

# 11<sup>th</sup> Grade ELA Curriculum Maps

*NOTE: Students taking 11<sup>th</sup> Grade ELA will complete the following units of study over the course of the school year although not necessarily in the order listed.*

Unit of Study: A Tale of Two Cities

Unit of Study: Arthurian Legend

Unit of Study: Anglo Saxon Literature and Poetry/Beowulf

Unit of Study: Chaucer & The Canterbury Tales Prologue

Unit of Study: Dracula

Unit of Study: Grendel by John Gardner

Unit of Study: Macbeth

Unit of Study: Metaphysical Poetry

Unit of Study: Renaissance Poetry

Unit of Study: Romantic & Victorian Poetry

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: <u>A Tale of Two Cities</u></b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will interact with Dickens’ novel of revolutionary France and Dickens’ London to analyze, evaluate, and appreciate symbolism, theme, and Dickens’ lasting effect on his era.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Students will understand the gluttony of the French aristocracy.</li> <li>▪ Students will recognize and understand the abuses the peasants suffered at the hands of the French aristocracy.</li> <li>▪ Students will understand the climate of fear and danger in both London and France.</li> <li>▪ Students will understand the mentality and danger of mobs.</li> <li>▪ Students will understand crime in England at the time and the idea of punishment and reform.</li> <li>▪ Students will understand the complexity and motivation of each of the major characters: Jarvis Lorry, Lucy Manette, Madame Defarge, Defarge, Darnay, Carton, and Dr. Manette.</li> <li>▪ Students will be able to identify and analyze the many themes presented in the novel, such as guilt and retribution, resurrection, sacrifice, and revenge.</li> <li>▪ Students will identify and understand the motifs of doubles and imprisonment.</li> <li>▪ Students will identify and understand the symbolism of knitting, the broken wine cask, and The Marquis Evremonde.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul> |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What is the relationship between Lucy Manette and Jarvis Lorry?</li> <li>▪ How does the first line of the novel establish the motif of doubles?</li> <li>▪ Through the characters Darnay and Carton, how is the motif of doubles explored? How do the men contrast?</li> <li>▪ How are the DeFarges developed as the antagonists of the novel?</li> <li>▪ How is Dr. Manette an exploration of the theme of resurrection in the novel?</li> <li>▪ What kind of positive effect does Lucy have on Carton?</li> <li>▪ Why is Carton affected by Lucy?</li> <li>▪ After Dr. Manette’s rehabilitation, at what points in the story does he relapse and why?</li> <li>▪ Explore the symbolism of Madame DeFarge’s knitting. What is the symbolism of not only the product of the knitting, but the process as well?</li> <li>▪ Analyze the scene with the broken wine cask, and discuss this scene as a complex symbol of the revolution.</li> </ul>  |

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|  | <ul style="list-style-type: none"> <li>▪ Through Dr. Manette and Sydney Carton, how is the theme of resurrection explored?</li> <li>▪ Using Sydney Carton as an example, discuss why sacrifices have to be made in order to achieve happiness.</li> <li>▪ How does Madame DeFarge exemplify the idea of revenge, no matter what the cost?</li> <li>▪ Throughout the novel, how does Dickens establish darkness? What light is there, if any, in the novel?</li> </ul>   |
| <p><b>Content<br/>(Subject Matter)</b></p> | <ul style="list-style-type: none"> <li>▪ <i>A Tale of two Cities</i></li> </ul>   |
| <p><b>Standards</b></p>                    | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.a - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by</i></li> </ul> |

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|                            | <i>referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</i>   |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"><li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>;</li><li>▪ MLA format for research papers</li><li>▪ Excerpts from McDougal Littell <i>British Literature</i></li></ul> |
| <b>Notes</b>               |  |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Arthurian Legend</b>  |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will explore the poetry and prose of medieval romance and evaluate, analyze, and appreciate the symbols, themes, and impact of the Arthurian Legend.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Medieval romances are adventure stories that feature kings, knights, and damsels in distress, and tell of quests, battles, and doomed love.</li> <li>▪ The code of chivalry was an expression of feudal ideals of honor.</li> <li>▪ The ideals of chivalry gave rise to legends and songs, such as the tales of King Arthur and his Knights of the Round Table.</li> <li>▪ Arthurian tales were greatly influenced by Christian ideals.</li> <li>▪ The symbols in Arthurian legend represent humanities desire for something better.</li> <li>▪ Throughout history humanity has developed stories with heroes.</li> <li>▪ Society needs heroes to guide us.</li> <li>▪ Relationships in the tales exemplify chivalric ideals.</li> <li>▪ Merlin is an archetypal character in literature.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>  |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ In <i>The Day of Destiny</i> what does the wheel represent?</li> <li>▪ Why is Sir Gawain attended by women in his after-life?</li> <li>▪ What is the snake that strikes at a knight a symbol of in the story?</li> <li>▪ Arthur does not heed the advice of Sir Lucan after the battle and dies in a confrontation with Mordred. What does this illustrate about fate?</li> <li>▪ Why does Malory include such graphic descriptions of violence in the tales?</li> <li>▪ Why does Sir Bedivere betray Arthur twice before he casts Excalibur into the lake?</li> <li>▪ What does Excalibur symbolize for Bedivere?</li> <li>▪ Sir Bedivere asks of Arthur, “Ah, my lord Arthur, what shall become of me...?” How does this suggest societies need for heroes?</li> <li>▪ <i>Sir Gawain and the Green Knight</i></li> <li>▪ How is the poem an example of a medieval romance?</li> <li>▪ What statement is the poet making about Camelot when none of the great knights accept the green knights challenge?</li> <li>▪ Gawain must go on a quest to find the green knight. How was the quest important to the knights?</li> <li>▪ How may the quest be viewed metaphorically?</li> <li>▪ How does Gawain uphold the chivalric code while staying at the green knight’s castle?</li> <li>▪ How does Gawain fail?</li> <li>▪ Why must Gawain suffer three blows from the green knight?</li> </ul> |

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|                                     | <ul style="list-style-type: none"> <li>▪ Discuss how these three blows are symbolic?</li> <li>▪ What has Gawain learned about himself on the quest?</li> <li>▪ Why did the green knight feel he had to bring this challenge to Arthur and his knights?</li> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul>  |
| <b>Content<br/>(Subject Matter)</b> | <ul style="list-style-type: none"> <li>▪ Historical content of the medieval period</li> <li>▪ <i>Sir Gawain and the Green Knight</i></li> <li>▪ <i>The Day of Destiny</i></li> </ul>  |
| <b>Standards</b>                    | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> </ul> |

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|                            | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.SL.11-12.1.a</i> - 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.</li> </ul>             |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Prentice Hall Literature: The British Tradition</li> <li>▪ <i>Excalibur</i> (John Boorman 1981)</li> <li>▪ <i>King Arthur</i> (Antoine Fuqua 2004)</li> <li>▪ <i>Merlin</i> (Steve Barron 1998)</li> <li>▪ Released testing materials from the NJDOE and College Board; MLA format for research papers</li> </ul> |
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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Anglo Saxon Literature and Poetry/<i>Beowulf</i></b>  |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will interact with works of Anglo Saxon literature with an opportunity to analyze, appreciate, and evaluate key beliefs, images, and components of each work.</li> </ul>  |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Understanding imagery and metaphors presented which connect to overall themes.</li> <li>▪ Students will identify and understand the many themes of <i>Beowulf</i>.</li> <li>▪ Explore and understand the different relationships throughout <i>Beowulf</i>: Hrothgar/Beowulf, Beowulf/Wiglaf, Grendel/his mother.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>  |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ How do the Anglo Saxon poems exemplify the elements and themes of an elegy?</li> <li>▪ How does the imagery in <i>The Seafarer</i>, <i>The Wanderer</i>, and <i>The Wife's Lament</i> exemplify the tone and theme (isolation)?</li> <li>▪ What ideas about Anglo Saxon life and religious attitudes are presented in the poems?</li> <li>▪ How does Beowulf exemplify the characteristics of an epic hero?</li> <li>▪ How does honor and one's quest for fame and glory play a part in Anglo Saxon society?</li> <li>▪ What is the importance of fate in Anglo Saxon society?</li> <li>▪ Why is allegiance to one's king/people important to the Anglo Saxons?</li> <li>▪ What is the key role of a thane in Anglo Saxon society?</li> <li>▪ What influence did Christianity play in <i>Beowulf</i>?</li> <li>▪ What examples from the text show Beowulf's superhuman qualities?</li> <li>▪ What do Grendel and his mother symbolize?</li> <li>▪ What Christian motifs are presented in the epic?</li> <li>▪ What are the most effective techniques involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul> |
| <b>Content (Subject Matter)</b>         | <ul style="list-style-type: none"> <li>▪ <i>Beowulf</i></li> <li>▪ Anglo Saxon Lyrics – <i>The Wanderer</i>, <i>The Seafarer</i>, <i>The Wife's Lament</i></li> </ul>   |
| <b>Standards</b>                        | <ul style="list-style-type: none"> <li>▪ <b>LA.11-12.RL.11-12.1</b> - 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.</li> <li>▪ <b>LA.11-12.RL.CCR.2</b> - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>▪ <b>LA.11-12.RL.11-12.2</b> - Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how</li> </ul>   |



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|                            | <p><i>they interact and build on one another to produce a complex account; provide an objective summary of the text.</i></p> <ul style="list-style-type: none"> <li>▪ <b>LA.11-12.RL.11-12.3</b> - <i>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).</i></li> <li>▪ <b>LA.11-12.RL.11-12.4</b> - <i>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.</i></li> <li>▪ <b>LA.11-12.RL.CCR.5</b> - <i>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <b>LA.11-12.RL.11-12.7</b> - <i>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.</i></li> <li>▪ <b>LA.11-12.RL.11-12.10</b> - <i>By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <b>LA.11-12.W.11-12.1.d</b> - <i>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</i></li> <li>▪ <b>LA.11-12.W.CCR.6</b> - <i>Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <b>LA.11-12.SL.11-12.1.a</b> - <i>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.</i></li> </ul> |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>;</li> <li>▪ MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> </ul>   |
| <b>Notes</b>               |  |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Chaucer &amp; <i>The Canterbury Tales Prologue</i><br/> <i>The Pardoner's Tale / The Wife of Bath's Tale</i></b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will interact with Chaucer's poetry with an opportunity to evaluate, analyze, and appreciate Chaucer's depictions of middle ages England and its allegorical elements, comedy, and satire throughout <u>The Canterbury Tales</u>.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Satire is an important part of Chaucer's description of medieval life.</li> <li>▪ Corruption in the clergy as Chaucer describes it.</li> <li>▪ Characters can be developed and evaluated by their appearance, dialogue, action, and through the reactions of others.</li> <li>▪ Chaucer's portrayal of women as described by The Wife of Bath.</li> <li>▪ The relationships between men and women as told in <i>The Wife of Bath's Tale</i>.</li> <li>▪ Understanding and interpreting the moral/lesson in <i>The Pardoner's Tale</i>.</li> <li>▪ Interpreting allegorical characters in <i>The Pardoner's Tale</i>.</li> <li>▪ Defining and understanding the difference between direct and indirect characterization.</li> <li>▪ The Tales as a representation of the cross section of medieval society.</li> <li>▪ Dramatic, situational, and verbal irony as exemplified in <i>The Pardoner's Tale</i>.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>   |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What is the difference between direct and indirect characterization?</li> <li>▪ How do the character's physical description help the reader understand their personality?</li> <li>▪ How does Chaucer exemplify the element of chivalry through his description of the Knight?</li> <li>▪ Why does Chaucer view the Prioress as a negative character?</li> <li>▪ How does Chaucer show the idea of corruption in the clergy through the Friar and the Monk?</li> <li>▪ What is Chaucer's view of the "middle class"?</li> <li>▪ Why is the Wife of Bath considered a bit ahead of her time?</li> <li>▪ What are the Miller and Summoner's most negative characteristics?</li> <li>▪ How is the Summoner's appearance a reflection of his character?</li> <li>▪ Why are the pilgrims on their way to Canterbury?</li> <li>▪ What is the reward for the best tale told?</li> <li>▪ What is the role of the Host in The Prologue?</li> <li>▪ What aspects of the medieval church does Chaucer satirize through the Monk and the Friar?</li> <li>▪ Do Chaucer's characters seem timeless and universal?</li> <li>▪ In <i>The Pardoner's Tale</i>, what prompts the rioters to seek Death?</li> <li>▪ Why is the discovery at the old tree unexpected and ironic?</li> <li>▪ Why is the Old Man symbolic?</li> </ul> |

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|                                     | <ul style="list-style-type: none"> <li>▪ What happens when the three rioters find the gold? What happens to all three in the end?</li> <li>▪ How does Chaucer convey the central message of corruption?</li> <li>▪ How is the theme, “Avarice the root of all evil” exemplified in <i>The Pardoner’s Tale</i>?</li> <li>▪ In <i>The Wife of Bath’s Tale</i>, what is the knight’s original sentence and revised punishment?</li> <li>▪ In what ways, does the relationship between the knight and the old woman change during the course of the story?</li> <li>▪ How does the tale represent the Wife of Bath’s personality?</li> <li>▪ What is the overall message of <i>The Wife of Bath’s Tale</i>?</li> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul>   |
| <b>Content<br/>(Subject Matter)</b> | <ul style="list-style-type: none"> <li>▪ Medieval Period historical content</li> <li>▪ <i>The Canterbury Tales: The Prologue</i></li> <li>▪ <i>The Pardoner’s Tale</i></li> <li>▪ <i>The Wife of Bath’s Tale</i></li> </ul>   |
| <b>Standards</b>                    | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text</i></li> </ul> |

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|                            | <p><i>complexity band proficiently, with scaffolding as needed at the high end of the range.</i></p> <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.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.</i></li> </ul> |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>; MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> <li>▪ Excerpts from Prentice Hall Literature: <i>Timeless Voices, Timeless Themes</i></li> <li>▪ HBO <i>The Canterbury Tales</i> special (video)</li> </ul>  |
| <b>Notes</b>               |  |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: <u>Dracula</u></b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will interact with the text with an opportunity to evaluate, analyze and appreciate Stoker’s representation of horror, suspense, and cultural values of Victorian Europe.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Understanding imagery and metaphors presented which connect to overall themes.</li> <li>▪ Students will identify and understand the many themes of <i>Dracula</i>, such as the consequences of modernity, the old world vs. the new world, and the threat of female sexual expression.</li> <li>▪ Explore and understand the roles of the various characters in the novel, particularly as they apply to expectations of gender.</li> <li>▪ Students will recognize and understand the monster Dracula as the embodiment of man’s fears in the society of the time, such as disease, and xenophobia.</li> <li>▪ Students will recognize and understand Christianity as a motif in the novel.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>              |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ How is Harker representative of the new world?</li> <li>▪ How does Harker’s journey illustrate the difference between the new world and the old world?</li> <li>▪ What do the three vampire women represent in the novel?</li> <li>▪ What type of woman does Mina represent, Lucy represent?</li> <li>▪ How is Van Helsing a link between the old world and the new world, between the world of science and the world of superstition?</li> <li>▪ What is the importance in the novel of men attempting to protect women?</li> <li>▪ How is it important that Mina is essential to the men in defeating Dracula?</li> <li>▪ Why must Arthur be the one to give Lucy the blood transfusion?</li> <li>▪ Why must Arthur be the one to put Lucy to rest?</li> <li>▪ How is Mina’s salvation essential to the men’s survival?</li> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul> |
| <b>Content (Subject Matter)</b>         | <ul style="list-style-type: none"> <li>▪ <i>Dracula</i></li> <li>▪ Yahoo! News “Vampire” unearthed in Venice plague grave by Daniel Flynn (Reuters)</li> <li>▪ <i>Bram Stoker’s Dracula</i> by Francis Ford Coppola</li> <li>▪ <i>Nosferatu</i> by Werner Herzog</li> <li>▪ <i>Interview With The Vampire</i> by Neil Jordan</li> </ul>  |

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| <p><b>Standards</b></p>           | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - [Grade Level Standard] - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.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.</i></li> </ul> |
| <p><b>Materials/Resources</b></p> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>; MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> </ul>  |
| <p><b>Notes</b></p>               |  |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: <i>Grendel</i> by John Gardner</b>  |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ <b><u>Grendel</u></b> depicts the experiences of Grendel, the antagonist from the Anglo-Saxon Poem Beowulf, as the protagonist locked in a conflict with humans, in the postmodern novel style.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Inferences are formed through the use of textual information and supporting evidence from primary and secondary literary sources.</li> <li>▪ Secondary sources may be analyzed before reading a novel to determine focal points for active reading of the novel.</li> <li>▪ Active reading/notetaking can be used to organize information discovered about literary elements of a novel under study.</li> <li>▪ Theme is developed in fictional prose writing through the use of major literary elements such as plot, character development, setting and symbolism.</li> <li>▪ Themes are statements about the main ideas of a literary text that reflect an idea about the world outside the literary text.</li> <li>▪ Novels can explore and comment upon relevant social issues in the real world outside the text.</li> <li>▪ An author's style and language usage can be symbolically significant and point toward central thematic concerns of the novel.</li> <li>▪ Character development is a central means of establishing thematic ideas in a novel.</li> <li>▪ Conflict is an essential defining element in the plot of a novel, and can point the way to identifying central thematic ideas in the novel.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul> |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What is post modernism?</li> <li>▪ How is postmodern style evident in the reading?</li> <li>▪ How does this novel compare/contrast with other postmodern novels you've experienced?</li> <li>▪ What is Grendel's outlook on humans?</li> <li>▪ How does Grendel's relationship with animals and humans contribute to his demeanor?</li> <li>▪ Explain Grendel's view of Hrothgar, Unferth, and Beowulf.</li> <li>▪ Why does Grendel become a monster?</li> <li>▪ What events lead to his confrontation with Beowulf?</li> <li>▪ What is Grendel's attitude toward Hrothgar's power?</li> <li>▪ How does this story adhere to and go against themes present in Beowulf, the Anglo-Saxon poem?</li> </ul>  |
| <b>Content (Subject Matter)</b>         | <ul style="list-style-type: none"> <li>▪ Selected secondary sources for the novel <i>Grendel</i></li> <li>▪ Analytical and close reading skills</li> <li>▪ Active reading/notetaking</li> </ul>   |

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|                         | <ul style="list-style-type: none"> <li>▪ The Writing Process and the 6 Traits of Effective Writing</li> <li>▪ Major literary elements of fictional prose (conflict, climax, character development, setting, authorial style/language, symbolism, narrative p.o.v.)</li> <li>▪ The significance of allegory within the novel</li> <li>▪ Thematic significance of the dragon, the monster, the mead hall and the hero.</li> <li>▪ Social issues (role of women, critique of government, religion) embodied within the novel</li> </ul>   |
| <p><b>Standards</b></p> | <ul style="list-style-type: none"> <li>▪ <b><i>LA.11-12.RL.11-12.1</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RL.11-12.2</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RL.11-12.3</i></b> - 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).</li> <li>▪ <b><i>LA.11-12.RL.11-12.4</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RL.11-12.5</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RL.11-12.6</i></b> - Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</li> <li>▪ <b><i>LA.11-12.RL.11-12.7</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RI.11-12.1</i></b> - 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.</li> <li>▪ <b><i>LA.11-12.RI.11-12.4</i></b> - 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 <i>Federalist No. 10</i>).</li> <li>▪ <b><i>LA.11-12.W.11-12.1</i></b> - Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</li> </ul> |



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|                            | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.W.11-12.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</i></li> <li>▪ <i>LA.11-12.W.11-12.5 - 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.</i></li> <li>▪ <i>LA.11-12.W.CCR.8 - Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</i></li> <li>▪ <i>LA.11-12.W.11-12.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></li> <li>▪ <i>LA.11-12.W.11-12.10 - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1 - Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</i></li> <li>▪ <i>LA.11-12.L.11-12.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></li> <li>▪ <i>LA.11-12.L.11-12.2 - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i></li> <li>▪ <i>LA.11-12.L.11-12.3 - 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.</i></li> <li>▪ <i>LA.11-12.L.11-12.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.</i></li> <li>▪ <i>LA.11-12.L.11-12.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i></li> <li>▪ <i>LA.11-12.L.11-12.6 - 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.</i></li> </ul> |
| <b>Materials/Resources</b> | <p>Xerox packet: Various secondary source reviews of/articles about <i>Grendel</i> by John Gardner</p> <p>MLA Format for Research Papers</p>   |
| <b>Notes</b>               |  |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: <u>Macbeth</u></b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will read selected works by William Shakespeare throughout their 4 years at Spotswood High School. Students will interact with the text to evaluate, analyze and appreciate this Tragedy play set in Medieval Scotland.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Students will understand and identify the elements of plot.</li> <li>▪ Students will understand and identify both elements of conflict at work on the protagonist.</li> <li>▪ Students will understand theme as the author’s message or the moral/lesson.</li> <li>▪ Students will identify and understand the many themes of the play: <i>Power corrupts. Things are not what they seem (equivocation). The belief in superstition affects human behavior.</i></li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>   |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What is the purpose of the witches? What tone do they establish in the beginning of the play?</li> <li>▪ By the reports from the front line, what kind of man is Macbeth?</li> <li>▪ What is the irony of his receiving the title of the Thane of Cawdor?</li> <li>▪ How do both Macbeth and react to the predictions of the witches?</li> <li>▪ How does L. Macbeth react to the news?</li> <li>▪ How can the appearance of the dagger be explained?</li> <li>▪ Why is Macbeth determined to kill Banquo and Fleance?</li> <li>▪ What affect do Macbeth’s ravings at the party have on his guests?</li> <li>▪ Discuss the humor in the Porter scene.</li> <li>▪ Why is Macbeth determined to kill Macduff?</li> <li>▪ What affect do the murders of Macduff’s family have on the audience and your opinion of Macbeth?</li> <li>▪ What three predictions do the witches make for Macbeth?</li> <li>▪ What affect do these predictions have on Macbeth?</li> <li>▪ How do each of the predictions come true and betray Macbeth?</li> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul> |
| <b>Content (Subject Matter)</b>         | <ul style="list-style-type: none"> <li>▪ History of the Renaissance</li> <li>▪ <i>The Tragedy of Macbeth</i></li> <li>▪ The elements of character and play</li> <li>▪ The motifs of blood and darkness</li> <li>▪ The element of the supernatural</li> <li>▪ Journaling</li> <li>▪ Steps in the writing process</li> <li>▪ Delivering a formal presentation on a collaborative project</li> </ul>  |

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|                            | <ul style="list-style-type: none"> <li>▪ Literary devices in the play</li> </ul>  |
| <b>Standards</b>           | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.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.</i></li> </ul> |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>;</li> <li>▪ MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> </ul>  |
| <b>Notes</b>               |   |

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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Metaphysical Poetry</b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will read selected works by British Metaphysical poets with an opportunity to understand, appreciate, analyze, and evaluate the different movements, themes, backgrounds, and impact of each work.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Understand, interpret, and analyze metaphysical conceits.</li> <li>▪ Understand, interpret, and analyze the use of paradoxes.</li> <li>▪ Discuss and analyze the poet’s use of simple, conversational vocabulary, but complex sentence patterns.</li> <li>▪ Explain the poet’s use of intellect, logic, and argument to explore abstract concepts.</li> <li>▪ Interpreting the poet’s depiction of life’s complexities through conceits and other metaphors.</li> <li>▪ Analysis of poem’s tone as highly intellectual and abstract</li> <li>▪ Interpreting the differences of Elizabethan and Metaphysical poetry in regard to meter, diction, imagery, tone, and themes.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>   |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What is a metaphysical conceit?</li> <li>▪ What is a paradox?</li> <li>▪ <i>A Valediction: Forbidding Mourning:</i></li> <li>▪ Why is the speaker trying to console his wife? What are the poet’s thoughts on mortality? What is the relationship between the speaker and his wife? What is unusual about comparing two lovers to a compass (conceit)?</li> <li>▪ <i>Holy Sonnet 10:</i></li> <li>▪ Why does the speaker state that death is not mighty or dreadful? In what sense has mortality encouraged Death to feel proud? What is Donne suggesting when he writes, “Death, thou shalt die?”</li> <li>▪ <i>Meditation 17:</i></li> <li>▪ What event does the “tolling bell” announce? How does Donne explain that humans are all interconnected? What specific paradox does Donne use to express the idea of death’s effect on everyone?</li> <li>▪ <i>On My First Son:</i></li> <li>▪ What mood/tone does Jonson convey throughout the poem? What is the speaker’s “sin”? What does Jonson mean when he writes, “Here doth lie / Ben Jonson his best piece of poetry”? What overall feeling of death does Jonson describe?</li> <li>▪ <i>Song: To Celia:</i></li> <li>▪ What emotion does the speaker express in the beginning of the poem? What happens when the speaker sends a wreath to his beloved? What extended metaphor does Jonson use in the poem?</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul>   |
| <p><b>Content<br/>(Subject Matter)</b></p> | <ul style="list-style-type: none"> <li>▪ Metaphysical Poetry</li> <li>▪ <i>A Valediction: Forbidding Mourning</i> (John Donne)</li> <li>▪ <i>Holy Sonnet 10</i> (John Donne)</li> <li>▪ <i>Meditation 17</i> (Donne)</li> <li>▪ <i>On My First Son</i> (Ben Jonson)</li> <li>▪ <i>Song: To Celia</i> (Jonson)</li> </ul>  |
| <p><b>Standards</b></p>                    | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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).</i></li> <li>▪ <i>LA.11-12.RL.11-12.4 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <i>LA.11-12.RL.11-12.7 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.10 - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.a - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by</i></li> </ul> |

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|                            | <i>referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</i>   |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"><li>▪ Released testing materials from the NJDOE and College Board; MLA format for research papers</li><li>▪ Excerpts from McDougal Littell <i>British Literature</i></li></ul> |
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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Renaissance Poetry</b>   |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will read selected works by British Renaissance poets with an opportunity to understand, appreciate, analyze, and evaluate the different movements, themes, backgrounds, and impact of each work.</li> </ul>   |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Understand, interpret, and analyze Renaissance poetry.</li> <li>▪ Understand, interpret, and analyze the use of symbolism.</li> <li>▪ Discuss and analyze the poet’s use of figurative language.</li> <li>▪ Analysis of poem’s tone.</li> <li>▪ Interpreting the differences of Renaissance poetry in regard to meter, diction, imagery, tone, and themes.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>  |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> <li>▪ How do the elements of a sonnet, lyric poem, pastoral poem, metaphysical poem (e.g. blank verse, rhyme scheme, couplets, and meter) contribute to the meaning of the poem?</li> <li>▪ How do simile and metaphor contribute to the meaning of the literary work?</li> <li>▪ How do the elements of theme, imagery, plot, argument, and conflict contribute to the analysis of a work of literature?</li> <li>▪ How do poets of the time period relate the theme of the British Renaissance in their poems?</li> <li>▪ How effective are hyperbole and satire as literary elements?</li> <li>▪ How are the attitudes of the time reflected in the writer’s work?</li> </ul> |
| <b>Content (Subject Matter)</b>         | <ul style="list-style-type: none"> <li>▪ Selected Renaissance poems from British Literature 11<sup>th</sup> Grade Anthology</li> </ul>   |
| <b>Standards</b>                        | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.RL.11-12.1 - 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.</i></li> <li>▪ <i>LA.11-12.RL.CCR.2 - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></li> <li>▪ <i>LA.11-12.RL.11-12.2 - 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.</i></li> <li>▪ <i>LA.11-12.RL.11-12.3 - 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</i></li> </ul>       |

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|                            | <p><i>set, how the action is ordered, how the characters are introduced and developed).</i></p> <ul style="list-style-type: none"> <li>▪ <b>LA.11-12.RL.11-12.4</b> - <i>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.</i></li> <li>▪ <b>LA.11-12.RL.CCR.5</b> - <i>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></li> <li>▪ <b>LA.11-12.RL.11-12.7</b> - <i>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.</i></li> <li>▪ <b>LA.11-12.RL.11-12.10</b> - <i>By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</i></li> <li>▪ <b>LA.11-12.W.11-12.1.d</b> - <i>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</i></li> <li>▪ <b>LA.11-12.W.CCR.6</b> - <i>Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <b>LA.11-12.SL.11-12.1.a</b> - <i>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.</i></li> </ul> |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> </ul>  |
| <b>Notes</b>               |  |



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| <b>Grade: 11</b><br><b>Subject: ELA</b> | <b>Unit of Study: Romantic &amp; Victorian Poetry</b>  |
| <b>Big Idea/Rationale</b>               | <ul style="list-style-type: none"> <li>▪ Students will read selected works by British Romantic and Victorian poets with an opportunity to understand, appreciate, analyze, and evaluate the different movements, themes, backgrounds, and impact of each work.</li> </ul>  |
| <b>Enduring Understandings</b>          | <ul style="list-style-type: none"> <li>▪ Understand, interpret, and analyze metaphors and similes.</li> <li>▪ Understand, interpret, and analyze the use of imagery and symbolism.</li> <li>▪ Analyze tone and theme in all poems.</li> <li>▪ Define and identify William Blake’s use of contraries.</li> <li>▪ Identify and understand William Wordsworth’s emphasis on the “commonplace.”</li> <li>▪ Understand and analyze Samuel Taylor Coleridge’s emphasis on nature and the supernatural.</li> <li>▪ Explore the key idea of emotion in Lord Byron’s poetry.</li> <li>▪ Analyze the natural imagery used by Percy Bysshe Shelley.</li> <li>▪ Understand the narrative poem (Alfred, Lord Tennyson).</li> <li>▪ Understand the key idea of romance in Elizabeth Barrett Browning’s poetry.</li> <li>▪ Reading comprehension is built on a solid foundation of vocabulary, context, practice, experience, and knowledge of the conventions of genre.</li> <li>▪ Making connections among different pieces of writing leads to greater comprehension and deeper understanding.</li> <li>▪ Writing is a process, not a result.</li> </ul>   |
| <b>Essential Questions</b>              | <ul style="list-style-type: none"> <li>▪ <i>Songs of Innocence / Songs of Experience (The Lamb &amp; The Tyger)</i>: How does Blake exemplify the idea of contraries in the poems? What do the lamb and the tyger symbolize? How does Blake use repetition to emphasize his point?</li> <li>▪ <i>To a Mouse &amp; To a Louse</i>: What feelings does the speaker have towards the mouse? Why? What observation about life does Burns make? How does Burns emphasize the “commonplace”? Why is <i>To a Louse</i> considered satirical? What behaviors of society is Burns criticizing? How does Burns use of dialect contribute to both of poems’ tone, theme, and setting?</li> <li>▪ <i>Lines Composed a Few Miles from Tintern Abbey</i>: How does the poem celebrate the individual rather than society? How does the speaker react to the natural landscape on his first visit versus his second? Why has his reaction changed? What is the effect of Wordsworth’s use of natural imagery?</li> <li>▪ <i>The World is Too Much With Us</i>: What is the speaker’s view of materialism in society? How does it interfere with our connection to nature?</li> <li>▪ <i>The Rime of the Ancient Mariner</i>: How does Coleridge exemplify tone throughout the poem? How/why is the supernatural so important to the poem? How does the mariner grow and change throughout the poem? What is the symbolic meaning of the albatross? What does the reader learn about guilt and repentance in the poem?</li> <li>▪ <i>She Walks in Beauty</i>: How does the speaker connect the woman’s physical beauty to her thoughts and personality? What is the overall tone and theme of the poem?</li> <li>▪ <i>Ode to the West Wind</i>: What is Shelley specifically praising in the ode? Why? How does he use natural imagery to exemplify the poem’s overall tone and themes?</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>▪ <i>Ode on a Grecian Urn</i>: How does Keats compare the scenes on the urn to scenes in real life? How does Keats show a deep appreciation for the beauty of nature?</li> <li>▪ <i>Crossing the Bar</i>: How does Tennyson compare death to a sea journey? What lines depict the peaceful tone of the poem?</li> <li>▪ <i>Sonnet 43</i>: How does the speaker exemplify the intensity of her love? What specific metaphors does she use?</li> <li>▪ What are the most effective techniques are involved in writing research reports, informative/explanatory texts, and arguments?</li> <li>▪ What language choices can a writer make to improve a piece?</li> </ul>   |
| <p><b>Content<br/>(Subject Matter)</b></p> | <ul style="list-style-type: none"> <li>▪ Romantic and Victorian Poetry</li> <li>▪ William Blake – <i>Songs of Innocence &amp; Songs of Experience</i></li> <li>▪ Robert Burns – <i>To a Mouse &amp; To a Louse</i></li> <li>▪ William Wordsworth – <i>Lines Composed a Few Miles from Tintern Abbey, The World is Too Much With Us</i></li> <li>▪ Samuel Taylor Coleridge – <i>The Rime of the Ancient Mariner</i></li> <li>▪ Lord Byron – <i>She Walks in Beauty</i></li> <li>▪ Percy Bysshe Shelley – <i>Ode to the West Wind</i></li> <li>▪ John Keats – <i>Ode on a Grecian Urn</i></li> <li>▪ Alfred, Lord Tennyson - <i>Crossing the Bar</i></li> <li>▪ Elizabeth Barrett Browning – <i>Sonnet 43</i></li> </ul>   |
| <p><b>Standards</b></p>                    | <ul style="list-style-type: none"> <li>▪ <b>LA.11-12.RL.11-12.1</b> - 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.</li> <li>▪ <b>LA.11-12.RL.CCR.2</b> - Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>▪ <b>LA.11-12.RL.11-12.2</b> - 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.</li> <li>▪ <b>LA.11-12.RL.11-12.3</b> - 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).</li> <li>▪ <b>LA.11-12.RL.11-12.4</b> - 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.</li> <li>▪ <b>LA.11-12.RL.CCR.5</b> - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</li> <li>▪ <b>LA.11-12.RL.11-12.7</b> - 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.</li> <li>▪ <b>LA.11-12.RL.11-12.10</b> - By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</li> </ul> |

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|                            | <ul style="list-style-type: none"> <li>▪ <i>LA.11-12.W.11-12.1.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.</i></li> <li>▪ <i>LA.11-12.W.CCR.6 - Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i></li> <li>▪ <i>LA.11-12.SL.11-12.1.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.</i></li> </ul> |
| <b>Materials/Resources</b> | <ul style="list-style-type: none"> <li>▪ Released testing materials from the NJDOE and College Board; <i>Noodletools</i>;</li> <li>▪ MLA format for research papers</li> <li>▪ Excerpts from McDougal Littell <i>British Literature</i></li> <li>▪ Excerpts from Prentice Hall Literature: <i>Timeless Voices, Timeless Themes</i></li> </ul>   |
| <b>Notes</b>               |   |