Irony** – a discrepancy between what is known and/or understood by the audience and what is known and/or understood by the characters in the play  
  - **Situational Irony** – a discrepancy between the expected result and actual results in a certain situation  
  - **Verbal Irony** – words are used to suggest the opposite of their usual meaning |
| Kenning | in Anglo-Saxon poetry, a metaphorical phrase or compound word used to name a person, place, thing, or event indirectly (concrete noun) |
| Main Idea | the essential message of a passage |
| Mood | the atmosphere that pervades a literary work with the intention of evoking a certain emotion or feeling from the audience. In drama, mood may be created by sets and music as well as words; in poetry and prose, mood may be created by a combination of such elements as setting, voice, tone, and theme |
| Point of View | the intellectual or emotional perspective held by a narrator  
  - first-person - the speaker uses the pronoun "I"  
  - third-person - the speaker uses the pronouns "he," "she," "it" or "they"  
    - third-person omniscient – the all-knowing speaker uses the pronouns "he," "she," "it" or "they"  
    - third-person limited – the speaker uses the uses the pronouns "he," "she," "it" or "they," but his knowledge is limited to the perspective of one character |
| Setting | the time and place of the action of a literary work |
| Social Commentary | writing that offers insight into society, its values, and its customs |
| Theme | the central idea, concern, or purpose in a literary work |
| Tone | the writer’s attitude toward the readers and toward the subject |

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**Unit 2 – “What a piece of work is man” (Shakespeare)**

**The Renaissance Period**

<table>
<thead>
<tr>
<th>Term</th>
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</tr>
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<tbody>
<tr>
<td>Analogy</td>
<td>a literary device that creates a relationship based on parallels or connections between two ideas. By establishing this relationship, the new idea is introduced through a familiar comparison, thus making the new concept easier to grasp. This is done in an effort to create similarities between the two subjects in order to give the reader an image and a point of comparison.</td>
</tr>
<tr>
<td>Couplet</td>
<td>two consecutive lines of poetry that rhyme</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>definition</td>
</tr>
<tr>
<td>---------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>speech or writing that departs from literal meaning in order to achieve a special effect or meaning</td>
</tr>
</tbody>
</table>

**Metaphor**
- figure of speech that makes a comparison between two seemingly unlike things
  - extended metaphor – a also known as a conceit or sustained metaphor, is when an author exploits a single metaphor or analogy at length through multiple linked vehicles, tenors, and grounds throughout a poem or story

**Metonymy**
- is a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept

**Octave**
- an eight-line stanza or poem, the first eight lines in an Italian/Petrarchan Sonnet

**Pastoral**
- (also known as bucolic) genre of literature, art and music that depicts such life in an idealized manner

**Psalm**
- a sacred song or hymn often used in worship

**Quatrain**
- a four-line stanza or poem unified by a rhyme scheme

**Rhyme Scheme**
- a regular pattern of rhyming words in a poem or stanza

**Sermon**
- a discourse for the purpose of religious instruction or exhortation, especially one based on a text of Scripture and delivered by a member of the clergy as part of a religious service

**Sestet**
- a six-line stanza or poem, the last six lines in an Italian/Petrarchan Sonnet

**Simile**
- a figure of speech that compares two apparently dissimilar things using like or as

**Sonnet**
- a fourteen-line lyric poem with a single theme
  - **Petrarchan sonnet** - The Petrarchan or Italian sonnet, named after the fourteenth century Italian poet Petrarch, has the rhyme scheme ABBAABBA CDCDE. The first eight lines form the *octave*. The last six lines, form the *sestet*. Variant rhyme schemes for the sestet also include CDCDCD and CDEDCE. There is usually a pause or break in thought between the octave and sestet called the *volta*, or turn. Traditionally, one main thought or problem is set out in the octave and brought to a resolution in the sestet.
  - **Shakespearian sonnet** - The Shakespearean or English sonnet was actually developed in the sixteenth century by the Earl of Surrey, but is named after Shakespeare because of his great sonnet sequence (a series of sonnets all exploring the same theme) printed in 1609. The Shakespearean sonnet has the rhyme scheme ABAB CDCD EFEF GG, forming three *quatrains* (four lines in a group) and a closing *couplet* (two rhymed lines). The problem is usually developed in the first three quatrains, each quatrain with a new idea growing out of the previous one. Sometimes the first two quatrains are devoted to the same thought, resembling the octave of the Petrarchan sonnet, and followed by a similar *volta*. Most strikingly unlike the Petrarchan version, the Shakespearean sonnet is brought to a punchy resolution in the epigrammatic final couplet.
  - **Spenserian sonnet** - The Spenserian sonnet is a variation of the English sonnet with an interlocking rhyme scheme ABAB BCBC CDCD EE, in which the quatrains are linked by a continuation of one end-rhyme from the previous quatrain. Wordsworth often used the Petrarchan form, but changed the octave to ABBA ACCA because it is harder to find rhyming words in English than in Italian
**Synecdoche**
a figure of speech in which a part is made to represent the whole

**Theme**
the central idea, concern, or purpose in a literary work

**Tone**
the writer’s attitude toward the readers and toward the subject

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**The Tragedy of Macbeth**

**Domain-Specific/Essential Vocabulary**

<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>Allusion</td>
<td>reference to a well-known person, place, event, literary work, or work of art</td>
</tr>
<tr>
<td>Aside</td>
<td>private words that a character in a play speaks to the audience or to another character and that are not supposed to be overheard by others on stage</td>
</tr>
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</table>
| Conflict    | a struggle between opposing forces  
  - **Internal Conflict** – psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's suspense  
  - **External Conflict** – a struggle between a literary or dramatic character and an outside force such as nature or another character, which drives the dramatic action of the plot |
| Foreshadowing | a literary device in which an author hints certain plot developments that perhaps will come to be later in the story                          |
| Motif       | in literature, a word, a character, an object, an image, a metaphor, or an idea that recurs in a work or in several works                     |
| Paradox     | a statement that seems to be contradictory but that actually presents a truth                                                             |
| Plot Structure | a literary term used to describe the events that make up a story or the main part of a story  
  - **Exposition** – the characters and setting are established and the conflict or main problem is also introduced  
  - **Rising Action** – starts with a conflict and involves the buildup of events until the climax  
  - **Climax** – the point of highest tension in the story; the turning point from which there is no return  
  - **Falling Action** – the conflicts are resolved through the actions of the story; results or effects of the climax of a literary work  
  - **Resolution** – also known as denouement; the part of the story in which all conflicts are resolved; the part of the story that establishes a new norm or a new state of affairs |
| Soliloquy   | a long speech in which the character who is usually alone onstage expresses his or her private thoughts or feelings                         |
| Symbol      | a person, place, thing or event that stands both for itself and for something beyond itself                                               |
| Symbolism   | the practice of giving special meaning to objects, things, relationships or events—for example, the American Flag represents freedom         |
| Tragedy     | a play, novel, or other literary work that shows the downfall or destruction of a noble or outstanding person                              |
### MCPSS DIVISION OF CURRICULUM & INSTRUCTION
### Regular and Honors 12th Grade Language Arts

<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>Tragic Flaw</td>
<td>an error in judgment or character weakness</td>
</tr>
<tr>
<td>Tragic Hero</td>
<td>a character who gains self-knowledge and wisdom, even though he or she suffers defeat, possibly even death</td>
</tr>
</tbody>
</table>

#### Unit 3 – “No man is an island” (Donne)  
The 17th and 18th Centuries

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<td>Allusion</td>
<td>reference to a well-known person, place, event, literary work, or work of art</td>
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<td>Apostrophe</td>
<td>a figure in which the speaker addresses an absent person</td>
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<td>Archetypal Literary Elements (Archetype)</td>
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<td>Assonance</td>
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<tr>
<td>Canto</td>
<td>form of division in a long poem, usually an epic</td>
</tr>
<tr>
<td>Conceit</td>
<td>a fanciful and elaborate figure of speech that makes a surprising connection between two seemingly dissimilar things</td>
</tr>
<tr>
<td>Consonance</td>
<td>repetition of similar consonant sounds followed by different vowel sounds in words that are close together</td>
</tr>
<tr>
<td>Couplet</td>
<td>two consecutive lines of poetry that rhyme</td>
</tr>
<tr>
<td>Dialect</td>
<td>the form of language spoken by people in a particular region or group</td>
</tr>
<tr>
<td>Diction</td>
<td>a writer’s choice of words</td>
</tr>
<tr>
<td>Elegy</td>
<td>a solemn and formal lyric poem that mourns the loss of something</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>word or phrase that describes one thing in terms of another, dissimilar thing, and is not meant to be understood on a literal level</td>
</tr>
<tr>
<td>Genre</td>
<td>the term for any category of literature or other forms of art or entertainment based on some set of stylistic criteria</td>
</tr>
<tr>
<td>Imagery</td>
<td>language that appeals to the senses</td>
</tr>
<tr>
<td><strong>Internal Rhyme</strong></td>
<td>rhyming words within one line</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td><strong>Irony</strong></td>
<td>a contrast or discrepancy between expectation and reality—between what is said and what is really meant, between what is expected and what really happens, or what appears to be true and what is really true</td>
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<tr>
<td></td>
<td>- <strong>Dramatic Irony</strong> — a discrepancy between what is known and/or understood by the audience and what is known and/or understood by the characters in the play</td>
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<td>- <strong>Situational Irony</strong> — a discrepancy between the expected result and actual results in a certain situation</td>
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<td>- <strong>Verbal Irony</strong> — words are used to suggest the opposite of their usual meaning</td>
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<tr>
<td><strong>Lyric</strong></td>
<td>poem expressing the observations and feelings of a single speaker</td>
</tr>
<tr>
<td><strong>Metaphor</strong></td>
<td>figure of speech that makes a comparison between two seemingly unlike things (ex. “death, that long sleep”)</td>
</tr>
<tr>
<td><strong>Metaphysical Poetry</strong></td>
<td>the works of seventeenth century English poets, including John Donne and Andrew Marvell, characterized by intellectual playfulness, argument, paradoxes, irony, elaborate and unusual conceits, incongruity, and the rhythms of ordinary speech</td>
</tr>
<tr>
<td><strong>Octave</strong></td>
<td>an eight-line stanza or poem, the first eight lines in an Italian/Petrarchan Sonnet</td>
</tr>
<tr>
<td><strong>Ode</strong></td>
<td>a complex, generally long lyric poem on a serious subject</td>
</tr>
<tr>
<td><strong>Oxymoron</strong></td>
<td>expression with contradictory words: a phrase in which two words of contradictory meaning are used together for special effect, e.g. &quot;wise fool&quot; or &quot;legal murder&quot;</td>
</tr>
<tr>
<td><strong>Paradox</strong></td>
<td>a statement that seems to be contradictory but that actually presents a truth</td>
</tr>
<tr>
<td><strong>Parody</strong></td>
<td>humorous imitation of another work or a type of work</td>
</tr>
<tr>
<td><strong>Personification</strong></td>
<td>a figure of speech in which a nonhuman subject is given human characteristics</td>
</tr>
<tr>
<td><strong>Repetition</strong></td>
<td>repeated words, phrases, or lines in a literary work</td>
</tr>
<tr>
<td><strong>Simile</strong></td>
<td>a figure of speech that compares two apparently dissimilar things using <em>like</em> or <em>as</em></td>
</tr>
<tr>
<td><strong>Social Commentary</strong></td>
<td>writing that offers insight into society, its values, and its customs</td>
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<tr>
<td><strong>Sonnet</strong></td>
<td>a fourteen-line lyric poem with a single theme</td>
</tr>
<tr>
<td><strong>Symbolism</strong></td>
<td>the practice of giving special meaning to objects, things, relationships or events—for example, the American Flag represents freedom</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>a writer’s choice of words, grammatical structures, use of literary devices, and all of the possible parts of language use</td>
</tr>
<tr>
<td>Theme</td>
<td>the central idea, concern, or purpose in a literary work</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tone</td>
<td>the writer’s attitude toward the readers and toward the subject</td>
</tr>
<tr>
<td>Voice</td>
<td>the writing style of an author</td>
</tr>
</tbody>
</table>

**“A Modest Proposal”**

**Domain-Specific/Essential Vocabulary**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bias</td>
<td>personal and sometimes unreasonable judgments</td>
</tr>
<tr>
<td>Credibility</td>
<td>the ability to offer reasonable grounds for being believed</td>
</tr>
<tr>
<td>Emotional Appeal (pathos)</td>
<td>persuasive techniques that involves the use of strong and vivid language, anecdotes, and stories that arouse feelings</td>
</tr>
<tr>
<td>Ethical Appeal (ethos)</td>
<td>persuasive technique that targets the reader’s/listener’s sense of right and wrong while establishing the writer’s qualifications and sincerity</td>
</tr>
<tr>
<td>Irony</td>
<td>a contrast or discrepancy between expectation and reality – between what is said and what is really meant, or what appears to be true and what is really true</td>
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<td></td>
<td>• <strong>Dramatic Irony</strong> – a discrepancy between what is known and/or understood by the audience and what is known and/or understood by the characters in the play</td>
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<td>• <strong>Situational Irony</strong> – a discrepancy between the expected result and actual results in a certain situation</td>
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<td></td>
<td>• <strong>Verbal Irony</strong> – words are used to suggest the opposite of their usual meaning</td>
</tr>
<tr>
<td>Logical Appeal (logos)</td>
<td>persuasive technique that influences a reader’s/listener’s rational judgment by giving reasons, supported by evidence in the form of facts, examples, statistics, or expert opinion</td>
</tr>
<tr>
<td>Persuasive techniques</td>
<td>techniques used to persuade an audience; usually found in advertisements and informal persuasive writing</td>
</tr>
<tr>
<td>Point of View</td>
<td>the intellectual or emotional perspective held by a narrator</td>
</tr>
<tr>
<td></td>
<td>• first-person - the speaker uses the pronoun &quot;I&quot;</td>
</tr>
<tr>
<td></td>
<td>• third-person - the speaker uses the pronouns &quot;he,&quot; &quot;she,&quot; &quot;it&quot; or &quot;they&quot;</td>
</tr>
<tr>
<td></td>
<td>o third-person omniscient – the all-knowing speaker uses the pronouns &quot;he,&quot; &quot;she,&quot; &quot;it&quot; or &quot;they&quot;</td>
</tr>
<tr>
<td></td>
<td>o third-person limited – the speaker uses the uses the pronouns &quot;he,&quot; &quot;she,&quot; &quot;it&quot; or &quot;they,&quot; but his knowledge is limited to the perspective of one character</td>
</tr>
<tr>
<td>Satire</td>
<td>a writing that ridicules or holds up to contempt the faults (human weakness, vice, or folly) of individuals or groups to bring about social reform</td>
</tr>
</tbody>
</table>

**Unit 4 – “Beauty is truth, truth beauty” (Keats)**

**The Romantic Period**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
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<td>Apostrophe</td>
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</tr>
<tr>
<td>Archetypal Literary Elements (Archetype)</td>
<td>a pattern that appears in literature and is repeated through the ages</td>
</tr>
<tr>
<td>Assonance</td>
<td>repetition of similar vowel sounds followed by different consonant sounds in words that are close together</td>
</tr>
<tr>
<td>Conceit</td>
<td>a fanciful and elaborate figure of speech that makes a surprising connection between two seemingly dissimilar things</td>
</tr>
<tr>
<td>Couplet</td>
<td>two consecutive lines of poetry that rhyme</td>
</tr>
<tr>
<td>Consonance</td>
<td>repetition of similar consonant sounds followed by different vowel sounds in words that are close together</td>
</tr>
<tr>
<td>Dialect</td>
<td>the form of language spoken by people in a particular region or group</td>
</tr>
<tr>
<td>Diction</td>
<td>a writer’s choice of words</td>
</tr>
<tr>
<td>Elegy</td>
<td>a solemn and formal lyric poem that mourns the loss of something</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>word or phrase that describes one thing in terms of another, dissimilar thing, and is not meant to be understood on a literal level</td>
</tr>
<tr>
<td>Imagery</td>
<td>language that appeals to the senses</td>
</tr>
<tr>
<td>Internal Rhyme</td>
<td>rhyming words within one line</td>
</tr>
<tr>
<td>Metaphor</td>
<td>figure of speech that makes a comparison between two seemingly unlike things (ex. “death, that long sleep”)</td>
</tr>
<tr>
<td>Ode</td>
<td>a complex, generally long lyric poem on a serious subject</td>
</tr>
<tr>
<td>Personification</td>
<td>a figure of speech in which a nonhuman subject is given human characteristics</td>
</tr>
<tr>
<td>Simile</td>
<td>a figure of speech that compares two apparently dissimilar things using like or as</td>
</tr>
<tr>
<td>Social Commentary</td>
<td>writing that offers insight into society, its values, and its customs</td>
</tr>
</tbody>
</table>
### Symbol
- a sign, word, phrase, image, or other object that stands for or represents something else

### Symbolism
- the practice of giving special meaning to objects, things, relationships or events—for example, the American Flag represents freedom

### Tone
- the writer’s attitude toward the readers and toward the subject

### Voice
- the writing style of an author

### Unit 5 – “It was the best of times, it was the worst of times” (Dickens)
#### The Victorian Period

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allusion</td>
<td>reference to a well-known person, place, event, literary work, or work of art</td>
</tr>
<tr>
<td>Diction</td>
<td>a writer’s choice of words</td>
</tr>
<tr>
<td>Dramatic Monologue</td>
<td>a poem in which an imaginary character speaks to a silent listener</td>
</tr>
<tr>
<td>End-stopped lines</td>
<td>line of poetry concluding with a break in the meter and in the meaning</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>word or phrase that describes one thing in terms of another, dissimilar thing, and is not meant to be understood on a literal level</td>
</tr>
<tr>
<td>Foreshadowing</td>
<td>a literary device in which an author hints certain plot developments that perhaps will come to be later in the story</td>
</tr>
<tr>
<td>Genre</td>
<td>the term for any category of literature or other forms of art or entertainment based on some set of stylistic criteria</td>
</tr>
<tr>
<td>Imagery</td>
<td>language that appeals to the senses</td>
</tr>
<tr>
<td>Irony</td>
<td>a contrast or discrepancy between expectation and reality –between what is said and what is really meant, between what is expected and what really happens, or what appears to be true and what is really true</td>
</tr>
<tr>
<td></td>
<td>- <strong>Dramatic Irony</strong> – a discrepancy between what is known and/or understood by the audience and what is known and/or understood by the characters in the play</td>
</tr>
<tr>
<td></td>
<td>- <strong>Situational Irony</strong> – a discrepancy between the expected result and actual results in a certain situation</td>
</tr>
<tr>
<td></td>
<td>- <strong>Verbal Irony</strong> – words are used to suggest the opposite of their usual meaning</td>
</tr>
<tr>
<td>Mood</td>
<td>the atmosphere that pervades a literary work with the intention of evoking a certain emotion or feeling from the audience</td>
</tr>
<tr>
<td>Motif</td>
<td>a recurring element in a work of literature (such as an object, image or idea) that points to the themes of the work</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Paradox</td>
<td>a statement that seems to be contradictory but that actually presents a truth</td>
</tr>
<tr>
<td>Plot Structure</td>
<td>the narrative structure of a story that typically includes exposition, rising action, climax, falling action, and resolution</td>
</tr>
<tr>
<td>Run-on lines</td>
<td>a line that does not contain a pause or a stop at the end</td>
</tr>
<tr>
<td>Satire</td>
<td>a type of writing that ridicules or holds up to contempt the faults (human weakness, vice, or folly) of individuals or groups to bring about social reform</td>
</tr>
<tr>
<td>Speaker</td>
<td>the imaginary voice assumed by the writer in a literary work</td>
</tr>
<tr>
<td>Style</td>
<td>a writer’s choice of words, grammatical structures, literary devices, syntax, and all of the possible parts of language use</td>
</tr>
<tr>
<td>Theme</td>
<td>the central idea, message, or purpose in a literary work</td>
</tr>
<tr>
<td>Tone</td>
<td>the writer’s attitude toward his readers and subject</td>
</tr>
</tbody>
</table>

### Unit 6 – “Man shall be man” (Spender)
#### The Modern and Postmodern Periods

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allusion</td>
<td>reference to a well-known person, place, event, literary work, or work of art</td>
</tr>
<tr>
<td>Bias</td>
<td>personal and sometimes unreasonable judgments</td>
</tr>
<tr>
<td>Extended Metaphor</td>
<td>(also known as a conceit or sustained metaphor) when an author exploits a single metaphor or analogy at length through with several points of comparison</td>
</tr>
<tr>
<td>Foreshadowing</td>
<td>a literary device in which an author hints certain plot developments that perhaps will come to be later in the story</td>
</tr>
<tr>
<td>Imagery</td>
<td>language that appeals to the senses</td>
</tr>
<tr>
<td>Irony</td>
<td>a contrast or discrepancy between expectation and reality –between what is said and what is really meant, between what is expected and what really happens, or what appears to be true and what is really true</td>
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<tr>
<td></td>
<td>• <strong>Dramatic Irony</strong> – a discrepancy between what is known and/or understood by the audience and what is known and/or understood by the characters in the play</td>
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<tr>
<td></td>
<td>• <strong>Situational Irony</strong> – a discrepancy between the expected result and actual results in a certain situation</td>
</tr>
<tr>
<td></td>
<td>• <strong>Verbal Irony</strong> – words are used to suggest the opposite of their usual meaning</td>
</tr>
<tr>
<td>Metaphor</td>
<td>figure of speech that makes a comparison between two seemingly unlike things (ex. “death, that long sleep”)</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td>the use of words that imitate sounds</td>
</tr>
<tr>
<td>Paradox</td>
<td>a statement that seems to be contradictory but that actually presents a truth</td>
</tr>
<tr>
<td>Plot Structure</td>
<td>the narrative structure of a story that typically includes exposition, rising action, climax, falling action, and resolution</td>
</tr>
<tr>
<td>Point of View</td>
<td>the perspective or vantage point from which the story is told</td>
</tr>
<tr>
<td>Rhyme Scheme</td>
<td>a regular pattern of rhyming words in a poem or stanza</td>
</tr>
<tr>
<td>Simile</td>
<td>a figure of speech that compares two apparently dissimilar things using <em>like</em> or <em>as</em></td>
</tr>
<tr>
<td>Style</td>
<td>a writer’s choice of words, grammatical structures, literary devices, syntax, and all of the possible parts of language use</td>
</tr>
<tr>
<td>Symbol</td>
<td>a sign, word, phrase, image, or other object that stands for or represents something else</td>
</tr>
<tr>
<td>Symbolism</td>
<td>the practice of giving special meaning to objects, things, relationships or events—for example, the American Flag represents freedom</td>
</tr>
<tr>
<td>Theme</td>
<td>the central idea, concern, or purpose in a literary work</td>
</tr>
</tbody>
</table>
EQT Essay Prompts and Rubrics
12th Grade ELA Regular EQT Essay Prompts

Quarters 1/3 – Response to ACT-Styled Prompt

ACT-Styled Prompt Choice #1: To motivate students to do well on state tests, some schools have offered rewards such as iPods, parking permits, and gift certificates for high achievement on these exams. Some students believe that these incentives encourage them to take the tests more seriously. Others feel that this policy is unfair to students who struggle academically. In your opinion, should school districts offer rewards to students for high performance on state tests? In your essay, take a position on this question. You may write about either one of the two points of view given, or you may present a different point of view on this question. Use specific reasons and examples to support your position.

ACT-Styled Prompt Choice #2: In some states, legislators have debated whether teenagers should be required to maintain a “C” grade average in school before receiving a driver’s license. Some people think this would be a good policy because having passing grades shows that students are responsible enough to be good drivers. Other people think such a policy would not be appropriate because they see no relationship between grades in school and driving skills. In your opinion, should teenagers be required to maintain a “C” average in school before receiving a driver’s license? In your essay, take a position on this question. You may write about either one of the two points of view given, or you may present a different point of view on the question. Use specific reasons and examples to support your position.

Quarters 2/4 – Response to Informational Text - (See text below)

Prompt Choice #1: Directions: Read the excerpt from President Obama’s speech. Then read the following writing prompt and write your response. Visionaries are big thinkers. They have a vision of what is and what should be. Barack Obama is asking you to think big. He asks what you plan to be and how you will commit now to that progress for yourself and your family and your country. Write a response to Barack Obama in which you explain what you have decided to do based on his speech. Include ideas from his speech and your own ideas.

Prompt Choice #2: Directions: Read the article “Recipe for Resurrection.” Then read the following writing prompt and write your response. Should scientists re-create extinct species? Choose a position, either for or against the cloning of extinct species. State your views in a well-written paragraph, making
This is an excerpt from a speech by President Barack Obama, Arlington, Virginia, on September 8, 2009.
(The speech is available at http://www.whitehouse.gov/MediaResources/PreparedSchoolRemarks/.)

… at the end of the day, we can have the most dedicated teachers, the most supportive parents, and the best schools in the world – and none of it will matter unless all of you fulfill your responsibilities. Unless you show up to those schools; pay attention to those teachers; listen to your parents, grandparents and other adults; and put in the hard work it takes to succeed.

And that’s what I want to focus on today: the responsibility each of you has for your education. I want to start with the responsibility you have to yourself. Every single one of you has something you’re good at. Every single one of you has something to offer. And you have a responsibility to yourself to discover what that is. That’s the opportunity an education can provide. Maybe you could be a good writer – maybe even good enough to write a book or articles in a newspaper – but you might not know it until you write a paper for your English class. Maybe you could be an innovator or an inventor – maybe even good enough to come up with the next iPhone or a new medicine or vaccine – but you might not know it until you do a project for your science class. Maybe you could be a mayor or a Senator or a Supreme Court Justice, but you might not know that until you join student government or the debate team.

And no matter what you want to do with your life – I guarantee that you’ll need an education to do it. You want to be a doctor, or a teacher, or a police officer? You want to be a nurse or an architect, a lawyer or a member of our military? You’re going to need a good education for every single one of those careers. You can’t drop out of school and just drop into a good job. You’ve got to work for it and train for it and learn for it. …

You’ll need the knowledge and problem-solving skills you learn in science and math to cure diseases like cancer and AIDS, and to develop new energy technologies and protect our environment. You’ll need the insights and critical thinking skills you gain in history and social studies to fight poverty and homelessness, crime and discrimination, and make our nation more fair and more free. You’ll need the creativity and ingenuity you develop in all your classes to build new companies that will create new jobs and boost our economy.

We need every single one of you to develop your talents, skills and intellect so you can help solve our most difficult problems. If you don’t do that – if you quit on school – you’re not just quitting on yourself, you’re quitting on your country. Now I know it’s not always easy to do well in school. I know a lot of you have challenges in your lives right now that can make it hard to focus on your schoolwork…. Where you are right now doesn’t have to determine where you’ll end up. No one’s written your destiny for you. Here in America, you write your own destiny. You make your own future.

So today, I want to ask you, what’s your contribution going to be? What problems are you going to solve? What discoveries will you make? What will a president who comes here in twenty or fifty or one hundred years say about what all of you did for this country?

Your families, your teachers, and I are doing everything we can to make sure you have the education you need to answer these questions. I’m working hard to fix up your classrooms and get you the books, equipment and computers you need to learn. But you’ve got to do your part too. So I expect you to get serious this year. I expect you to put your best effort into everything you do. I expect great things from each of you. So don’t let us down – don’t let your family or your country or yourself down. Make us all proud. I know you can do it.
By Tom Mueller
from National Geographic May 2009

Each new woolly mammoth carcass to emerge from the Siberian permafrost triggers a flurry of speculation about resurrecting this Ice Age giant. Researchers have refined at least some of the tools needed to turn that hope into reality. Last November, when a team led by Teruhiko Wakayama, a reproductive biologist based in Kobe, Japan, reported it had cloned mice that had been frozen for 16 years, the scientists conjectured that the same techniques might open the door to cloning mammoths and other extinct species preserved in permafrost. Talk of cloning surged again a few weeks later when a group at Pennsylvania State University, led by Webb Miller and Stephan C. Schuster, published 70 percent of the mammoth genome, laying out much of the basic data that might be required to make a mammoth.

“I laughed when Steven Spielberg said that cloning extinct animals was inevitable,” says Hendrik Poinar of McMaster University, an authority on ancient DNA who served as a scientific consultant for a film about the making of Jurassic Park. “But I’m not laughing anymore, at least about mammoths. This is going to happen. It’s just a matter of working out the details.”

As Poinar himself admits, however, the details are daunting. The two fundamental steps involved in cloning a mammoth, or any other extinct animal, are to recover its complete DNA sequence—in the case of mammoths, estimated to be more than 4.5 billion base pairs long—and to express this data in flesh and blood. The publication of the partial mammoth genome is a good start on the first problem, though the remaining 30 percent of the genome would have to be recovered and the entire genome re-sequenced several more times to weed out errors that have crept into the ancient DNA over the centuries as it degraded. Scientists would also have to package the DNA into chromosomes—and at present they don’t even know how many chromosomes the mammoth had. Yet none of these tasks appears insurmountable, especially in light of recent technical advances, such as a new generation of high-speed sequencers and a simple, inexpensive technique for recovering high-quality DNA from mammoth hair. “It’s a simple question of time and money, not of technology anymore,” says Schuster.

Transforming this data into a woolly mammoth will be far trickier, though the existence of close living relatives, the African and Asian elephants, helps. The Penn State team used the African elephant genome as a guide to reassemble the pieces of mammoth DNA they’d recovered from hair samples. Since this ancient DNA is far too fragmented to use to create an organism, one way to make living mammoth genetic material might be to modify elephant chromosomes at each of the estimated 400,000 sites where they differ from the mammoth’s, effectively rewriting an elephant’s cells into a mammoth’s. If researchers can figure out how mammoth DNA was organized into chromosomes, another strategy would be to synthesize the entire genome from scratch, although so far the largest genome to be synthesized was only a thousandth the size of the mammoth’s.

Once scientists have functional mammoth chromosomes in hand, they could wrap them in a membrane to create an artificial cell nucleus. Then they could follow the approach pioneered in creating Dolly, the sheep cloned in 1996 by scientists at the Roslin Institute in Scotland: Remove the nucleus of an elephant’s egg and replace it with the rebuilt mammoth nucleus, electrically stimulate the egg to trigger initial cell division into an embryo, and eventually transfer the embryo into an elephant’s womb for gestation. Each of these steps has significant question marks of its own. No one knows, for example, just how to build a mammoth nucleus. Harvesting an elephant egg is difficult, and bringing a mammoth fetus to term in an elephant uterus is fraught with uncertainties.

Some scientists are tackling a less daunting challenge: cloning endangered or recently extinct animals. The San Diego Zoo and the Audubon Center for Research of Endangered Species in New Orleans both maintain “frozen zoos,” where the DNA of a growing number of endangered species is stored in tanks of liquid nitrogen at minus 320° Fahrenheit. In 2003 scientists at Advanced Cell Technology used cells stored at the San Diego facility to successfully clone across
the species barrier. They created two bantengs, an endangered Southeast Asian ox, by inserting banteng DNA into domestic cow eggs and placing the resulting embryos in cow foster-mothers. There is talk of using similar methods to clone endangered giant pandas, African bongo antelopes, and Sumatran tigers. Ultimately scientists hope to re-create extinct species like the Tasmanian tiger.

Today the thorniest questions about cloning extinct species may be less technical than ethical. “Mammoths, like elephants, were intelligent, highly social animals,” says Adrian Lister, paleontologist and mammoth expert at the Natural History Museum in London. “Cloning would give you a single animal, which would live all alone in a park, a zoo, or a lab—not in its native habitat, which no longer exists. You’re basically creating a curio.” Tom Gilbert, an expert in ancient DNA at Copenhagen University who with Schuster and Webb pioneered the harvesting of mammoth DNA from hair, admits that as a student of mammoths, he’d be the first to go see one trundle across a paddock. But he questions both the utility and the wisdom of cloning extinct species. “If you can do a mammoth, you can do anything else that’s dead, including your grandmother. But in a world in global warming and with limited resources for research, do you really want to bring back your dead grandmother?”
12th Grade ELA Honors EQT Essay Prompts

Quarters 1/3

Wuthering Heights

— In *Wuthering Heights*, Emily Brontë creates contrasting settings in order to express the themes of the novel. Write an essay in which you analyze how the settings differ, what each setting represents, and how the juxtaposition of the settings contributes to the meaning of the work as a whole. Use specific example from the text to support your ideas.

— Heathcliff, a central figure in Emily Brontë’s novel *Wuthering Heights*, is a controversial character. Some readers see his actions as evil or immoral, but others see him as a sympathetic character whose actions were justified because of events in his past. Write an essay in which you analyze the character of Heathcliff. Use specific example from the text to support your ideas.

— In many novels, a character’s attempt to recapture the past is important. In Emily Brontë’s *Wuthering Heights*, Heathcliff views the past with conflicting feelings of reverence, bitterness, and longing. In a well-developed essay, discuss how his view of the past is used to develop the themes of the novel. Use specific examples from the text to support your ideas.

— Emily Brontë’s *Wuthering Heights* depicts several conflicts between parents (or parental figures) and their children. In a well-developed essay, explain the sources of conflict between two of the characters in a parent and child relationship. Analyze the way this conflict contributes to the meaning of the work. Use specific examples from the text to support your ideas.

Jane Eyre

— A recurring theme in literature is the classic war between passion and responsibility. For example, a personal cause, a love, a desire for revenge, or a determination to redress a wrong, may conflict with a character’s moral duty. In Charlotte Brontë’s *Jane Eyre*, both Mr. Rochester and Jane confront the demands of a private passion that conflicts with their responsibilities. Choose either Jane or Mr. Rochester, and then write an essay explaining the nature of the conflict, its effects upon the character, and its significance to the work. Use specific examples from the text to support your ideas.

— In Charlotte Brontë’s *Jane Eyre*, there are several characters who appear briefly, but have a significant impact on the events in the novel. Write an essay in which you discuss how one of these characters functions in the novel, and how the character affects plot, theme, or the development of other characters. Use specific examples from the text to support your ideas.

— In Charlotte Brontë’s *Jane Eyre*, there are some minor characters who serve as foils for the main characters and who emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main characters. (For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character.) Write an essay in which you analyze how the relationship between a minor character and a major character illuminates the meaning of the work. Use specific examples from the text to support your ideas.
In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. How does Charlotte Brontë’s representation of childhood or adolescence shape the meaning of *Jane Eyre*? Use specific examples from the text to support your ideas.

**1984**

- In *1984*, George Orwell conveys social or political attitudes or traditions that he apparently wishes to modify. Write an essay in which you explain the techniques Orwell uses to influence the reader’s views on these topics. Use specific examples from the text to support your ideas.

- Big Brother does not physically appear in George Orwell’s *1984*, yet he is a significant presence who has an impact on every part of the novel. Write an essay discussing the role of Big Brother in the novel, including how he affects action, theme, or character development. Use specific examples from the text to support your ideas.

- In *Kate Chopin’s The Awakening* (1899), protagonist Edna Pontellier is said to possess “that outward existence which conforms, the inward life which questions.” Identify a character in George Orwell’s *1984* who outwardly conforms to society, but inwardly questions his or her world. Write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Use specific questions from the text to support your ideas.

**Quarters 2/4**

**Frankenstein**

- The theme of rejection and alienation is developed throughout Mary Shelley’s *Frankenstein*. In a well-written essay, analyze this theme in light of Victor’s isolation from others, the monster’s isolation from society, and the monster’s isolation of Victor. Use specific examples from the text to support your ideas.

- According to critic Northrop Frye, “Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning.” In *Mary Shelley’s Frankenstein*, the monster is a tragic figure who functions as an instrument of the suffering of others. Write an essay in which you explain how this suffering contributes to the tragic vision of the novel. Use specific examples from the text to support your ideas.

- In Mary Shelley’s *Frankenstein*, the Monster acts as a foil to Victor Frankenstein. The monster’s characteristics emphasize, by contrast or comparison, the distinctive characteristics and qualities of Victor Frankenstein. Write an essay in which you analyze how the relationship between the Monster and Victor illuminates the meaning of the work. Use specific examples from the text to support your ideas.

**Pride and Prejudice**

- In *Jane Austen’s Pride and Prejudice*, some of the minor characters serve as foils for the main characters. These minor characters possess traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main characters. (For example, the ideas
or behavior of a minor character might be used to highlight the weaknesses or strengths of a main character.) Write an essay in which you analyze how the relationship between the minor character and the major character illuminates the meaning of the work. Use specific examples from the text to support your ideas.

— Before the novel was published as *Pride and Prejudice*, Jane Austen’s working title for the text was *First Impressions*. Which title is more evocative and effective in supporting the thematic development of the novel? Write a well-developed essay in which you defend your choice. Use specific examples from the text to explain why the title you have chosen is most effective.

— In a well-developed essay, discuss how the traits of “pride” and “prejudice” are illustrated within Jane Austen’s *Pride and Prejudice*. Analyze an important character, and explain how his or her “pride” and “prejudice” reflect the themes of the novel. Use specific examples from the text to support your ideas.

— In a well-developed essay, examine Jane Austen's use of irony throughout *Pride and Prejudice*. Give examples of structural irony as well as irony within the narrator's descriptions and characters' dialogue.

**The Importance of Being Earnest**

— Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Oscar Wilde’s *The Importance of Being Earnest* contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work. Use specific examples from the text to support your ideas.

— Although critics have tended to praise unique characters in literary works, many authors have employed the stereotypical characters successfully. Write a well-developed essay that demonstrates how a stereotypical character from Oscar Wilde’s *The Importance of Being Earnest* contributes to the play and helps to achieve Wilde’s purpose. Use specific examples from the text to support your ideas.

— In a well-developed essay, discuss how Oscar Wilde uses farce, wit, and irony in *The Importance of Being Earnest* in order to reveal the themes of the play. How does Wilde use these literary tools to reveal human characteristics? Use specific examples from the text to support your ideas.
Grading Rubric from ACT

Six-Point Holistic Rubric for the ACT Writing Test

Papers at each level exhibit all or most of the characteristics described at each score point.

Score = 6

Essays within this score range demonstrate effective skill in responding to the task.

The essay shows a clear understanding of the task. The essay takes a position on the issue and may offer a critical context for discussion. The essay addresses complexity by examining different perspectives on the issue, or by evaluating the implications and/or complications of the issue, or by fully responding to counterarguments to the writer’s position. Development of ideas is ample, specific, and logical. Most ideas are fully elaborated. A clear focus on the specific issue in the prompt is maintained. The organization of the essay is clear: the organization may be somewhat predictable or it may grow from the writer’s purpose. Ideas are logically sequenced. Most transitions reflect the writer’s logic and are usually integrated into the essay. The introduction and conclusion are effective, clear, and well developed. The essay shows a good command of language. Sentences are varied and word choice is varied and precise. There are few, if any, errors to distract the reader.

Score = 5

Essays within this score range demonstrate competent skill in responding to the task.

The essay shows a clear understanding of the task. The essay takes a position on the issue and may offer a broad context for discussion. The essay shows recognition of complexity by partially evaluating the implications and/or complications of the issue, or by responding to counterarguments to the writer’s position. Development of ideas is specific and logical. Most ideas are elaborated, with clear movement between general statements and specific reasons, examples, and details. Focus on the specific issue in the prompt is maintained. The organization of the essay is clear, although it may be predictable. Ideas are logically sequenced, although simple and obvious transitions may be used. The introduction and conclusion are clear and generally well developed. Language is competent. Sentences are somewhat varied and word choice is sometimes varied and precise. There may be a few errors, but they are rarely distracting.

Score = 4

Essays within this score range demonstrate adequate skill in responding to the task.

The essay shows an understanding of the task. The essay takes a position on the issue and may offer some context for discussion. The essay may show some recognition of complexity by providing some response to counterarguments to the writer’s position. Development of ideas is adequate, with some movement between general statements and specific reasons, examples, and details. Focus on the specific issue in the prompt is maintained throughout most of the essay. The organization of the essay is apparent but predictable. Some evidence of logical sequencing of ideas is apparent, although most transitions are simple and obvious. The introduction and conclusion are clear and somewhat developed. Language is adequate, with some sentence variety and appropriate word choice. There may be some distracting errors, but they do not impede understanding.
Score = 3
**Essays within this score range demonstrate some developing skill in responding to the task.**
The essay shows some understanding of the task. The essay takes a position on the issue but does not offer a context for discussion. The essay may acknowledge a counterargument to the writer’s position, but its development is brief or unclear. Development of ideas is limited and may be repetitious, with little, if any, movement between general statements and specific reasons, examples, and details. Focus on the general topic is maintained, but focus on the specific issue in the prompt may not be maintained. The organization of the essay is simple. Ideas are logically grouped within parts of the essay, but there is little or no evidence of logical sequencing of ideas. Transitions, if used, are simple and obvious. An introduction and conclusion are clearly discernible but underdeveloped. Language shows a basic control. Sentences show a little variety and word choice is appropriate. Errors may be distracting and may occasionally impede understanding.

Score = 2
**Essays within this score range demonstrate inconsistent or weak skill in responding to the task.**
The essay shows a weak understanding of the task. The essay may not take a position on the issue, or the essay may take a position but fail to convey reasons to support that position, or the essay may take a position but fail to maintain a stance. There is little or no recognition of a counterargument to the writer’s position. The essay is thinly developed. If examples are given, they are general and may not be clearly relevant. The essay may include extensive repetition of the writer’s ideas or of ideas in the prompt. Focus on the general topic is maintained, but focus on the specific issue in the prompt may not be maintained. There is some indication of an organizational structure, and some logical grouping of ideas within parts of the essay is apparent. Transitions, if used, are simple and obvious, and they may be inappropriate or misleading. An introduction and conclusion are discernible but minimal. Sentence structure and word choice are usually simple. Errors may be frequently distracting and may sometimes impede understanding.

Score = 1
**Essays within this score range show little or no skill in responding to the task.**
The essay shows little or no understanding of the task. If the essay takes a position, it fails to convey reasons to support that position. The essay is minimally developed. The essay may include excessive repetition of the writer’s ideas or of ideas in the prompt. Focus on the general topic is usually maintained, but focus on the specific issue in the prompt may not be maintained. There is little or no evidence of an organizational structure or of the logical grouping of ideas. Transitions are rarely used. If present, an introduction and conclusion are minimal. Sentence structure and word choice are simple. Errors may be frequently distracting and may significantly impede understanding.

No Score = 0 Blank, Off-Topic, Illegible, Not in English, or Void.
# Six Traits Writing Rubric

<table>
<thead>
<tr>
<th></th>
<th>6 Exemplary</th>
<th>5 Strong</th>
<th>4 Proficient</th>
<th>3 Developing</th>
<th>2 Emerging</th>
<th>1 Beginning</th>
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<tbody>
<tr>
<td><strong>Ideas &amp; Content</strong></td>
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<tr>
<td>main theme</td>
<td>Exceptionally clear, focused, engaging with relevant, strong supporting detail</td>
<td>Clear, focused, interesting ideas with appropriate detail</td>
<td>Evident main idea with some support which may be general or limited</td>
<td>Main idea may be cloudy because supporting detail is too general or even off-topic</td>
<td>Purpose and main idea may be unclear and cluttered by irrelevant detail</td>
<td>Lacks central idea; development is minimal or non-existent</td>
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<td>supporting details</td>
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<td><strong>Organization</strong></td>
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<td>structure</td>
<td>Effectively organized in logical and creative manner</td>
<td>Strong order and structure</td>
<td>Organization is appropriate, but conventional</td>
<td>Attempts at organization; may be a “list” of events</td>
<td>Lack of structure; disorganized and hard to follow</td>
<td>Lack of coherence; confusing</td>
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<tr>
<td>introduction</td>
<td>Creative and engaging intro and conclusion</td>
<td>Inviting intro and satisfying closure</td>
<td>Attempt at introduction and conclusion</td>
<td>Beginning and ending not developed</td>
<td>Missing or weak intro and conclusion</td>
<td>No identifiable introduction or conclusion</td>
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<td>conclusion</td>
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<td><strong>Voice</strong></td>
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<td>personality</td>
<td>Expressive, engaging, sincere</td>
<td>Appropriate to audience and purpose</td>
<td>Evident commitment to topic</td>
<td>Voice may be inappropriate or non-existent</td>
<td>Writing tends to be flat or stiff</td>
<td>Writing is lifeless</td>
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<td>sense of audience</td>
<td>Strong sense of audience</td>
<td>Shows emotion: humor, honesty, suspense or life</td>
<td>Writer behind the words comes through</td>
<td>Inconsistent or dull personality</td>
<td>Little or no hint of writer behind words</td>
<td>No hint of the writer</td>
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<td><strong>Word Choice</strong></td>
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<td>precision</td>
<td>Precise, carefully chosen</td>
<td>Descriptive, broad range of words</td>
<td>Language is functional and appropriate</td>
<td>Words may be correct but mundane</td>
<td>Monotonous, often repetitious, sometimes inappropriate</td>
<td>Limited range of words</td>
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<tr>
<td>effectiveness</td>
<td>Strong, fresh, vivid images</td>
<td>Word choice energizes writing</td>
<td>Descriptions may be overdone at times</td>
<td>No attempt at deliberate choice</td>
<td>Some vocabulary misused</td>
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<td>imagery</td>
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<td><strong>Sentence Fluency</strong></td>
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<td>rhythm, flow</td>
<td>High degree of craftsmanship</td>
<td>Easy flow and rhythm</td>
<td>Generally in control</td>
<td>Some awkward constructions</td>
<td>Often choppy</td>
<td>Difficult to follow or read aloud</td>
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<td>variety</td>
<td>Effective variation in sentence patterns</td>
<td>Good variety in length and structure</td>
<td>Lack of variety in length and structure</td>
<td>Many similar patterns and beginnings</td>
<td>Monotonous sentence patterns</td>
<td>Disjointed, confusing, rambling</td>
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<td><strong>Conventions</strong></td>
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<td>age appropriate, spelling, caps, punctuation, grammar</td>
<td>Exceptionally strong control of standard conventions of writing</td>
<td>Strong control of conventions; errors are few and minor</td>
<td>Control of most writing conventions; occasional errors with high risks</td>
<td>Limited control of conventions; frequent errors do not interfere with understanding</td>
<td>Frequent significant errors may impede readability</td>
<td>Numerous errors distract the reader and make the text difficult to read</td>
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</table>

**Comments:**

**Final Score:** /
Writing Resources
A. IDEAS AND CONTENT

5 Paper – Focused, Clear, and Specific
My writing is full of the kinds of details that keep the reader’s attention and know what is really important about my topic.
  • I know a great deal about this topic, and when others read my paper, they’ll find out some new or little-known information.
  • I made sure to show what was happening (“The wildly spiraling tornado aimed straight for our barn”) rather than telling what happened (“It was scary”).
  • I filled my paper with interesting tidbits that make reading it fun and lively.
  • I made sure my topic was small enough to handle. “All About Baseball: was too big – I changed it to “How to Steal a Base.”

3 Paper – Some Really Good Parts, Some Not There Yet
The reader usually knows what I mean. Some parts will be better when I tell just a little more about what is important.
  • Some of the things I said are new, but other things everyone knows already.
  • Some details I have used are pretty general, such as “Her hat was nice,” or “It was a sunny day.”
  • I think my topic might be too big and I got bogged down trying to tell a little about a lot instead of a lot about a little.
  • Sometimes I was very clear about what I meant, but at other times, it was still fuzzy.

1 Paper – Just Beginning to Figure Out What I Want to Say
When someone else reads my paper, it will be hard for them to understand what I mean or what it is all about.
  • I haven’t shared much information. I guess I don’t know enough yet about this topic to write about it.
  • My details are so vague, so it is difficult to picture anything.
  • I’m still thinking aloud on paper. I’m looking for a good idea.
  • Maybe I’ll write about this, but then, maybe I’ll write about that.

B. ORGANIZATION

5 Paper – Clear and Compelling Direction
I’ve chosen an order that works well and makes the reader want to find out what’s coming next.
  • My beginning gets the reader’s attention and gives clues about what is coming.
  • Every detail adds a little more to the main idea or story.
  • All my details are in the right place; everything fits like a puzzle.
  • I ended at a good spot and didn’t drag on too long. I left my reader with something to think about.

3 Paper – Some Really Smooth Parts; Others Need Work
The order of my story/paper makes sense most of the time.
  • I have a beginning, but it really doesn’t grab you or give clues about what is coming.
  • Sometimes it is not clear how the details I have used connect to the main idea or story.
  • Some of my details are in the right spot, but some should come earlier or later.
  • I’ve lingered too long in some places and sped through others.
  • I have a conclusion, it just isn’t the way I want it yet. I may have gone on too long or just tried to sum up a ho-hum way.

1 Paper – Not Shaped Yet
The order in my paper is jumbled and confused. I’m feeling dizzy!
  • There isn’t really a beginning or ending to my paper. It just “takes off.”
  • I’m confused about how the details fit with the main idea or story.
  • My ideas seem scrambled, jumbled, and disconnected. It’s confusing.
  • Conclusion? Oops, I forgot.

C. VOICE

5 Paper – Really Individual and Powerful
I have put my personal stamp on this paper; it’s really me!

- Readers can tell I am talking right to them.
- I write with confidence and sincerity.
- My paper is full of feelings, and my reader will feel what I feel.
- I’m not afraid to say what I really think.
- You can tell I wrote this. No one else sounds like this!

### 3 Paper – Individuality Fades In and Out

What I truly think and feel shows up sometimes.

- Although readers will understand what I mean, it won’t make them feel like laughing, crying or pounding on the table.
- My writing is right on the edge of being funny excited, scary or downright honest, but it’s not there yet.
- My personality pokes through here and there but then gets covered up again.
- My writing is pleasant, but a little cautious.
- I’ve done a lot of telling and not enough showing.

### 1 Paper – Not Yet Me

I’m not comfortable sharing what I truly think and feel yet.

- If you didn’t already know, it might be hard to tell who wrote this paper; you can’t really hear my voice in there yet.
- I’m not comfortable taking a risk by telling you what I really think; I’ve taken the safest route by hiding my true feelings.
- My paper is all telling and no showing at all.
- I’ve held myself back by using general statements like “It was fun,” “She was nice,” “I like him a lot.”

### D. WORD CHOICE

#### 5 Paper – Extremely Clear, Visual, and Accurate

Contains just the right words for just the right places.

- All the words in my paper fit. Each one seems just right.
- My words are colorful, snappy, vital, brisk and fresh. You won’t find overdone, vague, or flowery language.
- Look at all my energetic verbs!
- Some of the words and phrases are so vivid that the reader won’t be able to forget them.

#### 3 Paper – Correct But Not Striking

The words in my paper get the message across, but don’t capture anyone’s imagination or attention.

- I used everyday words pretty well, but I didn’t stretch for a new or better way to say things.
- Most of the time the reader will figure out what I mean even if a few words are goofed up.
- Occasionally, I may have gone a bit overboard with words that tried to impress the reader.
- My words aren’t real specific. Instead of saying, “The sun went down” I should have said, “The sun sagged into the treetops.” Better, juicier details were needed!
- There are as many tired out clichés (“Bright and early,” “Quick as a wink”) as there are new, fresh, and original phrases: “My mother made me feel more special than all her potted plants.”

#### 1 Paper – Confusing, Misused Words, and Phrases Abound

My reader is often asking, “What did you mean by this?”

- A lot of my words and phrases are vague: “We liked to do things,” “We were friends and stuff.”
- My words don’t make pictures yet. “Something neat happened,” “It was awesome.”
- Some of my words are misapplications. Oops, I mean misused.
- Over and over I used the same words, over and over, and then over and over again until my paper was over.

### E. SENTENCE FLUENCY

#### 5 Paper – Varied and Natural

The sentences in my paper are clear and delightful to read aloud.

- Some sentences are long and stretchy while some are short and snappy.
- It’s easy to read my paper aloud; I love the sound.
- Sentence beginnings vary; they show how ideas connect.
- You can tell that I have good “sentence sense” because my paper just flows.
3 Paper – Routine and Functional
Some sentences are choppy or awkward, but most are clear.
- Some of my sentences are smooth and natural, but others are halting.
- Sentence beginnings are more alike than different.
- I need to add linking words (Therefore…Later…For this reason…When this happened…) to show how sentences connect.
- Some sentences should merge; others need to be cut in two.
- I have used more words than necessary; I still need to trim some deadwood.

1 Paper – Needs Work
Because there isn’t enough “sentence sense” yet, this paper is difficult to read aloud, even with practice.
- As I read my paper, I have to go back, stop, and read over just to figure out the sentences.
- I’m having a hard time telling where one sentence stops and another begins.
- The sentence patterns in my paper are so repetitive they might put my reader to sleep!
- I have to do quite a bit of oral editing (leaving some words out, putting some others in) just to help the listener get the meaning.

F. CONVENTIONS
5 Paper – Mostly Correct
There are very few errors in my paper; it wouldn’t take long to get this ready to publish.
- I have used capitals correctly.
- Periods, commas, exclamation marks, and quotation marks are in the right places.
- My spelling is accurate.
- Every paragraph is indented to show where a new idea begins.
- My grammar/usage is consistent and shows control.

3 Paper – About Halfway Home
A number of bothersome mistakes in my paper need to be cleaned up before I am ready to publish.
- Paragraphs are present, but not all begin in the right spots.
- A few problems with grammar and punctuation might make a reader stumble or pause now and again.
- My paper reads like a first draft; I was more concerned with getting my ideas down than making sure to edit my paper.
- Spelling is correct on simple words. It may not always be right on the harder words.
- Most sentences and proper nouns begin with capitals, but a few have been overlooked.

1 Paper – Editing Not Under Control Yet
It would take a first reading to decode, and then a second reading to get the meaning of my paper.
- Speling errers our commun ore simpl werdz.
- My paper, have errors in punctuation? and grammar that send the reader back two the beginning from a sentence to sort thing out
- I’ve got capital letters scattered in All Over tHe place or NOT at all.
- I haven’t got the hang of paragraphs yet.
- The truth is, I haven’t spent much time editing this paper.
The Writing Process

A. PREWRITING
   Your goal is to find a meaningful idea about which to write.
   Begin your search with free writing, clustering, webbing, etc.
   Learn as much as you can about a subject.
   If your prewriting leads to a dead end, drop it and search for a new subject.
   Once you have a topic, find an interesting way to write about it.
   Write ONLY the first paragraph to set the tone and direction of your writing.
   Think about an overall plan or design for organizing your writing.

B. WRITING (THE FIRST DRAFT)
   Write the first draft while your ideas are still fresh on your mind.
   SKIP EVERY OTHER LINE; IT WILL MAKE REVISING MUCH EASIER.
   Refer back to your prewriting plan, but don’t be afraid to add a new idea.
   Concentrate on ideas, NOT mechanics.
   Write naturally as if you are talking to your readers.
   Looking back sometimes helps you move forward in your writing.
   Keep writing until you come to a natural stopping point. Your first draft is your first look at a developing writing idea.

C. REVISING
   First, become serious about your writing idea. If you do not feel strongly about your writing, you will lack the necessary care and concern to revise effectively.
   Try to make what you are saying better – add, leave out, reword, or rearrange. (The dictionary and thesaurus are very useful tools.)
   Make your writing as meaningful and lively as possible.
   Review and revise the opening and closing paragraphs.
   Review your words, sentences, and paragraphs to make sure they read the way you want them to read – SHARE WITH A FRIEND.

D. PROOFREADING
   Reread your entire writing. Make sure you have not left out any important words or phrases.
   Have a dictionary, thesaurus, and English textbook close at hand.
   Check AND correct errors in run-on sentences, fragments, subject-verb agreement, punctuation, capitalization, and spelling.
   After working the very best you can independently, ask a friend, classmate, or parent who has a good grasp of the language to proofread with you.

E. PUBLISHING
   Write or type a neat final copy of your writing.
   If you write, use lined paper and a blue or black ink pen.
   Your writing must be legible, or it will not be read or graded.
   Proofread the final draft at least once before handing it in for final inspection.
Writing Reminders...

**MLA Paper Format:**
- Margins – 1 inch (top, bottom and sides)
- Font – Size 12, Times New Roman
- Spacing – Double spaced (In Microsoft Word you must go to Paragraph, then Spacing, and make sure before and after-spacing are at zero. You must check the box that says "Don't add space between paragraphs of the same style.")
- Title of paper – Should not be underlined or in italics (should NOT be the title of the work, but the title of YOUR paper)

**Paper Heading:**
- Top Left Corner
- Double Spaced
- Your name, teacher name, class, date

**Example:**
Jane Doe
Mrs. Smith
Honors English 12
11 August 2008

**Header:**
- Beginning on second page, include your last name, one space, and page number (You must use the "Header" feature on word, not simply type at the top of each page. You must also check the "different page 1" box AND change the font to TNR 12.)

**Example:**
Doe 2

**Remember:**
- Write in 3rd person – no I, you, we, us, etc.
- Do not use contractions – no don’t, won’t she’ll, etc.
- Do not use abbreviations of any kind – no st., lol, &, etc.
- Write in present tense when talking about the actions in literature.
- Always write in proper paragraph form – Topic sentences, unity of paragraphs, concluding sentences.
- Five paragraph literary analysis essays will have an introduction (including the name of the author, the full title of the work, and thesis statement) three body paragraphs (including textual evidence to prove the thesis), and a powerful conclusion.
- Cite things that need to be cited. Do not plagiarize.
- The MLA style guide is available online in Purdue University’s Online Writing Lab (OWL)
### Argumentative Writing Rubric

Name: ____________________________________________   Date: ________________    Period/Block: ______

**Instructions for teacher:** Evaluate the degree of success for each category on the scale given. Total the points to get a raw score out of 50 possible points.

<table>
<thead>
<tr>
<th>Category</th>
<th>1</th>
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<td><strong>Introduction</strong></td>
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<td>Opening of paper is a captivating, well-developed introduction that briefly discusses the issue/argument, and smoothly leads to the thesis statement.</td>
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<td><strong>Thesis (Claim)</strong></td>
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<td>Paper has an easily identifiable, well-written, focused statement that effectively states the main idea and the purpose of the writing.</td>
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<td><strong>Ideas/Content (Evidence)</strong></td>
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<td>Body paragraphs contain accurate, well-developed supporting details (including but not limited to information, facts, details, and evidence) and elaboration that relate to the thesis.</td>
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<td><strong>Organization</strong></td>
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<td>• Each body paragraph has its own topic sentence and thoughtful structure.</td>
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<td>• Each body paragraph contributes meaningfully to the overall essay.</td>
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<td>• Organization of paper is appropriate to audience and task.</td>
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<td>• Transitions are present and clear.</td>
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<td><strong>Style</strong></td>
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<td>The writer has an appropriate and discernable style. This includes the following:</td>
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<td>• <strong>Voice</strong></td>
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<td>o Tone of paper is appropriate for task and audience.</td>
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<td>o Paper uses strong verbs, precise language, and a level of figurative/literal language that is appropriate to task and audience.</td>
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<td>• <strong>Syntax (Sentence Fluency)</strong></td>
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<td>o Writer uses complete sentences and varies sentence structure.</td>
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<td><strong>Conclusion</strong></td>
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<tr>
<td>Conclusion creates a resolution and/or a call for agreement or action from the reader. By conclusion of essay, evidence is clearly tied to thesis.</td>
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<td><strong>Conventions</strong></td>
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<td>Writer has reasonable adherence to standards of usage and mechanics including spelling, correct usage and capitalization.</td>
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<td><strong>Format/Presentation</strong></td>
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<td>The entire paper is neat and presented in correct format including internal and end documentation as determined by the teacher.</td>
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</table>

**Total score** = 100
These Alabama Course of Study objectives will be covered on the objective portion of the end-of-quarter summative assessment (EQT):

**Reading Standards for Literature**

RL.12.1 (1) – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain

RL.12.2 (2) – Determine two or more theme or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account

RL.12.3 (3) – Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama

RL.12.5 (5) – Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact

RL.12.10 (9) – By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently

**Reading Standards for Informational Text**

RI.12.1 (10) – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain

RI.12.2 (11) – Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex analysis; provide an objective summary of the text

RI.12.4 (13) – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

RI.12.6 (15) – Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

RI.12.10 (19) – By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**Writing Standards**

W.12.2 (20) – Write informational or explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content

W.12.4 (22) – Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience

**Language Standards**

L.12.5 (39) – Demonstrate understanding of figurative language, word relationships, and nuances in word meanings; Interpret figures of speech in context and analyze their roles in the text; Analyze nuances in the meanings of words with similar denotations

**Domain Specific Vocabulary**
allegory, alliteration, allusion, analogy, archetypal literary elements, archetype, aside, assonance, ballad, caesura, characterization (direct, indirect), conflict (internal external), couplet, epic, epic/legendary hero, extended metaphor, figurative language, foil, foreshadowing, frame story, hyperbole, imagery, irony (dramatic, situational, verbal) kenning, main idea, metaphor (extended), metonymy, motif, octave, pastoral, paradox, plot structure (exposition, rising action, climax, falling action, resolution), point of view (first person, third person omniscient, third person limited), psalm, quatrain, rhyme scheme, sermon, sestet, simile, social commentary, soliloquy, sonnet (Petrarchan, Shakespearean, Spenserian), symbol, symbolism, synecdoche, theme, tone, tragedy, tragic flaw, tragic hero
These Alabama Course of Study objectives will be covered on the objective portion of the end-of-quarter summative assessment (EQT):

**Reading Standards for Literature**

RL.12.1 (1) – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.4 (4) – Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

RL.12.6 (6) – Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.12.9 (8) – Demonstrate knowledge of foundational works of European literature with a concentration in British literature, including how two or more texts from the same period treat similar themes or topics.

RL.12.10 (9) – By the end of Grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**Reading Standards for Informational Text**

RI.12.1 (10) – Analyze the meaning (central idea) of an informational text and support the analysis with specific ideas from the text; prioritize the quality of textual evidence to select the strongest examples.

RI.12.5 (14) – 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.

RI.12.10 (19) – By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently.

**Writing Standards**

W.12.9 (27) – Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Language Standards**

L.12.1 (35) – Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

L.12.2 (36) – Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

L.12.4 (38) – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 12 reading and content, choosing flexibly from a range of strategies.

**Domain Specific Vocabulary**

alliteration, allusion, apostrophe, archetypal literary elements (archetype), assonance, bias, canto, conceit, consonance, couplet, credibility, ethical appeal (ethos), dialect, diction, dramatic monologue, elegy, emotional appeal (pathos), end-stopped lines, figurative language, foreshadowing, genre, imagery, internal rhyme, irony (dramatic, situational, verbal), logical appeal (logos), lyric, metaphor, metaphysical poetry, mood, motif, octave, ode, onomatopoeia, oxymoron, paradox, parody, personification, persuasive techniques, plot structure (exposition, rising action, climax, falling action, resolution), point of view (first person, third person limited, third person omniscient), repetition, rhyme scheme, run-on lines, satire, simile, social commentary, sonnet (Petrarchan, Shakespearean, Spenserian), speaker, style, symbol, symbolism, theme, tone, voice
# Grade 12 ELA Writing Pacing Guide

Honors students are required to complete the regular writing assignments along with the honors writing assignments.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Regular</th>
<th>Honors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit Three</strong>&lt;br&gt;“No man is an island” (Donne)&lt;br&gt;The 17th and 18th Centuries</td>
<td>W.12.1 (#19), W.12.5 (#23) Complete a writing assignment from the text based on teacher’s selections (PH SE pp.479-565)&lt;br&gt;W.12.2 (#20) Complete “Writing - Informative Text” activity (PH SE p.627)</td>
<td>W.12.8 (#26) Complete Reading Strategy Activity (PH SE p.491)</td>
</tr>
<tr>
<td><strong>Unit Five</strong>&lt;br&gt;“It was the best of times, it was the worst of times” (Dickens)&lt;br&gt;The Victorian Period</td>
<td>W.12.1 (#19), W.12.2 (#20), W.12.5 (#23) Complete a writing assignment from the text based on teacher’s selections (PH SE pp.960-1093)</td>
<td>W.12.1(#19)Complete “Reading Strategy: Analyze Author’s Assumptions and Beliefs” handout (AOW p.224)</td>
</tr>
<tr>
<td><strong>Unit Six</strong>&lt;br&gt;“Man shall be man” (Spender)&lt;br&gt;The Modern and Postmodern Periods</td>
<td>W.12.1d (#19), W.12.2b (#20) W.12.4 (#22) Use a writing assignment from the text based on the selections you choose from this unit to connect to the standards listed above (PH SE pp.960-1093)&lt;br&gt;W.12.2 (#19), W.12.2 (#20), W.12.4 (#22), W.12.9 (#27) Students in Regular English 12 will write an essay in response to a brief informational text.</td>
<td>W.12.2 (#19), W.12.2 (#20), W.12.4 (#22), W.12.9 (#27) Write a literary analysis essay on the assigned independent novel (or play)</td>
</tr>
</tbody>
</table>
## Editing and Proofreading Marks

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Meaning</th>
<th>Example</th>
<th>Corrected Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>‏</td>
<td>Capitalize a letter.</td>
<td>Beverly Cleary wrote the novel <em>Dear Mr. Henshaw.</em></td>
<td>Beverly Cleary wrote the novel <em>Dear Mr. Henshaw.</em></td>
</tr>
<tr>
<td>/</td>
<td>Make a capital letter lowercase.</td>
<td>The main Character is Leigh Botts.</td>
<td>The main character is Leigh Botts.</td>
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<tr>
<td>◐</td>
<td>Insert (add) a period.</td>
<td>Leigh writes to Mr. Henshaw. He writes back.</td>
<td>Leigh writes to Mr. Henshaw. He writes back.</td>
</tr>
<tr>
<td>☐ or sp.</td>
<td>Correct spelling.</td>
<td>Leigh has trouble in school.</td>
<td>Leigh has trouble in school.</td>
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<tr>
<td>←</td>
<td>Delete (take out) or replace.</td>
<td>Leigh wants to be an author</td>
<td>Leigh wants to be an author.</td>
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<tr>
<td>\</td>
<td>Insert here.</td>
<td>Mr. Henshaw writes to Leigh.</td>
<td>Mr. Henshaw writes to Leigh.</td>
</tr>
<tr>
<td>^</td>
<td>Insert a comma, a colon, or a semicolon.</td>
<td>Leigh lives in Pacific Grove, California.</td>
<td>Leigh lives in Pacific Grove, California.</td>
</tr>
<tr>
<td>⩄</td>
<td>Insert an apostrophe or quotation marks.</td>
<td>Bandit is the name of Leigh's dog</td>
<td>Bandit is the name of Leigh's dog.</td>
</tr>
<tr>
<td>? !</td>
<td>Insert a question mark or an exclamation point.</td>
<td>Who is the lunchroom thief?</td>
<td>Who is the lunchroom thief?</td>
</tr>
<tr>
<td>∧</td>
<td>Switch words or letters.</td>
<td>Leigh invents a burglar alarm for his lunch box.</td>
<td>Leigh invents a burglar alarm for his lunch box.</td>
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<tr>
<td>₆</td>
<td>Start a new paragraph.</td>
<td>Leigh receives a postcard from Mr. Henshaw. One day his dad...</td>
<td>Leigh receives a postcard from Mr. Henshaw. One day his dad...</td>
</tr>
<tr>
<td>Ideas &amp; Content</td>
<td>Organization</td>
<td>Voice</td>
<td>Word Choice</td>
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<tr>
<td><strong>main theme</strong></td>
<td><strong>structure</strong></td>
<td><strong>personality</strong></td>
<td><strong>precision</strong></td>
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<tr>
<td><strong>supporting details</strong></td>
<td><strong>introduction</strong></td>
<td><strong>sense of audience</strong></td>
<td><strong>effectiveness</strong></td>
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<tr>
<td><strong>Exemplary</strong></td>
<td><strong>Exemplary</strong></td>
<td><strong>Exemplary</strong></td>
<td><strong>Exemplary</strong></td>
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<tr>
<td>Exceptionally clear, focused, engaging with relevant, strong supporting detail</td>
<td>Effectively organized in logical and creative manner</td>
<td>Expressive, engaging, sincere</td>
<td>Precise, carefully chosen</td>
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<tr>
<td>Clear, focused, interesting ideas with appropriate detail</td>
<td>Strong order and structure</td>
<td>Appropriate to audience and purpose</td>
<td>Descriptive, broad range of words</td>
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<tr>
<td>Evident main idea with some support which may be general or limited</td>
<td>Organization is appropriate, but conventional</td>
<td>Evident commitment to topic</td>
<td>Language is functional and appropriate</td>
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<tr>
<td>Main idea may be cloudy because supporting detail is too general or even off-topic</td>
<td>Attempt at organization and ending not developed</td>
<td>Voice may be inappropriate or non-existent</td>
<td>Descriptions may be overdone at times</td>
</tr>
<tr>
<td>Purpose and main idea may be unclear and cluttered by irrelevant detail</td>
<td>Lack of structure; disorganized and hard to follow</td>
<td>Writing may seem mechanical</td>
<td>Words may be correct but mundane</td>
</tr>
<tr>
<td>Lacks central idea; development is minimal or non-existent</td>
<td>Lack of coherence; confusing</td>
<td>Writing tends to be flat or stiff</td>
<td>No attempt at deliberate choice</td>
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</tbody>
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**Comments:**

**Final Score:** /
# Grade 12 Language Arts

## Recommended Supplementary Reading

<table>
<thead>
<tr>
<th>Unit</th>
<th>Fiction</th>
<th>Non-Fiction</th>
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</thead>
</table>
| **Unit One – From Legend to History:** The Old English and Medieval Periods (449-1485) | Alighieri, Dante – *The Divine Comedy*  
Chaucer, Geoffrey – *The Canterbury Tales*  
Gardner, John – *Grendel*  
Unknown Author – *Everyman*  
White, T. H. – *The Once and Future King* | The Anglo Saxon Chronicle  
Bede – *The Ecclesiastical History of the English People*  
Kempe, Margery – *The Book of Margery Kempe* |
| “Into the dangerous world I leapt” (Blake) | | |
| **Unit Two – Celebrating Humanity:** The Renaissance Period (1485-1625) | de Cervantes, Miguel – *Don Quixote*  
Shakespeare, William – *The Tragedy of Hamlet*  
*The Tempest*  
*Much Ado about Nothing* | More, Thomas – *Utopia*  
Sobel, Dave – *Galileo’s Daughter*  
Various Authors – *King James Bible*  
Weir, Alison – *The Children of Henry VIII* |
| “This tale is true, and mine” (“The Seafarer”) | | |
| **Unit Three-A Turbulent Time:** The Seventeenth and Eighteenth Centuries (1625-1798) | Defoe, Daniel – *Moll Flanders*  
Swift, Jonathan – *Gulliver’s Travels*  
Voltaire – *Candide* | Pepys, Samuel – *A Diary of Samuel Pepys*  
Pope, Alexander – *An Essay on Criticism* |
| “No man is an island” (Donne) | | |
| **Unit Four – Rebels and Dreamers:** The Romantic Period (1798-1832) | Austen, Jane – *Pride and Prejudice*  
Bronte, Charlotte – *Jane Eyre*  
Bronte, Emily – *Wuthering Heights*  
Shelley, Mary – *Frankenstein* | Carlyle, Thomas – *On Heroes, Hero-Worship, and the Heroic in History*  
Shelley, Percy Bysshe – *A Defence of Poetry and Other Essays*  
Wollstonecraft, Mary – *A Vindication of the Rights of Women* |
| “Beauty is truth, truth beauty” (Keats) | | |
| **Unit Five – Progress and Decline:** The Victorian Period (1832-1901) | Conrad, Joseph – *Heart of Darkness*  
Dickens, Charles – *Great Expectations*  
*David Copperfield*  
Hardy, Thomas – *Tess of the D’Urbervilles*  
Hugo, Victor – *The Hunchback of Notre Dame*  
*Les Miserables*  
Ibsen, Henrik – *A Doll’s House*  
*Hedda Gabler*  
Stevenson, Robert Louis – *Kidnapped*  
*Treasure Island*  
Thackeray, William – *Vanity Fair*  
Wilde, Oscar – *The Importance of Being Earnest*  
*The Picture of Dorian Gray* | Darwin, Charles – *On the Origin of Species*  
Engels, Friedrich – *Condition of the English Working Classes in England* |
| “It was the best of times, it was the worst of times” (Dickens) | | |
| **Unit Six – A Time of Rapid Change:** The Modern and Postmodern Period (1901-Present) | Conrad, Joseph – *Heart of Darkness*  
Lord Jim  
Dickens, Charles – *Great Expectations*  
Forster, E.M. – *A Passage to India*  
Golding, William – *Lord of the Flies*  
Joyce, James – *A Portrait of an Artist as a Young Man*  
Orwell, George – *Animal Farm*  
*1984*  
Tolkien, J.R.R. – *The Hobbit*  
*The Lord of the Rings Trilogy* | Dineson, Isak – *Out of Africa*  
Einstein, Albert – *Ideas and Opinions*  
Forster, E.M. – *Aspects of the Novel*  
Steinbeck, John – *There Was a War* |
| “Man shall be man” (Spender) | | |

* Denotes EQT essay novels

These are suggested works. Works of comparable literary merit may be substituted for these titles.
## TPCASTT Poetry Analysis Chart

| **T = Title:** | What predictions can you make from the title?  
What are your initial thoughts about the poem?  
What might be the theme of the poem? |
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<tbody>
<tr>
<td><strong>P = Paraphrase:</strong></td>
<td>Summarize the poem in your own words.</td>
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</tbody>
</table>
| **C = Connotation:** | What is the connotative meaning of the poem?  
Find examples of imagery, metaphors, similes, etc. and elaborate on their connotative meanings. |
| **A = Attitude:** | What attitude does the poet have toward the subject of the poem?  
Find and list examples that illustrate the tone and mood of the poem. |
| **S = Shift:** | Is there a shift in the tone/attitude of the poem?  
Where is the shift?  What does the tone shift to? |
| **T = Title:** | Revisit the title and explain any new insights it provides to the meaning of the poem. |
| **T = Theme:** | What is the overall theme of the poem? |
2010 Alabama Course of Study – English Language Arts
English Language Literacy for College and Career Readiness

The Alabama Course of Study and Common Core Standards and the unpacked skills
<table>
<thead>
<tr>
<th>Standards</th>
<th>Unpacked Skills</th>
</tr>
</thead>
</table>
| **1. [RL.12.1]** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. | Students are able to:  
- analyze the meaning of a text  
- support analysis with explicit ideas from a text  
- support analysis with inferences about a text  
- prioritize quality of textual evidence to select strong supporting examples  
- thoroughly explain textual evidence to support analysis  
- identify textual ambiguity  
- apply these strategies to a variety of types of informational texts |
| **2. [RL.12.2]** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. | Students are able to:  
- objectively summarize a text  
- analyze the development of a theme or central idea over the course of a text  
- analyze how two or more themes or ideas intertwined to make the text more complex |
| **3. [RL.12.3]** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). | Students are able to:  
- identify elements of a story or drama  
- analyze how the author's choices impacted the story or drama  
- analyze how setting structure and character development are related to develop a story or drama |
| **4. [RL.12.4]** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) | Students are able to:  
- determine meaning of unfamiliar words and phrases based on how they are used in a text  
- determine the meaning of words with multiple meanings  
- identify and explain figurative language with textual support  
- identify and explain connotative language with textual support  
- analyze an author's use of word choice to create meaning  
- explain the impact of word choice in regard to beauty or engagement |
| **5. [RL.12.5]** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. | Students are able to:  
- analyze the form or structure of literature  
- determine what choices were made by the author to enhance the intended meaning.  
- analyze how elements of a text's structure were manipulated to contribute to overall meaning and impact  
- support thinking with textual evidence |
<table>
<thead>
<tr>
<th>Standards</th>
<th>Unpacked Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. [RL.12.6] Analyze a case in which grasping a point of view requires</td>
<td>Students are able to:</td>
</tr>
<tr>
<td>distinguishing what is directly stated in a text from what is really</td>
<td>• analyze a specific point of view</td>
</tr>
<tr>
<td>meant (e.g., satire, sarcasm, irony, or understatement).</td>
<td>• distinguish directly stated text from real meaning.</td>
</tr>
<tr>
<td></td>
<td>• understand use the techniques of sarcasm, satire, irony and</td>
</tr>
<tr>
<td></td>
<td>understatement to determine true meaning in a text</td>
</tr>
<tr>
<td>7. [RL.12.7] Analyze multiple interpretations of a story, drama, or poem</td>
<td>Students are able to:</td>
</tr>
<tr>
<td>(e.g., recorded or live production of a play or recorded novel or poetry),</td>
<td>• analyze various interpretations of a source text</td>
</tr>
<tr>
<td>evaluating how each version interprets the source text. (Include at least</td>
<td>• evaluate how the medium interprets the source text</td>
</tr>
<tr>
<td>one play by Shakespeare.) (Alabama)</td>
<td>• include a range of Shakespeare in evaluatory and interpretive</td>
</tr>
<tr>
<td></td>
<td>activities</td>
</tr>
<tr>
<td></td>
<td>• support thinking with examples from the text</td>
</tr>
<tr>
<td>8. [RL.12.9] Demonstrate knowledge of foundational works of European</td>
<td>Students are able to:</td>
</tr>
<tr>
<td>literature with a concentration in British literature, including how two</td>
<td>• analyze an author's manipulation of a work</td>
</tr>
<tr>
<td>or more texts from the same period treat similar themes or topics.</td>
<td>• demonstrate understanding of American literature</td>
</tr>
<tr>
<td>(Alabama)</td>
<td>• analyze the differing interpretations of texts on similar themes from</td>
</tr>
<tr>
<td></td>
<td>the same period</td>
</tr>
<tr>
<td>9. [RL.12.10] By the end of Grade 12, read and comprehend literature,</td>
<td>Students are able to:</td>
</tr>
<tr>
<td>including stories, dramas, and poems, at the high end of the Grades 11-</td>
<td>• make meaning from appropriately complex stories, dramas, and</td>
</tr>
<tr>
<td>College and Career Readiness (CCR) text complexity band independently and</td>
<td>poems</td>
</tr>
<tr>
<td>proficiently</td>
<td>• engage with and appreciate appropriately complex texts</td>
</tr>
</tbody>
</table>

Return to Table of Contents
### Reading Standards for Informational Text

<table>
<thead>
<tr>
<th>Standards</th>
<th>Unpacked Skills</th>
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| 10. [RI.12.1] Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. | Students are able to:  
- analyze the meaning of a text  
- support analysis with explicit ideas from a text  
- support analysis with inferences about a text  
- prioritize quality of textual evidence to select strong supporting examples  
- thoroughly explain textual evidence to support analysis  
- identify textual ambiguity  
- apply these strategies to a variety of types of informational texts |
| 11. [RI.12.2] Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text. | Students are able to:  
- objectively summarize a text  
- analyze the development of a central idea over the course of a text  
- explain how specific details build on each other to create a complex analysis of a subject or topic  
- apply these strategies to a variety of types of informational texts |
| 12. [RI.12.3] Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text. | Students are able to:  
- analyze complex ideas and events in a text  
- analyze and explain how individuals, ideas, and events work together in a text  
- define the development of a text through its personalities, the events or the ideas |
| 13. [RI.12.4] Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). | Students are able to:  
- determine meaning of unfamiliar words and phrases based on how they are used in a text  
- identify and explain figurative language with textual support  
- identify and explain connotative language with textual support  
- identify and explain technical language with textual support  
- analyze an author’s use of word choice to create meaning  
- analyze an author’s depiction of a word through refinement throughout the text |
| 14. [RI.12.5] 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. | Students are able to:  
- analyze the effectiveness of an author’s structuring of an argument or exposition.  
- analyze how the elements of the argument’s structure promotes clarity, convincing, and engagement  
- support thinking with textual evidence |
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| **15. [RI.12.6]** Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text. | Students are able to:  
• determine an author’s point of view or purpose  
• analyze how an author uses rhetorical strategies to develop point of view effectively  
• analyze an author’s style in a text  
• analyze and discuss how the overall effect of a text’s power, persuasiveness and beauty are impacted by the author’s choices. |
| **16. [RI.12.7]** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem. | Students are able to:  
• evaluate multiple sources of information  
• integrate multiple sources of information to address questions and solve problems  
• understand, use and information from a variety of media and formats evaluate |
| **17. [RI.12.8]** Delineate and evaluate the reasoning in seminal United States texts, including the application of constitutional principles and use of legal reasoning (e.g., in United States Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses). | Students are able to:  
• evaluate the reasoning in an original an substantial U.S. text  
• analyze the application of constitutional principles and legal reasoning in text  
• recognize works of public advocacy  
• evaluate the purpose and arguments regarding works of public advocacy  
• understand and apply legal principals such as majority opinions and dissents to seminal works |
| **18. [RI.12.10]** By the end of Grade 12, read and comprehend literary nonfiction at the high end of the Grades 11-College and Career Readiness (CCR) text complexity band independently and proficiently. | Students are able to:  
• make meaning from appropriately complex literary nonfiction  
• engage with and appreciate appropriately complex texts |
### Writing Standards

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| **19. [W.12.1]** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.  
   - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.  
   - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.  
   - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.  
   - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
   - e. Provide a concluding statement or section that follows from and supports the argument presented. | Students are able to:  
   - identify qualities of arguments  
   - write an argument to support a claim  
   - acknowledge and distinguish claim from alternate or opposing claims  
   - use logical reasoning and relevant evidence (credible sources) to support claim  
   - use words, phrases, clauses, and syntax to clarify relationships and create cohesion  
   - write with a formal style  
   - write with a predictable structure (introduction with statement of claim, clearly organized evidence, and conclusion that supports argument) |
| **20. [W.12.2]** Write informative or explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
   - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
   - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
   - c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. | Students are able to:  
   - identify qualities of informative/explanatory pieces  
   - examine topics by selecting, organizing, and analyzing relevant content  
   - write informative/explanatory pieces with a predictable structure (introduce topic, develop topic with well-chosen, relevant, and sufficient facts, conclusion)  
   - incorporate useful formatting, graphics, and multimedia in informative/explanatory pieces  
   - employ facts, definitions, concrete details, quotations, examples, and other information to develop topics  
   - employ appropriate and varied transitions and syntax to create cohesion and clarify relationships among ideas and concepts  
   - include precise language and domain-specific vocabulary in informative/explanatory pieces |
## Writing Standards

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<td>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td>- include figurative language such as metaphor, simile, and analogy - create a conclusion that follows from and supports the information or explanation presented</td>
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21. [W.12.3] Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator, characters, or both; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</td>
<td>write a real or imagined narrative that: - sets out a problem, situation, or observation and its significance - establishes one or multiple points of view - introduces a narrator and/or characters - includes a smooth progression of experiences or events - uses narrative techniques (dialogue, pacing, description, reflection, multiple plot lines) - builds toward a particular tone and outcome - develops experiences and/or characters - uses a variety of techniques to sequence events and create a coherent whole - conveys a vivid picture through precise words and phrases, telling details, and sensory language - provides a conclusion that follows from and reflects on events included in the narrative</td>
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22. [W.12.4] Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 19-21 above.)

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<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator, characters, or both; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</td>
<td>produce clear and coherent writing - analyze a writing task to determine what is required - adapt writing to fulfill a specific purpose - adapt writing to meet the needs of an audience - develop ideas in a way appropriate to task and purpose - organize thoughts in a way appropriate to task and purpose - use style appropriate to task and purpose</td>
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# Writing Standards

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| 23. [W.12.5] Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of the first three standards in the Language strand in Grades K-12.) | Students are able to:  
• apply these skills to a variety of types of writing  
• use planning, revision, editing, rewriting, or a new approach to strengthen writing  
• explain techniques used to make writing appropriate for purpose and audience  
• produce writing that is well-developed and strong |
| 24. [W.12.6] Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. | Students are able to:  
• use technology to produce, publish, and update individual or shared writing  
• use the Internet to produce, publish, and update individual or shared writing  
• use feedback to update writing  
• use new information/arguments to update writing |
| 25. [W.12.7] Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. | Students are able to:  
• use research to answer a self-generated question or solve a problem  
• narrow or broaden research when appropriate  
• synthesize multiple sources  
• demonstrate understanding of the subject through research |
| 26. [W.12.8] Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. | Students are able to:  
• use advanced search types and procedures  
• identify authoritative print and digital sources  
• assess strengths and limitations of sources considering audience, task, and purpose  
• integrate information into original writing to maintain flow of ideas  
• apply rules regarding use of outside sources in original writing  
• avoid plagiarism  
• avoid overreliance on any one source  
• follow standard format for citation |
| 27. [W.12.9] Draw evidence from literary or informational texts to support analysis, reflection, and research.  
   a. Apply Grade 12 Reading standards to literature (e.g., “Demonstrate knowledge of foundational works of European literature with a concentration in British literature, including how two or more texts from the same period treat similar themes or topics”). (Alabama)  
   b. Apply Grade 12 Reading standards to literary nonfiction (e.g., ...) | Students are able to:  
• apply elements of analytical, reflective, and research-based writing  
• use techniques for critical reading of literature and literary nonfiction  
• use techniques for note-taking during and after reading  
• explain the influence of 18th, 19th, and early 20th century American literature  
• describe how texts from the same period can vary in their treatment of similar themes and topics |
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| “Delineate and evaluate the reasoning in seminal United States texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”). | • explain how constitutional principles and legal reasoning are applied in seminal U.S. texts  
• explain common premises, purposes, and arguments found in works of public advocacy                                                                                                                                                                                                                                                          |
| **28. [W.12.10]** Write routinely over extended time frames, including time for research, reflection, and revision, and shorter time frames such as a single sitting or a day or two for a range of tasks, purposes, and audiences. | Students are able to:  
• complete various pieces of writing over varying lengths of time  
• organize clear and coherent pieces of writing for a variety of reasons and in a variety of settings                                                                                           |
### Speaking and Listening Standards

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| **29. [SL.12.1]** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *Grade 12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.  
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
   b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.  
   c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.  
   d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. | Students are able to:  
- work with varying types of collaborative groups  
- understand 11-12 texts, topics and issues  
- adapt others' ideas to fit their own  
- clearly express their own ideas  
- integrate research and evidence to stimulate discussion  
- use rules and techniques to promote civil, democratic decision making  
- use questions and responses to probe reasoning and evidence to ensure for a full range of positions on a topic  
- challenge clarify and verify ideas to propel conversations  
- use techniques to synthesize comments, claims and evidence on all sides of issues  
- determine when further research is needed to deepen an investigation or complete a task |
| **30. [SL.12.2]** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. | Students are able to:  
- integrate multiple sources of information seen or heard in variety of media or formats  
- make informed decisions using multiple information sources and media formats  
- problem solve using multiple information sources and media formats  
- evaluate the credibility of sources from a variety of media or formats  
- evaluate the accuracy of sources from a variety of media or formats  
- note discrepancies in the evaluation of data |
| **31. [SL.12.3]** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used. | Students are able to listen attentively to a speaker to:  
- notice and record speaker's point of view, reasoning, and use of evidence  
- explain how a speaker uses rhetoric  
- assess the speaker's stance and premises |
### Speaking and Listening Standards

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| **32. [SL.12.4]** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. | Students are able to:  
- use techniques for orally presenting information, findings, and supporting evidence  
- orally convey a clear and distinct perspective  
- present information with a clear line of reasoning  
- address alternative or opposing perspectives  
- adapt information and delivery to purpose, audience, and range of formal and informal tasks |
| **33. [SL.12.5]** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. | Students are able to:  
- clarify information, strengthen claims and evidence, and add interest to a presentation through the integration of multimedia components and visual displays. |
| **34. [SL.12.6]** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See Grade 12 Language standards 35 and 37 for specific expectations.) | Students are able to:  
- adapt their speech appropriately to task and situation  
- demonstrate command of formal English when appropriate to task and situation |
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<td><strong>35. [L.12.1]</strong> Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. &lt;br&gt; a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested. &lt;br&gt; b. Resolve issues of complex or contested usage, consulting references (e.g., <em>Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage</em>) as needed.</td>
<td>Students are able to: &lt;br&gt; • apply conventional grammar and usage in writing and speaking to convey a message that is easily understood by the intended audience &lt;br&gt; • apply their knowledge of the changing usage of words in regard to convention and time &lt;br&gt; • use reference materials to resolve issues of contest over word usage and change</td>
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<td><strong>36. [L.12.2]</strong> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. &lt;br&gt; a. Observe hyphenation conventions. &lt;br&gt; b. Spell correctly.</td>
<td>Students are able to: &lt;br&gt; • apply conventional grammar and usage in writing and speaking to convey a message that is easily understood by the intended audience &lt;br&gt; This includes: &lt;br&gt; • using hyphenation conventions appropriately</td>
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<td><strong>37. [L.12.3]</strong> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. &lt;br&gt; a. Vary syntax for effect, consulting references (e.g., Tufte's <em>Artful Sentences: Syntax as Style</em>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</td>
<td>Students are able to apply knowledge of language when reading and writing to: &lt;br&gt; • comprehend more fully &lt;br&gt; • make choices for meaning and style &lt;br&gt; • apply syntax to writing using guidance when necessary &lt;br&gt; • apply understanding of syntax to the reading of complex texts</td>
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<td><strong>38. [L.12.4]</strong> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 12 reading and content, choosing flexibly from a range of strategies. &lt;br&gt; a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. &lt;br&gt; b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <em>conceive, conception, conceivable</em>). &lt;br&gt; c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. &lt;br&gt; d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</td>
<td>Students are able to: &lt;br&gt; • determine the meaning of unknown words or phrases by drawing upon context clues (e.g. the overall meaning of a sentence, paragraph, or text, a word's position or function in a sentence) &lt;br&gt; • identify patterns of word changes to indicate meanings or parts of speech. &lt;br&gt; • use reference materials (e.g. glossaries, dictionaries, thesauruses) in print and digital formats to ascertain or verify a word's pronunciation, precise meaning, etymology, part of speech, or standard usage</td>
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| **39. [L.12.5]** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.  
   b. Analyze nuances in the meaning of words with similar denotations. | Students are able to:  
   • interpret types of figurative language  
   • understand nuances in word meanings  
   • use the relationship between particular words to better understand each of the words  
   • distinguish among the connotations of words with similar denotations |
| **40. [L.12.6]** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. | Students are able to:  
   • acquire and use accurately grade-appropriate general academic words and phrases that are also sufficient for reading, writing, speaking, and listening at a college and career level  
   • acquire and use accurately grade-appropriate domain-specific words and phrases appropriate to and sufficient for reading, writing, speaking, and listening at a college and career level  
   • independently identify and investigate vocabulary important to comprehension  
   • independently identify and investigate vocabulary important to expression |