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# Table of Contents

<table>
<thead>
<tr>
<th>Link</th>
<th>Curriculum Component</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Core Values Statement</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Grading Policy</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>New Jersey Student Learning Standards</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Common Experiences in Reading and Writing</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>10th Grade Literature Modules</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Unit Lesson Models: Additional Teacher Resources</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Reading Instruction: Lessons to Promote Active and Close Readers</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Differentiation Resources to Ensure Success in Academically Diverse Classrooms</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>CHS English Department Literary Writing Rubric</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>Additional Quick Links</td>
<td>72</td>
</tr>
</tbody>
</table>
Core Values of the Columbia High School

English Language Arts Department

1. We consider our curriculum to be a “living” document and, especially at the year’s end, its relevance is continually reevaluated in terms of content (selections/titles) and performance expectations.

2. We value the inclusion of rich literature and a variety of texts that expose students to relevant issues in the world.

3. We respect the writing process as well as the need for the process to be explicitly taught and assessed before a final copy is submitted.

4. We recognize the need for a common rubric to be able to standardize expectations in writing and also to be able to bring student work to the “center” of discussions when appropriate.

5. We will maintain an open mind when learning more about the teaching of reading as a complex, higher-order process at the high school level.
English Language Arts Department Grading Policy

Grading guidelines for the English Language Arts department are as follows:

1. All gradebooks in PowerSchool/Teacher should include a total of three categories entitled Core Writing, Other Assessments, and Class Participation.

2. Category weights are as follows, as well as the types of assignments which may be included in each category.

<table>
<thead>
<tr>
<th>Category</th>
<th>Category Includes</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Core Writings</td>
<td>at least one process-writing piece (topic and type of writing to be determined by teacher) and its stages of the writing process in-class on-demand writing (same type of writing as process piece)</td>
<td>40%</td>
</tr>
<tr>
<td>Other Assessments</td>
<td>papers other than Core Writings, long-term projects, assessments/tests, grammar assessments</td>
<td>35%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>homework, participation in class discussions, in-class tasks/projects, group work, reading check quizzes</td>
<td>25%</td>
</tr>
</tbody>
</table>

3. Every quarter should include at least one Core Writing 1 and Core Writing 2 paper, with the exception of the quarter when PARCC is administered.

4. Every quarter should include at least ten assignments in the electronic gradebook that create the quarter grade.

5. The final grade is calculated using the following term weights: Quarters 1-4 (20% each) and X1 and X2 (10% each).
New Jersey Student Learning Standards:
Reading Literature Grades 9-10

Official ELA NJSL: Reading Literature Grades 9-10

Key Ideas and Details

1. [RL.9-10.1] Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

2. [RL.9-10.2] Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details, and provide an objective summary of the text.

3. [RL.9-10.3] Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

4. [RL.9-10.4] Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

5. [RL.9-10.5] Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).

6. [RL.9-10.6] Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas

7. [RL.9-10.7] Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden's "Musée des Beaux Arts" and Breugel's Landscape with the Fall of Icarus).

8. [RL.9-10.8] (Not applicable to literature)
9. [RL.9-10.9] Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).

Range of Reading and Level of Text Complexity

10. [RL.9-10.10] By the end of Grade 10, read and comprehend literature, including stories, dramas, and poems, at grade level or above.

New Jersey Student Learning Standards:
Reading Informational Text Grades 9-10

Official ELA NJSLS: Reading Informational Text Grades 9-10

Key Ideas and Details:

1. [RI.9-10.1] Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

2. [RI.9-10.2] Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.

3. [RI.9-10.3] Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Craft and Structure:

4. [RI.9-10.4] Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

5. [RI.9-10.5] Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

6. [RI.9-10.6] Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.
Integration of Knowledge and Ideas:

7. [RI.9-10.7] Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

8. [RI.9-10.8] Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

9. [RI.9-10.9] Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail", Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how relate in terms of themes and significant concepts.

Range of Reading and Level of Text Complexity:

10. [RI.9-10.10] By the end of grade 10, read and comprehend literary nonfiction at grade level text-complexity or above.

New Jersey Student Learning Standards:
Writing Grades 9-10

Official ELA NJSL: Writing 9-10

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
   A. [W.9-10.1A] Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
   B. [W.9-10.1B] Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
C. [W.9-10.1C] Use transitions (e.g. words, phrases, clauses) 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. [W.9-10.1D] Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

E. [W.9-10.1E] Provide a concluding paragraph or section that supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   A. [W.9-10.2A] Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
   B. [W.9-10.2B] Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
   C. [W.9-10.2C] Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
   D. [W.9-10.2D] Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   E. [W.9-10.2E] Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
   F. [W.9-10.2F] Provide a concluding paragraph or section that supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   A. [W.9-10.3A] Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   B. [W.9-10.3B] Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
   C. [W.9-10.3C] Use a variety of techniques to sequence events so that they build on one another to create a coherent complete and comprehensive piece.
   D. [W.9-10.3D] Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
E. [W.9-10.3E] Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

4. [W.9-10.4] 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 1–3 above.)

5. [W.9-10.5] Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. (Editing conventions should demonstrate command of Language Standards 1-3 up to and including grades 9-10.)

6. [W.9-10.6] Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

Research to Build and Present Knowledge

7. [W.9-10.7] 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.

8. [W.9-10.8] Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals).

9. [W.9-10.9] Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research.
   A. [W.9-10.9.9A] Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare]”).
   B. [W.9-10.9B] Apply grades 9–10 Reading standards to literary nonfiction informational (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Range of Writing

10. [W.9-10.10] 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.
New Jersey Student Learning Standards:
Speaking & Listening Grades 9-10

Comprehension and Collaboration:
1. [SL.9-10.1] Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
   A. [SL.9-10.1.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.
   B. [SL.9-10.1.B] Collaborate with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.
   C. [SL.9-10.1.C] Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

2. [SL.9-10.2] Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
3. [SL.9-10.3] Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any false reasoning or distorted evidence.

Presentation of Knowledge and Ideas:
4. [SL.9-10.4] Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
5. [SL.9-10.5] 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.
6. [SL.9-10.6] Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 here for specific expectations.)

New Jersey Student Learning Standards:
Language Grades 9-10

Official ELA NJSLA for Language: Grades 9-10

Conventions of Standard English:
1. [L.9-10.1] Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   B. [L.9-10.1.B] Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
2. [L.9-10.2] Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   A. [L.9-10.2.A] Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
   B. [L.9-10.2.B] Use a colon to introduce a list or quotation.

Knowledge of Language:
3. [L.9-10.3] Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening.
   A. [L.9-10.3.A] Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.

Vocabulary Acquisition and Use:
4. [L.9-10.4] Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
A. [L.9-10.4.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. [L.9-10.4.B] Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).

C. [L.9-10.4.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, or its etymology.

D. [L.9-10.4.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).

5. [L.9-10.5] Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   A. [L.9-10.5.A] Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

6. [L.9-10.6] 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.
Common Experiences in Reading and Writing

The 10th Grade Composition and Literature course is organized into modules, or moveable units of instruction that can be taught without attention to a pre-established sequence of instruction. The modules are guided by overarching essential questions that guide students to greater discoveries, specific to the works studied.

10th Grade Reading:

A minimum of four modules will be included in a yearlong College-Preparatory or Honors level course. The course will include the reading of at least six works (from the modules list). Of these six works, the following criteria, at minimum, must be satisfied:

- Two plays: one Shakespeare play and one other play in their entirety
- One selection from the "Societal Norms" module
- The reading of *The Autobiography of Malcolm X* (offered in several modules)
- Two multicultural works (identified in the modules list - *The Autobiography of Malcolm X* satisfies one)
- When teaching all sections from the module list, it will be paired with short stories, poems, plays, songs, news articles, and essays from the curricular overview page.

10th Grade Writing:

A minimum of four process-writing pieces (one per quarter) will be included in a yearlong College-Preparatory or Honors level course, as well as the production of four on-demand, in-class writing pieces. The course will include the composition of the following:

- An argument essay (in the form of literary analysis/synthesis)
- An informative/explanatory essay
- A narrative piece, as an imitation of author's craft and style or a historical fiction
- Regular (shorter) research projects, requiring synthesis of multiple sources on the topic
- More sustained research papers, requiring the synthesis of multiple sources on the topic
# 10th Grade Literature Modules

## Module 1: Shakespeare (Required)
- *Othello*
- *King Lear*
- *Macbeth*
- *(Hamlet)*

## Module 2: Social Norms (Required)
- **Pursuit of Love**
- **A Doll’s House (play)**
- *Slaughterhouse Five*
- **The Great Gatsby** *(with Z: A Novel of Zelda Fitzgerald)*
- *The Importance of Being Earnest (play)*
- *A Movable Feast (with The Paris Wife)*

## Module 3: Control Over Destiny
- *Return of the Native*
- **Ethan Frome**
- *The Stranger*
- **Heart of Darkness**
- *Lord of the Flies*
- *Behind the Beautiful Forevers (Multicultural- Contemporary)*
- **The Old Man and the Sea**

## Module 4: Identity/Awakening
- **The Picture of Dorian Grey**
- *A Separate Peace*
- *On the Road*
- *One Hundred Years of Solitude (Multicultural)*
- **The Autobiography of Malcolm X** *(Multicultural)*
- **Catcher in the Rye (with Black Swan Green” or “Rule of the Bone”)*

## Module 5: The Corrupting Influence of Power
- *Lord of the Flies*
- *Kindred*
- **The Autobiography of Malcolm X** *(Multicultural)*
- *Parable of the Sower*

## Module 6: Human Nature
- *Gulliver’s Travels (with **Robinson Crusoe)***
- **The Autobiography of Malcolm X** *(Multicultural)*
- *I Know why the Caged Bird Sings (multicultural)*

*These titles cannot be the sole title of the module in an HL-level course.*

The Glass Menagerie, A View from the Bridge, and A Soldier’s Play will appear in the “Plays” portion of the Core Text Pairings. They cannot be single readings in a module.
## Module 1: Shakespeare

<table>
<thead>
<tr>
<th>Module Rationale:</th>
<th>Essential Questions:</th>
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<tbody>
<tr>
<td>The reading of one Shakespearean play is a requirement in 10th grade, as William Shakespeare has much to teach all of us, still, about the modern human condition. After 450 years, it is essential to examine the universality and resiliency of Shakespeare's characters and greater themes in his plays. Additionally, Shakespeare allows for an in-depth study of the English language; how Shakespeare invented much of the English language.</td>
<td>1. What do Shakespeare's plays (choose one, specifically) exhibit about the modern human condition?</td>
</tr>
<tr>
<td></td>
<td>2. What are the characteristics or elements that cause a piece of literature to endure?</td>
</tr>
</tbody>
</table>

### Core Texts:
- *Othello*
- *King Lear*
- *Macbeth*
- *(Hamlet)*
# Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

## MODULE 1: Shakespeare

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music Art Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short Stories:</strong></td>
<td><strong>Music:</strong></td>
</tr>
</tbody>
</table>
| - Mythology | The Shakespeare Band: Music of the English Renaissance  
| **Poetry:** | Ten Great Shakespeare-Inspired Songs  
| - Milton - “Sonnet 19: When I Consider how my Light is Spent” | |
| - Shakespeare - “Sonnet 15: When I Consider Everything that Grows” | |
| - “The Raven” by Edgar Allan Poe | |
| **Informational:** | **Film/Video:** |
| - Article: Gender Roles/Archetypal Characters “Types of Female Characters in Shakespeare” | - Hip Hop & Shakespeare (TED Talk)  
http://www.shakespearestheater.com/about-us/virtual-tour |
| - Shakespeare Resources from Folger Shakespeare | - Shakespeare’s Globe: A Virtual Tour  
http://www.shakespearesglobe.com/about-us/virtual-tour |
| Teaching Shakespeare with the NY Times  
https://www.youtube.com/watch?v=m3Vga6Fp3zI |
| - “What’s in a Name? Considering the Shakespeare Authorship Question”  
https://www.tes.com/teaching/shakespeare/context/shakespeare-world/ |
| - Shakespeare’s Life: 12 Resources  
https://www.tes.com/teaching/shakespeare/context/shakespeares-life/ | **Art:**  
The Folger Library’s Shakespearean Art Collection  
http://www.folger.edu/works-of-art |
| - What Kind of Novels did Shakespeare Write?  
http://www.newyorker.com/books/page-turner/what-kind-of-novels-did-shakespeare-write | |
# Core Text Pairings By Title: *Macbeth*

Materials that are relevant to the module but connect directly to one specific text

## MODULE 1: Shakespeare

### 3-5 Short Texts

**Short Stories:**
- "The Macbeth Murder Mystery" (James Thurber)
- "The Story of Daedalus and Icarus" from *Metamorphoses*,

**Poetry:**
- "All My Pretty Ones" Anne Sexton
- "Out, Out—" Robert Frost
- "Musee des Beaux Arts," W. H. Auden (Poem)
- "Ozymandias," Percy Bysshe Shelley (Poem)

**Informational:**
- Holinshed's Chronicles- Macbeth's Encounter with the Witches
  [http://www.cems.ox.ac.uk/holinshed/extracts2.shtml](http://www.cems.ox.ac.uk/holinshed/extracts2.shtml)
- "On the Knocking on the Gate in Macbeth" Thomas DeQuincey
  [http://www.shakespeare-online.com/plays/macbeth/knockingatgate.html](http://www.shakespeare-online.com/plays/macbeth/knockingatgate.html)
- "The Flaw in the Flaw" Russ McDonald

### Music Art Multimedia

**Music:**
- "Season of the Witch" by Donovan (the first scene with the three witches)
- "I Want it All" by Queen (Lady MacBeth deciding that being Thane of Cawdor isn't enough)
- "My Lullaby" from The Lion King 2 (Lady MacBeth convincing MacBeth to commit the murder)
- "I Just Can't Wait to be King" and "Be Prepared" from Lion King (the MacBeths looking forward to becoming royalty)
- "Regicide" by Einherjer (the murder of the King)
- "Framed" by Cheech and Chong (the guards getting framed for the murder)
- "Bye Bye Beautiful" by Nightwish (the second meeting of the three witches. MacBeth's misunderstanding of their words, and his destiny)
- "Slaughter of Innocence" by Malevolent Creation (the murder of the MacDuff household)
- "I'm going Slightly Mad" by Queen (Lady MacBeth going crazy)
- "Ghosts of Memory" by Tiger Army (MacBeth tortured with guilt)
- "Crazy in the Head" by Calabrese (MacBeth's guilt and madness)
- "Ghosts" by Michael Jackson (Banquo's ghost)
- "Fade to Black" by Metallica (Lady MacBeth's suicide)
- "Hunt of the Unnamed" by Twelve Step Rebels (MacDuff gathering rebels together to battle MacBeth - vengeance for his murdered loved ones)
- "Blood of My Enemies" by Manowar (MacDuff and the others returning to exact vengeance upon MacBeth)

**Film/Video:**
* These films are rated R. Preview and only show appropriate scenes.

**Art:**
- Henry Fuseli. *The Three Witches* (after 1783)
- Dante Gabriel Rossetti. *Study for the Death of Lady Macbeth* (c. 1875).
Expository Writing Prompt #1
- Think carefully about the issue presented in the following excerpt and the assignment below. Whatever their goals—to be the best at something, to solve a difficult problem, to have a rewarding career—most people anticipate that reaching those goals will bring them contentment. When people are working toward a goal, they imagine that achieving it will bring an end to their struggles and put them at ease. But the opposite is more likely to occur. Rather than bringing contentment, achievement often brings dissatisfaction. Assignment: Are people likely to be dissatisfied rather than content once they have achieved their goals? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

Expository Writing Prompt #2
- Think carefully about the issue presented in the following excerpt and the assignment below. "A man who waits to believe in action before acting is anything you like, but he is not a man of action. It is as if a tennis player before returning the ball stopped to think about his views of the physical and mental advantages of tennis. You must act as you breathe."—Georges Clemenceau. Assignment: Is it true that acting quickly and instinctively is the best response to a crisis? Or are there times when an urgent situation requires a more careful consideration and a slower response? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

Macbeth in Court
- Macbeth has not been slain by Macduff, but instead comes to trial on numerous counts of first-degree murder. The prosecution claims that Macbeth is guilty, and the defense argues that he is innocent by reason of insanity. Both sides have presented their cases, and now the time has come for their summations to the jury. You must decide with which perspective you agree. Your assignment is to assume the role of either the prosecuting attorney or defense attorney and present your summation to the jury.
Core Text Pairings By Title: *Othello*

Materials that are relevant to the module but connect directly to one specific text

**MODULE 1: Shakespeare**

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music Art Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short Stories:</strong></td>
<td>Verdi's <em>Othello</em></td>
</tr>
<tr>
<td>(the narrative source for <em>Othello</em>)</td>
<td><strong>Film/Video:</strong></td>
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<tr>
<td></td>
<td><em>Verdi's Otello</em> (France 2003)</td>
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<td></td>
<td><a href="http://www.youtube.com/watch?v=v0VpLWRwUfc">http://www.youtube.com/watch?v=v0VpLWRwUfc</a></td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
<td><strong>Art:</strong></td>
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<tr>
<td>• Granada Journal: &quot;Where the Moors Held Sway, Allah is Praised Again&quot;</td>
<td></td>
</tr>
<tr>
<td>• &quot;Race: Still Too Hot to Touch&quot;</td>
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<tr>
<td><a href="http://www.nytimes.com/2010/07/25/weekinreview/25bai.html">http://www.nytimes.com/2010/07/25/weekinreview/25bai.html</a></td>
<td>The painting shows the three major characters; Othello, Desdemona and Iago in a composition of black and white, light and shadow, signifying the duality of good and evil.</td>
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<tr>
<td>• &quot;Jealousy Led Bonds to Steroids, Authors Say&quot;</td>
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<tr>
<td><a href="http://www.nytimes.com/2006/03/08/sports/baseball/08bonds.html">http://www.nytimes.com/2006/03/08/sports/baseball/08bonds.html</a> (article paralleling the relationship between Iago and Othello)</td>
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<tr>
<td>• &quot;Black-White Marriages Rise, But Couples Still Face Scorn&quot;</td>
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</table>
- “Taking Marriage Private” (op-ed on the history of religious and legal sanctioning of marriages)
- “Uncovering an Interracial Literature of Love”
- “Orson Welles’ Shattering ‘Othello’”
  http://www.newyorker.com/culture/richard-brody/orson-welles-shattering-othello
- “The Black Man Cometh”
  http://www.newyorker.com/magazine/2009/10/05/the-black-man-cometh
- “Iago’s Alter Ego: Race as Projection in Othello” Janet Adelman

Books
- *Shakespeare, Race, and Colonialism*. Selected chapters. Ania Loomba

Podcast:
- BardCast: The Shakespeare Podcast
  http://wehearsus.com/podcasts/episode/18758
**Character Motivation: Understanding Iago**

- Some critics find Iago's overzealous interest in Othello, and his determination to undo Othello's marriage and life, to reflect particular homoerotic desires. In performance, Iago's lines to Othello, "I am your own forever" provide a moment to dramatically reveal such desires. Is this a viable understanding of Iago's motivation?

---

**Focus Topic (discussion, writing, group activity etc)**

- Othello's heroic qualities and military proficiency allow him partial acceptance into Venetian society. How is this acceptance provisional, and what can it reveal about the sexual and emotional construction of Othello's undoing?

---

**Focus Topic (discussion, writing, group activity etc)**

- Harold Bloom claims Iago's "passion for destruction is the only creative passion in the play." Is Bloom correct to suggest that Iago's machinations are passionate and creative? Where do these machinations appear to originate from?

---

**Focus Topic (discussion, writing, group activity etc)**

- Iago offers many motives for his trickery, and others can be inferred from the text. A few of them are: his suspicions about Emilia and Othello, Othello's promotion of Cassio instead of Iago, a possible desire for Desdemona, a possible desire for Othello, and what Coleridge calls "motiveless malignity," which suggests the previous motives are merely rationalizations for manipulating power and creating havoc for sport. Which of these possibilities seems most likely? Each possibility seems to evoke a specific societal critique—so where do these different critiques take the major themes of the play?
Theme Development

- Shakespeare revised specific parts of Act 4 of Othello, which were then published in the Folio (1623) a year after Othello's original publication (1622). Those changes make Desdemona more submissive and obedient to Othello, they add the willow song in Act 4.3, and they give Emilia a stronger, more defiant role in identifying her own husband as the mastermind behind the events of the play. How do these changes modify or contribute to the development of major themes in the play?

Character Motivation: Othello

- In a story by Salman Rushdie (The New Yorker, July 2001), a character makes the following remarks about Othello: Othello doesn't love Desdemona. . . . He says he does, but it can't be true. Because if he loves her, the murder makes no sense. For me, Desdemona is Othello's trophy wife, his most valuable and status-giving possession, the physical proof of his risen standing in a white man's world. You see? He loves that about her, but not her. . . . Desdemona's death is an "honor killing." She didn't have to be guilty; the accusation was enough. The attack on her virtue was incompatible with Othello's honor. She's not even a person to him. He has reified her. She's his Oscar-Barbie statuette. His doll.

Do you think this is a valuable commentary on the character? Why or why not?
# Module 2: Social Norms

## Module Overview:
This module asks students to explore texts through the lens of social norms, the common standards within a social group regarding socially acceptable or appropriate behavior in particular social situations, the breach of which has social consequences. Society, its institutions, and social order depend on social norms, but within a society different social groups also have their own norms.

## Essential Questions:
1. What are the key components of a culture?
2. How does diversity affect a culture?
3. How are societal norms established?
4. What happens when belief systems of societies and individuals come into conflict?

- **Pursuit of Love**
- **A Doll's House** *(play)*
- **A Movable Feast* *(may be paired with The Paris Wife)*
- **The Great Gatsby** *(may be paired with *Z: A Novel of Zelda Fitzgerald)*
- **The Importance of Being Earnest** *(play)*
### Core Text Pairings by Module

#### Module 2: Social Norms

<table>
<thead>
<tr>
<th>Music, Art, Multimedia</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Southern Man&quot; (Neil Young)</td>
<td>&quot;Sweet Home Alabama&quot; (Lynyrd Skynyrd)</td>
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<tr>
<td>&quot;Imagine&quot; (John Lennon)</td>
<td>&quot;Behind the Wall&quot; (Tracy Chapman)</td>
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<td>&quot;Another Day in Paradise&quot; (Phil Collins)</td>
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<table>
<thead>
<tr>
<th>Art</th>
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<tr>
<td>10 Artists Who Tackle Social Issues of Today</td>
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</table>

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### Short Stories

<table>
<thead>
<tr>
<th>&quot;Sweet Potato Pie&quot; (Eugenia Collier)</th>
<th>&quot;A Lickpenny Lover&quot; (O. Henry)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Vengeful Creator&quot; (Chinua Achebe)</td>
<td>&quot;Everything that Rises Must Converge&quot; (Flannery O'Connor)</td>
</tr>
</tbody>
</table>
**Articles:**
- "What Google Learned From Its Quest to Build the Perfect Team"
  https://parents.genesisedu.com/greenwich/parents?gohome=true
- "Under the Influence: How the Group Changes What We Think"
  http://www.wsj.com/articles/SB10001424052748704436004576298962165925364
- "Are Societal Norms Steadily Unraveling?"
- "Laws May Be Ineffective if They Don't Reflect Societal Norms"

**TED Talks**
- How to Overcome our Biases: Walk Boldly Toward Them
  https://www.ted.com/talks/verna_myers_how_to_overcome_our_biases_walk_boldly_toward_them
- The Little Problem I Had Renting a House
  https://www.ted.com/talks/james_a_white_sr_the_little_problem_i_had_renting_a_house
Core Text Pairings By Title: *The Great Gatsby*

Materials that are relevant to the module but connect directly to one specific text

**MODULE 2: Social Norms**

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paired Novel</strong></td>
<td><strong>Art</strong></td>
</tr>
<tr>
<td>● <em>Z: A Novel of Zelda Fitzgerald</em></td>
<td>● <em>When Fitzgerald Judged Gatsby by its cover</em></td>
</tr>
<tr>
<td><strong>Poetry</strong></td>
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<tr>
<td>● &quot;Nothing Gold Can Stay&quot; by Robert Frost</td>
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<tr>
<td>● &quot;Ozymandias&quot; by Percy Bysshe Shelley</td>
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<td>● &quot;We Wear the Mask&quot; by Paul Laurence Dunbar</td>
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<td>● &quot;The Hollow Men&quot; by TS Elliot</td>
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<tr>
<td><strong>Short Stories</strong></td>
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<tr>
<td>● &quot;Bernice Bobs Her Hair&quot; by F Scott Fitzgerald</td>
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<tr>
<td><strong>Nonfiction: (Essays, Speeches, Op-Ed, Cross Curr. Texts):</strong></td>
<td><strong>Video/Multimedia</strong></td>
</tr>
<tr>
<td><strong>Literary Criticism:</strong></td>
<td>● Video- Income Inequality in America</td>
</tr>
<tr>
<td>● &quot;Fitzgerald's Rendering of a Dream&quot; by Kimberly Heume</td>
<td>● John Green Video- Living the Dream in the Valley of Ashes</td>
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<tr>
<td>● &quot;Herstory’ and Daisy Buchanan&quot; by Leland S. Person, Jr.</td>
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<tr>
<td>● &quot;Fitzgerald's The Great Gatsby&quot; (Echoes in the Last Line of Gatsby) George W. Layng</td>
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<tr>
<td>● &quot;Fitzgerald's The Great Gatsby&quot; (Four Images) by Brian Sutton</td>
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<tr>
<td>● &quot;The Craft of Revision: The Great Gatsby” by Kenneth E. Eble</td>
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<tr>
<td>● &quot;The Sexual Drama of Nick and Gatsby” by Edward Wasiolek</td>
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</table>
- "The Oculist, The Son, and the Holy Owl Eyes" by Chris Schroeder
- "Who is 'Owl Eyes' in *The Great Gatsby*?" by David Savage
- "Religious Language and Symbolism in *The Great Gatsby's Valley of Ashes*" by Robert C. Hauhart
- "The Passion of Gatsby: Evocation of Jesus in Fitzgerald's *The Great Gatsby*" by Thomas Dilworth
- "Jordan Baker, Gender Dissent, and Homosexual Passing in *The Great Gatsby*" by Maggie Gordon Froehlich

### Articles
- "The Greatest" by John Pendergrast
- "Why I Despise *The Great Gatsby*" by Kathryn Schulz
- [Original NY Times Review](#)
- "Money Always Talks" NY Times
- "Gatsby, 35 Years Later" - NY Times
- Great Resource: Teaching 'The Great Gatsby' with The New York Times (This link contains TONS of great resources- articles on wealth, class, Fitzgerald, etc.)
## Lessons: Writing Tasks and Activities by Core Text

### Module 2: Social Norms

#### The Great Gatsby

**Essay: Female Characters**
- F. Scott Fitzgerald’s novel focuses on the male characters, but he has several clearly delineated female characters as well, each with her own desires, motivations, and needs.

Write an essay comparing and contrasting Daisy Buchanan, Myrtle Wilson, and Jordan Baker.

**Author's Craft and Purpose**
- Throughout the novel, we learn that Gatsby’s goal in life since he was a young man is to win Daisy’s love. Everything he has worked for was for her to desire him over the many other rich and respected men of their society, including her husband. After his hard work, why does Fitzgerald suddenly stop Gatsby from having his dream come true just when it seems it will? Discuss how Gatsby’s final destiny helps to demonstrate the shallow, empty, materialistic values of the people who comprise the society.

**Motif and Theme: Eyes/Seeing**
- The theme of seeing and not seeing, or variations on blindness, permeates the novel. Eyes are everywhere: Dr. T. J. Eckleburg’s on the billboard, Owl Eyes, a dog “looking with blind eyes through the smoke” (41), a man “blinded by the glare of the headlights” (59), and Nick’s comment that the East is “haunted for me . . . distorted beyond my eyes’ power of correction.” (185).

Analyze the treatment of blindness, and of seeing and not seeing, in the novel.

**American Dream**
- In his essay “Paradox and Dream,” Steinbeck describes Americans as “a restless, dissatisfied, a searching people” (1)—we dream of buying a home, but once we get it, we’re dissatisfied and want something bigger. The Great Gatsby also has a lot to say about Americans and the American Dream. Throughout the novel, we see Jay Gatsby trying to achieve his dreams of wealth and Daisy’s love. Tom and Daisy, with their riches and life of leisure, have seemingly achieved the American Dream, but also are described as restless and unsatisfied. George Wilson has started his own business, but is struggling to make ends meet. Using at least three examples from The Great Gatsby (and, if you’d like, other works we encountered this semester) show how the authors express this idea about Americans and the American Dream. Do you agree with this perspective? Why? What do you think would bring people true satisfaction?
Core Text Pairings By Title: A Doll's House

Materials that are relevant to the module but connect directly to one specific text

**MODULE 2: Social Norms**

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music, Art, Multimedia</th>
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<tbody>
<tr>
<td><strong>Short Stories</strong></td>
<td><strong>Art:</strong></td>
</tr>
<tr>
<td>- &quot;Nora's Return: A Sequel to 'A Doll's House'&quot; (Ednah Cheney)</td>
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<tr>
<td>- &quot;The Doll's House—And After&quot; (Walter Besant) [<a href="https://books.google.com/books?id=zlJtAAAAYAAJ&amp;pg=PA315&amp;lpg=PA315&amp;dq=%22walter%20besant%22%22dol%22%27s+house%22&amp;source=bl&amp;ots=4roEhKszqz&amp;sig=I08Kc1H19me9QsmQcDrOAj7mY8&amp;hl=en&amp;ei=VIKbTF-wNKG0OGH8ysA&amp;sa=X&amp;oi=book_result&amp;ct=result&amp;resnum=1&amp;ved=0ahUKEwilp6zGxt7RAhV9u0QIHWJbDUGQ4waIA4">https://books.google.com/books?id=zlJtAAAAYAAJ&amp;pg=PA315&amp;lpg=PA315&amp;dq=%22walter%20besant%22%22dol%22%27s+house%22&amp;source=bl&amp;ots=4roEhKszqz&amp;sig=I08Kc1H19me9QsmQcDrOAj7mY8&amp;hl=en&amp;ei=VIKbTF-wNKG0OGH8ysA&amp;sa=X&amp;oi=book_result&amp;ct=result&amp;resnum=1&amp;ved=0ahUKEwilp6zGxt7RAhV9u0QIHWJbDUGQ4waIA4</a>]</td>
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<tr>
<td><strong>Articles</strong></td>
<td><strong>Video:</strong></td>
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<tr>
<td>- &quot;Why A Doll’s House by Henrik Ibsen is More Relevant than Ever&quot; <a href="http://www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-ibsen-relevant">http://www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-ibsen-relevant</a></td>
<td>- A DOLL'S HOUSE - An Indian-American adaptation of Ibsen's classic play</td>
</tr>
</tbody>
</table>
### Lessons: Writing Tasks and Activities by Core Text

#### Module 2: Social Norms

#### A Doll’s House

**Research: Realism and Naturalism**
- Students can complete the following research as a homework exercise or as a pair/group collaboration. They should quote from the play in responding, and share the results of their research in whole class discussion. Research the terms ‘realism’ and ‘naturalism’. What is their relevance to A Doll’s House? How do such terms advance our understanding of Ibsen’s moral and political motives in A Doll’s House? The following links will help you:
  - [http://crossref-it.info/articles/518/Naturalism-and-realism](http://crossref-it.info/articles/518/Naturalism-and-realism)

**Ibsen vs Shakespeare**
- Think back to the Shakespeare plays you have read, seen and studied. Is the audience experience the same in watching Shakespeare and Ibsen? Which dramatist is the most accessible to audiences in the 21st century? What aspects of language, characterization and dramatic action make a play more or less accessible to modern audiences? Do the themes and characters that Shakespeare and Ibsen present differ? Which dramatist most challenges contemporary audiences? Explain your responses.

**Symbolism**
- Think about symbolism: what is the literary definition of a symbol? What is the dramatic function of symbolism? Find examples of symbolism in A Doll’s House and consider their function and effect. You should quote from the play and analyze the passages you cite to support your response. How does Ibsen’s use of symbolism enhance, extend and reinforce the audience’s understanding of dramatic action?

**Research and Reading Strategies**
- Have students find an article about the plight of women in the 21st Century that relates to themes of A Doll’s House. Have Students process/read their article using one reading strategies that they have utilized throughout the year.
### Module Overview:

This module explores texts that include characters who face serious struggles. In some cases, these characters do not overcome such obstacles, but, eventually, succumb. In other instances, characters overcome adversity and prevail, in the end. Students will explore the root causes of demise versus success.

### Essential Questions:

1. How do we find our way in a world that frequently works in ways are in direct opposition to our own desires and aspirations?
2. How much control do we really have? Is it our character that determines our fate?
3. If character does determine fate, then how do we explain innocents' suffering?
4. To what extent do we create and control our own destiny? To what extent are we truly free?

- *Return of the Native*
- **Ethan Frome**
- *The Stranger*
- **Heart of Darkness**
- *Lord of the Flies*
- *Behind the Beautiful Forevers* (Multicultural- Contemporary)
- **The Old Man and the Sea**
Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

**MODULE 3: Control Over Destiny**

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music, Art, Multimedia</th>
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<tbody>
<tr>
<td><strong>Fiction</strong></td>
<td><strong>Music</strong></td>
</tr>
<tr>
<td>- Sarah Orne Jewett, “The White Heron”</td>
<td>Reader Recommended: Songs about Fate and Destiny [link]</td>
</tr>
<tr>
<td>- Stephen Crane, “The Open Boat”</td>
<td><strong>Images</strong></td>
</tr>
<tr>
<td>- Philip K Dick, “The Minority Report”</td>
<td><strong>Wheel of Fortune (Mythology, Medieval, Tarot)</strong></td>
</tr>
<tr>
<td>- Jorge Luis Borges, “The Circular Ruins”</td>
<td>- Calvin and Hobbes</td>
</tr>
<tr>
<td><strong>Poems</strong></td>
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<tr>
<td>- William Ernest Henley, <em>Invictus: The Unconquerable</em></td>
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<tr>
<td>- Ralph Waldo Emerson, <em>Fate</em></td>
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<tr>
<td><strong>Informational</strong></td>
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<tr>
<td>- “Your Ancestors, Your Fate” [link]</td>
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<tr>
<td>- Article, HuffPost 2014 “I Am the Master of My Fate’ — A New Take on Free Will”</td>
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<td>- NPR - “The Choice Is Yours: The Fate Of Free Will”</td>
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<tr>
<td>- Article, NYTimes, “Free Will: Now You Have It, Now You Don’t”</td>
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</tbody>
</table>
# Core Text Pairings By Title: *Lord of the Flies*

Materials that are relevant to the module but connect directly to one specific text

## MODULE 3: Control Over Destiny

### 3-5 Short Texts

#### Literature Pairings:
- *Black Swan Green*
- *Rule of the Bone*
- *The Social Contract* (Jean Jacques Rousseau)

#### Poetry:
- "If We Must Die" by Claude McKay
- "Alone" by Poe
- "A Divine Image" by William Blake
- "The Shell" by James Stephens
- "The Man in the Dead Machine" by Donald Hall

#### Informational:
- "Teaching 'Lord of the Flies' with The New York Times"
- The Learning Network: Teaching and Learning with The New York Times  
- "Should Holden Caulfield Read These Books?" 5/4/1986  
  [http://www.nytimes.com/1986/05/04/books/should-holden-caulfield-read-these-books.html](http://www.nytimes.com/1986/05/04/books/should-holden-caulfield-read-these-books.html)
- "Author Whose Works Defy Normal Labeling" 10/7/1983  
- "William Golding is Dead at 81; Author of 'Lord of the Flies'"  

### Music, Art, Multimedia

#### Music:
- "Lord of the Flies" by Iron Maiden
- "It's the End of the World As We Know It" by R.E.M.
- "Shadows and Tall Trees" by U2

#### Video:
- "A Fight Club for Flies: A Study of Male Aggression"  

#### Books:
- *The Prince* Niccolo Machiavelli
- Stephen King’s Introduction to Lord of the Flies (Centenary Edition)

#### Visuals:
- Allusions to *Lord of the Flies* in Editorial Cartoons

![Image of editorial cartoons related to Lord of the Flies]
### Lessons: Writing Tasks and Activities by Core Text

#### Module 3: Control Over Destiny

### Lord of the Flies

#### Power and Control in *Lord of the Flies*
- The sow's head and the conch shell each wield a certain kind of power over the boys. In what ways do these objects' powers differ? In what way is *Lord of the Flies* a novel about power? About the power of symbols? About the power of a person to use symbols to control a group?

#### Analysis Through Archetypes
- In Carl Jung's theory of archetypes, both the archetypal "fall" and "garden" relate to the idea of a paradise. "The fall" is an archetypal "event that marks a loss of innocence, a devolution from a paradiiscal life and viewpoint to a tainted one." Furthermore, gardens are a symbol of abundance, easy life, hope, and the original Paradise from which man was expelled in some faiths. Link these two archetypes to the island and the boys' experience there. What is suggested about the boys' experience by identifying these archetypes within the novel?
Is Lord of the Flies a Story of Doom or Hope?

- Many call Golding a pessimist who sees only the evil in man. However, in a speech following the awarding of the Nobel Prize to Golding, Golding said: "...Let me use what I suppose is my last minute of worldwide attention to speak not as one of a nation but as one of mankind. I use it to reach all men and women of power. Go back. Step back now. Agreement between you does not need cleverness, elaboration, maneuvers. It needs common sense, and above all, a daring generosity. Give, give, give! It would succeed because it would meet with worldwide relief, acclaim and rejoicing: and unborn generations will bless your name." Argue whether Golding's novel shows the worst in mankind or hope for mankind.

Pre-Reading Activity: Breakdown of Social Structures
- Have students in groups and promise a reward for only the one group that completes a task first (candy is generally all that is needed). The task must involve materials such as markers, glue, paper, chromebook or texts, etc. but do not provide enough materials for all of the groups. The main "rule" is that the teacher is not permitted to interfere in any way. After the activity have students discuss as a class, in small groups or individually in journals about what happened to the social structure when there were limited resources and no guidance/direction from an adult. How did it feel? How did they personally respond? What may be the purpose of this activity?

Analyzing the Effect of Setting on Character
- "And after all, our surroundings influence our lives and characters as much as fate, destiny or any other supernatural agency," Pauline Hopkins, Contending Forces. In Lord of the Flies, physical or geographical surroundings shape psychological or moral traits in the characters. Write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.
(Adapted from College Board , 2012, p. 4)

The Power Struggle and the Meaning of the Work
- One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in Lord of the Flies struggles to free himself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how this author uses the power struggle to enhance the meaning of the work.
(Adapted from College Board , 2005b, p. 4)
### Module Overview:
The texts in this module engage students in the exploration of the human struggle for liberation from forces that restrict the formation of one's true self. Generally this is a form of emancipation that results in a new sense of identity or personal awakening.

### Essential Questions:
1. What is reality and how is it constructed?
2. How is our understanding of culture and society constructed through and by language?
3. In what ways are all narratives influenced by bias and perspective?
4. In a culture where we are bombarded with ideas and images of “what we should be,” how does one form an identity that remains true and authentic for her/himself?

- **Catcher in the Rye**
- **The Picture of Dorian Grey**
- **A Separate Peace**
- **On the Road**
- **The Autobiography of Malcolm X** (Multicultural)
# Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

## MODULE 4: Identity/Awakening

### 3-5 Short Texts

<table>
<thead>
<tr>
<th>Short Stories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ralph Ellison, “Battle Royal”</td>
</tr>
<tr>
<td>Amy Tan, “Rules of the Game”</td>
</tr>
<tr>
<td>Leslie Marmon Silko, “Yellow Woman”</td>
</tr>
<tr>
<td>Sandra Cisneros, “Eleven”</td>
</tr>
<tr>
<td>Franz Kafka, “The Metamorphosis”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Poems</th>
</tr>
</thead>
<tbody>
<tr>
<td>T.S. Eliot, “The Hollow Men”</td>
</tr>
<tr>
<td>May Swenson, “The Centaur”</td>
</tr>
<tr>
<td>Matthew Arnold, “Dover Beach”</td>
</tr>
<tr>
<td>John Keats, “Ode on a Grecian Urn”</td>
</tr>
<tr>
<td>Sylvia Plath, “Mirror”</td>
</tr>
<tr>
<td>Edgar Allan Poe, “Eldorado”</td>
</tr>
<tr>
<td>Lawrence Ferlinghetti, “Constantly Risking Absurdity”</td>
</tr>
<tr>
<td>Margaret Atwood, “Siren Song”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art, Music, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Images</strong></td>
</tr>
<tr>
<td>Cartoon on Conformity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ted Talk, Morgana Bailey: The danger of hiding who you are</td>
</tr>
<tr>
<td>BBC Video, Mill’s The Harm Principle: How to live your life the way you want</td>
</tr>
<tr>
<td>Educational Video, John Stuart Mill- On Liberty</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extended Independent Reading Suggestions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ralph Ellison, Invisible Man</td>
</tr>
<tr>
<td>Kate Chopin, The Awakening</td>
</tr>
<tr>
<td>Zora Neale Hurston, Their Eyes Were Watching God</td>
</tr>
<tr>
<td>George Bernard Shaw, Pygmalion</td>
</tr>
</tbody>
</table>
**Core Text Pairings By Title: The Catcher in the Rye**

Materials that are relevant to the module but connect directly to one specific text

**MODULE 4: Identity/Awakening**

### 3-5 Short Texts

<table>
<thead>
<tr>
<th>Literature Pairings:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Black Swan Green</td>
</tr>
<tr>
<td>- Rule of the Bone</td>
</tr>
</tbody>
</table>

**Poetry:**
- "Comin' Thro the Rye" Robert Burns
  [http://www.poetryfoundation.org/poem/173057](http://www.poetryfoundation.org/poem/173057)
- "Ode on a Grecian Um" John Keats
  [http://www.poetryfoundation.org/poem/173742](http://www.poetryfoundation.org/poem/173742)
- "Porphyria's Lover" Robert Browning

**Informational:**
- "The Case for Delayed Adulthood"
- "Why Teenagers Act Crazy"
- "Adulthood: What the Brain Says About Maturity"
- "On First Looking into Chapman's Holden: Speculations on a Murder" Daniel Stashower
  [https://theamericanscholar.org/on-first-looking-into-chapmans-holden-speculations-on-a-murder/#.Vv52VJMrLVo](https://theamericanscholar.org/on-first-looking-into-chapmans-holden-speculations-on-a-murder/#.Vv52VJMrLVo)

### Art, Music, Multimedia

**Video:**
- "Inside the Teenage Brain"

**Audio**
- NPR: "The Teenage Brain: It's just Not Grown Up Yet"

**Visual:**
- Interactive Map: Walking in Holden's Footsteps
Lessons: Writing Tasks and Activities by Core Text

Module 4: Identity/Awakening

Catcher in the Rye

Question for Analysis: Is Holden a Sympathetic Character?
- In the original Times review of the novel, Nash K. Burger paints Holden Caulfield as "bewildered, lonely, ludicrous and pitiful." He goes on to observe: "His troubles, his failings are not of his own making but of a world that is out of joint. There is nothing wrong with him that a little understanding and affection, preferably from his parents, couldn't have set right. Though confused and unsure of himself, like most 16-year-olds, he is observant and perceptive and filled with a certain wisdom. His minor delinquencies seem minor indeed when contrasted with adult delinquencies with which he is confronted." As readers, are we meant to castigate Holden for his reluctance to grow up? Or are we meant to sympathize with it as a rational response to social changes?

Photo Project
- Holden claims, "Certain things they should stay the way they are. You ought to be able to stick them in one of those big glass cases and just leave them alone." We all have certain moments we would like to preserve in glass cases, just like in the museum. Your job is to capture one of them. Find a picture capturing a moment you would like to preserve. Provide a commentary beneath the photo explaining why that moment is so important to you.

Catcher to Song
- Discuss how "Get It Right" by The Offspring relates to The Catcher in the Rye. You must have a thesis statement and provide support by matching direct quotations from the song to direct quotations from the novel. This assignment can work with a song of choice by the student.

Holden Response Paper
- If you really want to know the truth, you have been listening to Holden Caulfield talking to you about all this madman stuff and all for twenty-six chapters. It has really been a private conversation except that you haven't said anything to him directly, though you have talked and thought about him. Now the time had come to talk back to him and respond to all the madman stuff in some way. Write an essay in which you talk directly to Holden. The problem in writing the essay involves what you are going to say and how you are going to say it.

[Table of Contents] [Quick Links]
Core Text Pairings By Title: *On the Road*

Materials that are relevant to the module but connect directly to one specific text

**MODULE 4: Identity/Awakening**

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Art, Music, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poetry:</strong></td>
<td><strong>Art:</strong></td>
</tr>
<tr>
<td><em>“Howl” Allen Ginsberg</em></td>
<td><em>American Museum of Beat Art</em></td>
</tr>
<tr>
<td><em>&quot;Dog&quot; Lawrence Ferlinghetti</em></td>
<td><em>The Beat Museum</em></td>
</tr>
<tr>
<td><em>Explore Beat Poets at Poetry Foundation</em></td>
<td></td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
<td><strong>Video:</strong></td>
</tr>
<tr>
<td><em>&quot;Still Vital, 'On The Road' Turns 50&quot;</em></td>
<td><em>Audio- Allen Ginsburg on The Beat Generation</em></td>
</tr>
<tr>
<td><em>&quot;What Hollywood Gets Wrong About Jack Kerouac and The Beat Generation&quot;</em></td>
<td><em>Video - Bio Jack Kerouac</em></td>
</tr>
<tr>
<td><em>&quot;Bob Dylan, The Beat Generation, and Allen Ginsberg's America&quot;</em></td>
<td><em>“San Francisco Scene,” Jack Kerouac, YouTube.com</em></td>
</tr>
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<td>[link]</td>
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</tr>
<tr>
<td><em>Ginsberg on Kerouac: An Interview with Allen Ginsberg</em></td>
<td></td>
</tr>
<tr>
<td><em>Brief guide to Beat Poets</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Music:</strong></td>
</tr>
<tr>
<td></td>
<td><em>“Buttons and Bows,” Dinah Shore, Youtube.com</em></td>
</tr>
<tr>
<td></td>
<td><em>“Someone to Watch Over Me,” Frank Sinatra, Youtube.com</em></td>
</tr>
<tr>
<td></td>
<td><em>“Salt Peanuts,” Dizzy Gillespie, YouTube.com</em></td>
</tr>
<tr>
<td></td>
<td><em>“Thravin' on a Riff,” Charlie Parker, YouTube.com</em></td>
</tr>
</tbody>
</table>
## Lessons: Writing Tasks and Activities by Core Text

### Module 4: Identity/Awakening

### On the Road

#### Journal Entry
- Have students imagine they are Sal and they are riding out of San Francisco on the bus at the end of Chapter 12. Write in your journal your feelings about Dean, Marylou, and Camille. Are you happy to leave them? Do you want to come back to see them again? Why or why not?

#### Adventure Collage
- Have students imagine that they are Sal and they are putting together a poster or collage that will help describe the road trips they have taken and the adventures they have had along the way. In pairs or groups, have them cut out pictures and words from newspapers and magazines (or write and draw their own). Put these together on a large piece of paper to make a poster.

#### Research
- Look for further information about Jack Kerouac and the Beat Generation. In groups, have students also look at other groups of young people that have been labeled through the years (largely in North America), such as Baby Boomers, Generation X and Generation Y. What are the main characteristics of these different groups? What might be the characteristics of future groups of young people?

#### Mapping Out Travels
- Have students look at the map of the United States and trace Sal’s travels from New York to Chicago, Illinois, to Davenport, Iowa, to Des Moines, Iowa, to Cheyenne, Wyoming, to Denver, Colorado. (for use at the beginning of chapter 3)

#### A Speech to Dean
- On page 67, Sal describes Dean as a “rat” when he leaves him in Mexico with a fever. Sal says nothing to Dean about this. Have students imagine they were Sal in this situation. What would they say to Dean when they saw him later in New York? Have them write down their ideas in a short speech to Dean.

#### What’s Most Important?
- Sal, Dean and Marylou drive very long distances in a short time and see little of the places they pass through. Why might they do this? Have them consider the following things and decide which are most important for the travelers: changes in the countryside and scenery; the sense of freedom; the excitement; beautiful sunrises and sunsets; the sense of living life to the full; meeting different
people. What other reasons might Sal and his friends enjoy this type of travel? What evidence from the text supports your ranking of these things?

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**District of South Orange and Maplewood**  
**English Language Arts Curriculum - Grade 10**

**MODULE 5: The Corrupting Influence of Power**

**Module Overview:**
Leadership, at its core, is all about power and influence. In this module, students will explore texts that illustrate how individuals or groups in control ultimately results in a corruption of power for personal gain.

**Essential Questions:**
1. How is language used to manipulate us?
2. In what ways are language and power inseparable?
3. Why and how does power corrupt leaders?
4. Is humankind inherently good or evil?

- *The Autobiography of Malcolm X* (Multicultural)
- *Lord of the Flies*
# Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

## MODULE 5: The Corrupting Influence of Power

### 3-5 Short Texts

<table>
<thead>
<tr>
<th>Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The Plot Against America (Philip Roth)</td>
</tr>
</tbody>
</table>
| - "An Uncommon Story of Common Corruption"  

<table>
<thead>
<tr>
<th>Informational</th>
</tr>
</thead>
</table>
| - "How Power Corrupts Leaders"  
  [https://www.psychologytoday.com/blog/cutting-edge-leadership/200908/how-power-corrupts-leaders](https://www.psychologytoday.com/blog/cutting-edge-leadership/200908/how-power-corrupts-leaders) |
| - "Does Power Lead to Corruption?"  
| - "How Power Corrupts the Mind"  

### Speeches and Multimedia

<table>
<thead>
<tr>
<th>Speeches:</th>
</tr>
</thead>
</table>
| - "We Shall Fight on the Beaches" (Winston Churchill)  
| - "Apology" (Socrates)  
  [http://www.sjsu.edu/people/james.lindahl/courses/Phil70A/s3/apology.pdf](http://www.sjsu.edu/people/james.lindahl/courses/Phil70A/s3/apology.pdf) |
| - "Quit India" (Mahatma Ghandi)  
| - "Nobel Prize Acceptance Speech" (William Falkner)  

<table>
<thead>
<tr>
<th>TED Talks</th>
</tr>
</thead>
</table>
| - "What New Power Looks Like"  
| - "Why We Have Too Few Women Leaders"  
  [http://www.ted.com/talks/sheryl_sandberg_why_we_have_too_few_women_leaders?language=en](http://www.ted.com/talks/sheryl_sandberg_why_we_have_too_few_women_leaders?language=en) |
Core Text Pairings By Title: *Autobiography of Malcolm X*

Materials that are relevant to the module but connect directly to one specific text

<table>
<thead>
<tr>
<th>MODULE 5: The Corrupting Influence of Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-5 Short Texts</td>
</tr>
<tr>
<td>Music, Art, Multimedia</td>
</tr>
</tbody>
</table>
Books:
- The Souls of Black Folks W.E.B. DuBois
- Nigger: The Strange Career of a Troublesome Word Randall Kennedy
- excerpts from The Seventh Child

Short Stories:
- "Icarus and Daedalus"

Poetry:
- "All Men Should Be Brothers" (Malcolm X)
- "A Poem for Black Hearts" (Amiri Baraka)
- "Malcolm" (Sonia Sanchez)
- "Theme for English B" (Langston Hughes)
- "We Wear the Mask" (Paul Lawrence Dunbar)

Informational:
- "Why Malcolm X Is Getting Written Out of History" by Karen Bartlett - Newsweek, 2/20/15
- "A Digital Critique of a Famous Autobiography"
  http://www.nytimes.com/2011/05/09/business/media/09link.html?_r=0
- "Alex Haley and the Books that Changed a Nation"
- "Malcolm X: Criminal, Minister, Humanist, Martyr"

Teaching the "N" Word
- http://www.tolerance.org/ (search term: Straight Talk about the N-Word)

Music:
- Musicians of the Harlem Renaissance
  http://historyoftheharlemrenaissance.weebly.com/musicians.html

Speeches:
- "The Ballot or the Bullet"
  http://www.edchange.org/multicultural/speeches/malcolm_x_ballot.htm!
- "Message to Grassroots"

Film/Video:
- Malcolm X: Make It Plain (1994). PBS. Directed by Orlando Bagwell https://www.youtube.com/watch?v=2Cyq0-IzGQ0
- "Radical Women Embracing Tradition"
  https://www.ted.com/talks/kavita_ramdas_radical_women_emb_racing_tradition
Lessons: Writing Tasks and Activities by Core Text

Module 5: The Corrupting Influence of Power

Autobiography of Malcolm X

Comparing Civil Rights Leaders
- Research Martin Luther King and compare his life with the life of Malcolm X. What were King's religious beliefs? What were the influences on his inner and outer life? What were his views on violence, leadership, and African American civil rights? Have students use the details they have gathered to compare the lives of both men. How were they similar? Different? What are their legacies?

“The Ballot or the Bullet”
- Analyze how three key events from three consecutive chapters in The Autobiography of Malcolm X develop Malcolm’s character. Then, use “The Ballot or the Bullet” for additional evidence as to how Malcolm’s character remains apparent in this 1964 speech.

The Effect of Language on the Purpose of the Text
- Analyze the closing section of text from chapter 19 of The Autobiography of Malcolm X, pages 385–389 (from “Anything I do today, I regard as urgent” to “Only the mistakes have been mine”). In this passage, Malcolm X reflects on his life as well as what he hopes the book will accomplish in terms of educating others about the realities of African-American life during his time. Malcolm X speculates about his death and how he will be portrayed negatively after he passes away, but takes solace in the fact that he has worked in the “American black man’s” best interests. Has the book succeeded, in terms of Malcolm’s original intentions? Discuss the impact of language on the book’s effectiveness. Be sure to cite specific examples.
### Module 6: Human Nature

<table>
<thead>
<tr>
<th>Thematic Overview:</th>
<th>Essential Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The texts in this unit provide students the opportunity to explore the traits of humankind regarded as &quot;shared&quot; by all human beings.</td>
<td>1. In the face of adversity, what causes some individuals to prevail while others fail?</td>
</tr>
<tr>
<td></td>
<td>2. Is humankind inherently good or evil?</td>
</tr>
</tbody>
</table>

- **Gulliver's Travels**  
  *(may be paired with "Robinson Crusoe")*
- **I Know why the Caged Bird Sings** *(multicultural)*
- **The Autobiography of Malcolm X** *(Multicultural)*
Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

<table>
<thead>
<tr>
<th>MODULE 6: Human Nature</th>
</tr>
</thead>
</table>

### 3-5 Short Texts

<table>
<thead>
<tr>
<th>Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Dickinson - <em>Hope is the Thing with Feathers</em></td>
</tr>
<tr>
<td>Joaquin Miller - <em>For Those Who Fail</em></td>
</tr>
<tr>
<td>Ella Wheeler Wilcox - <em>Solitude</em></td>
</tr>
<tr>
<td>Sir Walter Raleigh - <em>The Pilgrimage</em></td>
</tr>
<tr>
<td>William Shakespeare - <em>Band of Brothers Speech from Henry V</em></td>
</tr>
<tr>
<td>Henry Wadsworth Longfellow - <em>A Psalm of Life</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Informational</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Document, Founding Fathers on Human nature/need for Government - <em>Federalist Papers 51</em></td>
</tr>
<tr>
<td>Historical Document, Founding Fathers on Human nature/need for Government - <em>Federalist Papers 55</em></td>
</tr>
<tr>
<td>News Article 2013, Los Angeles Times - <em>Is warfare part of human nature?</em></td>
</tr>
<tr>
<td>Article, poet C.K. Williams - <em>Nature and Panic Can beauty save us?</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calvin and Hobbes Cartoon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video, David Wong discusses Xunzi's view of human nature - <em>Ancient: Xunzi on Human Nature</em></td>
</tr>
<tr>
<td>Audio Recording, Chomsky - <em>On human nature and evolutionary psychology</em></td>
</tr>
<tr>
<td>Video, Anna Deavere Smith - <em>The Big Think: What is Human Nature?</em></td>
</tr>
<tr>
<td>Ted Talk, Steven Pinker - <em>Human nature and the blank slate</em></td>
</tr>
</tbody>
</table>
## Core Text Pairings By Title: *Gulliver’s Travels*

Materials that are relevant to the module but connect directly to one specific text

### MODULE 6: Human Nature

<table>
<thead>
<tr>
<th>3-5 Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Texts (Fiction)</strong></td>
<td>• Editorial cartoons using allusions to <em>Gulliver’s Travels</em> (Art)</td>
</tr>
<tr>
<td>• “A Modest Proposal,” Jonathan Swift</td>
<td></td>
</tr>
<tr>
<td>• Chapter 2 of Animal Farm, George Orwell</td>
<td></td>
</tr>
<tr>
<td>• Canto III from “The Rape of the Lock,” Alexander Pope</td>
<td></td>
</tr>
<tr>
<td>• <em>The Onion</em> (online) - Satire</td>
<td></td>
</tr>
<tr>
<td><strong>Informational Texts (Nonfiction)</strong></td>
<td>• Film versions:</td>
</tr>
<tr>
<td>• “A Gut Visible All the Way from the 18th Century,” A. O. Scott</td>
<td>• Film, Rob Letterman (2010)</td>
</tr>
<tr>
<td>• “The Devil’s Dictionary,” Ambrose Bierce</td>
<td>• “Should Animals Be Doing More for the Animal Rights Movement?,” <em>The Onion</em> (online)</td>
</tr>
<tr>
<td>• “<em>Modern Satire Loses Its Bite,</em>” Nicholas Swisher</td>
<td></td>
</tr>
</tbody>
</table>
Lessons: Writing Tasks and Activities by Core Text

Module 6: Human Nature

Gulliver’s Travels

Pre-Reading: Written Words & Social Issues
- Use the “Why I blog” article by Andrew Sullivan to introduce the idea of using the written word to express ideas about social issues. By determining the central idea of this text and analyzing the development of blogging as a form of writing, students can discuss writing as social commentary. Persuasive techniques and rhetorical devices should be introduced or reviewed before continuing with the unit. Because of the modern prose text and technological subject, assign this article for independent reading followed by whole-class discussion and analysis.

Using Reading Strategies to Understand Satire
- Students independently read and analyze Part 1 of Gulliver’s Travels using the Grade 10 Reading Strategies. They participate in a discussion of Swift’s satirical intents in describing the Lilliputians and write a response to the discussion.

Analyze Multiple Interpretations of Swift’s Satire
- The Sturridge adaptation of the literary classic is a made-for-TV film that adheres to the plot of the text, but deviates in the structure. Letterman’s more recent version is a comedy not intent on presenting an accurate version or preserving the satirical implications of the original text. Of all Lemuel Gulliver’s voyages, only those involving the Lilliputians and Brobdingnagians are portrayed in this version. The New York Times review of Letterman’s film is written from the perspective of Jonathan Swift, incorporating his diction, syntax, and style. These two films provide the opportunity to analyze multiple interpretations of Swift’s satire, evaluating how each version interprets the source text. Although both change the structure, one is clearly a closer adaptation, keeping the satirical tone, while the other is a mere comedy. The scathing review of Letterman’s film is a parody in itself. Students view the clips from both films as a class, and then independently read and discuss the A. O. Scott article. Students then debate the two films, citing evidence from the films and the review prior to writing an argumentative claim.

Culminating Writing
- Age of Reason writer—and contemporary of Jonathan Swift—Alexander Pope penned, "Know then thyself, presume not God to scan/The proper study of Mankind is Man." In Gulliver’s Travels, Swift uses satire to hold a mirror up to the follies of mankind. Lemuel Gulliver’s travels allow Swift to satirize everything from government and politics to academics and scientific study. Consider how Swift develops a narrator with a perspective different from his own in order to convey his point of view to the reader. For example, how does Swift use Gulliver’s view of Europe’s superiority to highlight its inferior natures? In a multi-paragraph essay, explain how Swift’s point of view is conveyed through Gulliver’s choice of words, travels to imaginary lands, and attempts to explain his culture to others and other cultures to the reader.

Creative Culminating Activity: Satirical thought
- Work collaboratively to investigate modern works of satire (print or nonprint). Examples may include, but are not limited to, publications such as The Onion, comics such as Dilbert, sketch comedies such as Saturday Night Live, and films such as The Truman Show. As a group, chose one example and write an argument defending or disputing the claim presented in “Modern Satire Loses Its Bite” by applying the claims to the sample works of modern satire you reviewed. Introduce and develop your argument with a logical organization and relevant evidence; create cohesion through words, phrases, and clauses; establish and maintain formal style and objective tone; and provide a relevant conclusion. Present your example of satire and argument as a group to the class.
- Write a satirical proposal by selecting a social issue to satirize and researching this issue in order to provide an accurate, detailed description of the problem. Then, offer an “A Modest Proposal”-style solution to the problem, listing the advantages of your solution and defending it against counterclaims in order to support the need for social reform. Present your proposal to the class in a formal multimedia presentation, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to the task, purpose and audience.
The Tragedy of Macbeth Unit Overview

<table>
<thead>
<tr>
<th>Unit Focus</th>
<th>Summative Unit Assessments</th>
<th>Daily Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Ambition and failure</td>
<td>A culminating writing task:</td>
<td>Daily instruction helps students read and understand text and express that understanding.</td>
</tr>
<tr>
<td>Themes: Explore how conflicting motivations propel people to act in different ways</td>
<td>Analyze how complex characters establish and develop a theme</td>
<td>● <strong>Lesson 1:</strong> “The Story of Daedalus and Icarus” from Metamorphoses, &quot;Musee des Beaux Arts,&quot; and Landscape with the Fall of Icarus (sample tasks)</td>
</tr>
<tr>
<td>Text Use: Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure</td>
<td>Write a literary analysis with strong and thorough textual evidence</td>
<td>● <strong>Lesson 2:</strong> Section 2, part xii, from Poetics and Oedipus Rex</td>
</tr>
<tr>
<td></td>
<td>A cold-read task:</td>
<td>● <strong>Lesson 3:</strong> “Reading Shakespeare’s Language”</td>
</tr>
<tr>
<td></td>
<td>● Read and understand complex texts</td>
<td>● <strong>Lesson 4:</strong> Act i of The Tragedy of Macbeth and Act i of The Tragedy of Macbeth (Film) (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>● Compare and contrast how two different mediums represent the same scene</td>
<td>● <strong>Lesson 5:</strong> Act ii of The Tragedy of Macbeth, Lady Macbeth with Daggers, and Act ii of The Tragedy of Macbeth (Film) (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>● Write in response to text</td>
<td>● <strong>Lesson 6:</strong> Act iii of The Tragedy of Macbeth and act iii of The Tragedy of Macbeth (Film)</td>
</tr>
<tr>
<td></td>
<td>An extension task:</td>
<td>● <strong>Lesson 7:</strong> Act iv of The Tragedy of Macbeth, act iv of The Tragedy of Macbeth (Film), and TEDTalk: Are We Really in Control of Our Own Decisions? (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>● Conduct research based on a self-generated question</td>
<td>● <strong>Lesson 8:</strong> Act v of The Tragedy of Macbeth, &quot;Ozymandias,&quot; and act v of The Tragedy of Macbeth (Film) (sample tasks/culminating writing task)</td>
</tr>
<tr>
<td></td>
<td>● Integrate information and draw evidence from a variety of texts to demonstrate understanding about a topic</td>
<td>● <strong>Lesson 9:</strong> &quot;Murderer, King, and Scot, All Rolled into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival&quot; (cold-read assessment)</td>
</tr>
<tr>
<td></td>
<td>● Write an explanatory text based on research</td>
<td>● <strong>Lesson 10:</strong> Various texts for independent research (extension task)</td>
</tr>
</tbody>
</table>
Unit: Hamlet

Hamlet Unit Overview

Unit Focus
- Topic: Revenge and madness
- Themes: Appearance of madness versus calculated distemper
- Text Use: Development of characters to impact the theme of a text

Summative Unit Assessments
A culminating writing task:
- Analyze the impact of character development on theme
- Cite strong textual evidence to support analysis of character development
A cold-read task:
- Read and understand complex texts
- Write in response to texts
An extension task:
- Conduct research
- Write an argument
- Present information

Daily Tasks
Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Hamlet, Act I, i-iii (sample tasks)
- Lesson 2: Hamlet, Act I, iv-v, and excerpt from The Essays of Arthur Schopenhauer
- Lesson 3: Hamlet, Act II, i (sample tasks)
- Lesson 4: Hamlet, Act II, ii
- Lesson 5: Hamlet, Act III, i (sample tasks)
- Lesson 6: Film clips of Hamlet's "To Be or Not To Be" soliloquy from multiple versions of Hamlet (sample tasks)
- Lesson 7: Hamlet, Act III, ii-iii, and excerpt from The Essays of Arthur Schopenhauer
- Lesson 8: Hamlet, Act III, iv to Act IV, i, "Hamlet and His Problems," and "The Real or Assumed Madness of Hamlet" (sample tasks)
- Lesson 9: Hamlet, Act IV, ii-iii
- Lesson 10: Hamlet, Act IV, iv, and "The Love Song of J. Alfred Prufrock" (sample tasks)
- Lesson 11: Hamlet, Act IV, v, to Act V, i, and Ophelia (sample tasks)
- Lesson 12: "The Lady of Shalott" and The Lady of Shalott
- Lesson 13: Hamlet (culminating writing task)
- Lesson 14: Hamlet, Act V, ii
- Lesson 15: "The Cask of Amontillado" (cold-read task)
- Lesson 16: "New Words in Hamlet?" (extension task)
Unit: *The Great Gatsby*

**The American Dream Unit Overview**

<table>
<thead>
<tr>
<th>Unit Focus</th>
<th>Summative Unit Assessments</th>
<th>Daily Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Topic: The American Dream</td>
<td>A culminating writing task:</td>
<td>Daily instruction helps students read and understand text and express that understanding.</td>
</tr>
<tr>
<td>• Themes: Consider how foundational American texts treat the topic; consider different perspectives</td>
<td>• Explain how central ideas interact and are developed across a text</td>
<td>• <strong>Lesson 1:</strong> Last six paragraphs of <em>The Great Gatsby</em> and Prologue</td>
</tr>
<tr>
<td>• Text Use: Analyze authors’ choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts</td>
<td>• Compare ideas across multiple literary and informational texts</td>
<td>• <strong>Lesson 2:</strong> Chapter 1 of <em>The American Dream: A Short History of an Idea That Shaped a Nation</em></td>
</tr>
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<td></td>
<td>• Write in response to texts</td>
<td>• <strong>Lesson 3:</strong> Chapters 2-6 of <em>The American Dream: A Short History of an Idea That Shaped a Nation</em> (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>A cold-read task:</td>
<td>• <strong>Lesson 4:</strong> “Grad Who Beat the Odds Asks, Why Not the Others?” and “Ex-Basketball Player”</td>
</tr>
<tr>
<td></td>
<td>• Read and understand complex texts</td>
<td>• <strong>Lesson 5:</strong> Chapter 1-2 of <em>The Great Gatsby</em> and “Hollywood Dreams of Wealth, Youth, and Beauty,” (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>• Write in response to text</td>
<td>• <strong>Lesson 6:</strong> Chapters 3-4 of <em>The Great Gatsby</em> and “Volume II: Chapter XIII, Why the Americans are so Restless in the Midst of Their Prosperity” (sample tasks)</td>
</tr>
<tr>
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<td>An extension task:</td>
<td>• <strong>Lesson 7:</strong> Chapter 5-6 of <em>The Great Gatsby</em></td>
</tr>
<tr>
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<td>• Conduct topical research</td>
<td>• <strong>Lesson 8:</strong> Chapter 7 of <em>The Great Gatsby</em> and “The Fallacy of Success” (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>• Develop and write an argument</td>
<td>• <strong>Lesson 9:</strong> Chapter 8-9 of <em>The Great Gatsby</em> (sample tasks)</td>
</tr>
<tr>
<td></td>
<td>• Support claims with evidence from research and multiple texts</td>
<td>• <strong>Lesson 10:</strong> Acts 1 and 2 from <em>The Death of a Salesman</em> and corresponding video clips (sample tasks)</td>
</tr>
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<td>• <strong>Lesson 11:</strong> “The Egg” (sample tasks)</td>
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<td>• <strong>Lesson 12:</strong> “A Quilt of a Country” and “I Hear America Singing”</td>
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<td>• <strong>Lesson 13:</strong> <em>The American Dream: A Short History of an Idea That Shaped a Nation</em> (culminating writing task)</td>
</tr>
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<td>• <strong>Lesson 14:</strong> “Let America Be America Again” and “American Dream Faces Harsh New Reality” (cold-read task)</td>
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<td>• <strong>Lesson 15:</strong> Various research texts (extension task)</td>
</tr>
</tbody>
</table>
An Exploration of Humanity's Effect on Society Through Lord of the Flies

Module Snapshot

The culminating task for this module is:

William Golding writes: "The theme of Lord of the Flies is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of society must depend on the ethical nature of the individual and not on any political system however apparently logical or reasonable." In a well-constructed essay, discuss Golding’s statement in connection to the novel. Avoid plot summary. Instead analyze a central conflict in the novel and explain how the conflict contributes to Golding’s message about human nature/society.

This particular project was created so that students would be able to consider the nature of human behavior and how human nature affects society. Students will enter and engage in this conversation as they work through the accompanying text (Lord of the Flies) to consider how William Golding communicates his understanding of the relationship between human nature and society. It is through this conversation that students will develop their own individual argument addressing the prompt using evidence from the text to support their claims.

This module was created specifically for use in the fourth quarter of the year. The module offers students numerous opportunities for inquiry and argument activities requiring students to demonstrate their mastery of complex themes and integrate literary skills. These types of activities also provide teachers with formative and summative assessment opportunities allowing them to understand whether or not their students have mastered the content and skills taught throughout the year.

Relevant Background Information

The following excerpt is taken from "Notes on Lord of the Flies" written by E. L. Epstein. It is included in this module to provide context and history of the conversation and the author's purpose for writing the novel.

"In answer to a publicity questionnaire from the American publishers of Lord of the Flies, William Golding (then Comwall, 1911) declared that he was brought up to be a scientist, and worked as a junior naval officer in the Royal Navy during World War II before joining the Royal Air Force and serving in several different capacities during the war. After the war, he returned to teaching and writing. He had already written several novels and short stories, including "The Inheritors" and "The Spire," both of which were published in 1939 and 1944, respectively. He was also involved in the production of several plays and radio dramas during this time. In 1954, he was awarded the Nobel Prize in Literature and has since become one of the most celebrated authors of the 20th century."

![Image]

(Culminating Task)

William Golding writes: "The theme of Lord of the Flies is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of society must depend on the ethical nature of the individual and not on any political system however apparently logical or reasonable." In a well-constructed essay, discuss Golding’s statement in connection to the novel. Avoid plot summary. Instead analyze a central conflict in the novel and explain how the conflict contributes to Golding’s message about human nature/society.

Scope and Sequence Enduring Understanding Addressed

The following quote is the Scope and Sequence Enduring Understanding from which the module was built. The quote serves as context for the conversation students will enter surrounding human nature and its effect on society.

“Humanity has gradually, and in very diverse ways, shaped our habits of mind, our relationship to the world, our models of behavior and the values we accept and recognize. In essence, this new, single entity of world civilization merely serves to cover the immense variety of cultures, of peoples, of religions and beliefs, of historical traditions and historically formed attitudes, all of which is in some sense ‘humanity’. At the same time, on the scale of world civilization and its activities, this ‘unnatural’ humanity, this hidden dimension of it, demands more and more clearly to be heard and to be given a right to life.”

(Vladimir Nabokov)

Essential Questions

The following questions are drawn from the Scope and Sequence Unit 4 document and might serve as opportunities to inquire about the topic of the relationship between humanity and society.

- What is humanity’s essential nature? What are its distinguishing elements?
- What does it mean to be human? What distinguishes humans from other living things?
- How does humanity shape an individual? How does humanity guide an individual’s actions?
Unit: Gulliver’s Travels

Gulliver’s Travels Unit Overview

Unit Focus
- Topics: Rhetoric, satire, allegory
- Themes: Individual versus society, social commentary
- Text Use: Development of an author’s point of view and a text’s central ideas through use of rhetoric, specifically satire

Summative Unit Assessments
A culminating writing task:
- Determine the author’s point of view in a text by analyzing style and content
- Cite strong textual evidence to support analysis of the author’s point of view
An extension task:
- Conduct research
- Develop and present an argument using satire
- Present information

Daily Tasks
Daily instruction helps students read and understand text and express that understanding.
- Lesson 1: “Why I Blog”
- Lesson 2: “A Modest Proposal” (sample tasks)
- Lesson 3: Part 1, Chapters 1-8 of Gulliver’s Travels (sample tasks)
- Lesson 4: Gulliver’s Travels (1996 Film), Gulliver’s Travels (2010 Film), and “A Gut Visible All the Way from the 18th Century” (sample tasks)
- Lesson 5: Part 2, Chapters 1-8 of Gulliver’s Travels (sample tasks)
- Lesson 6: Chapter 2 of Animal Farm
- Lesson 7: Part 3, Chapters 1-3 of Gulliver’s Travels and “The Devil’s Dictionary” (sample tasks)
- Lesson 8: Part 3, Chapters 4-6 of Gulliver’s Travels and teacher-selected articles from The Onion (online)
- Lesson 9: Part 3, Chapters 7-11 of Gulliver’s Travels and Canto III of “The Rake’s Progress” (sample tasks)
- Lesson 10: Part 4, Chapters 1-9 of Gulliver’s Travels and “Should Animals Be Doing More for the Animal Rights Movement?” from The Onion (online) (sample tasks)
- Lesson 11: Part 4, Chapters 10-11 of Gulliver’s Travels
- Lesson 12a: Part 4, Chapter 12 of Gulliver’s Travels (cold-read task)
- Lesson 12b: Gulliver’s Travels (culminating writing task)
- Lesson 12c: “Modern Satire Loses its Bite” and teacher-selected articles from The Onion (online) (extension task)
Columbia High School English Department

Reading Instruction Grade 10

Lessons to promote active and close readers
Reading Grade 10: Lessons to promote active, engaged, and independent readers

The focus of these reading strategies is to support students as they begin to develop into more independent close readers. Each time you use a strategy, first model it with your students with a text you’re already working with or a separate sample.

<table>
<thead>
<tr>
<th>Try this strategy...</th>
<th>To support and enhance these skills...</th>
<th>With these types of assignments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Syntax Surgery”</td>
<td>Making inferences; making meaning</td>
<td>Passage analysis; double-entry journals</td>
</tr>
<tr>
<td>“Somebody-Wanted-But-So”</td>
<td>Helps students identify what is in/behind/beyond the text</td>
<td>Summaries; character perspective and motivation/shifts of view</td>
</tr>
<tr>
<td>“Most Important Word” (or Sentence or Chapter, etc.)</td>
<td>Focusing on the most important aspect of the text.</td>
<td>Preparing for essay writing; determining theme(s) of text; close reading/passage analysis - the importance of diction</td>
</tr>
<tr>
<td>Generating Your Own Questions</td>
<td>Helps students create understanding, as opposed to “checking for understanding.”</td>
<td>Creating individual essay topics or topics for close reading;</td>
</tr>
</tbody>
</table>

*Strategies adapted from When Kids Can’t Read by Kylene Beers and Notice and Note: Stances, Signposts, and Strategies by Kylene Beers and Robert Probst.

**“Syntax Surgery”**

<table>
<thead>
<tr>
<th>Strategy/Purpose</th>
<th>Description of lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>When students are having difficulty “seeing” what the text is conveying, even as the teacher talks or gives notes, this strategy will help those connections become more visible.</td>
<td>Copy a paragraph from a text and put it up for the whole group to see. As you “think aloud” with the passage, connect words that are related with circles and lines. Show how pronouns are related to nouns or other pronouns. Label everything in the text that helps create meaning.</td>
</tr>
</tbody>
</table>
### "Somebody-Wanted-But-So"

<table>
<thead>
<tr>
<th>Strategy/Purpose</th>
<th>Description of lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• provides a scaffold for writing (and understanding) summaries</td>
<td>Choose a narrative text to work with. (A poem or short story would work best for a sample text to teach the strategy, but the strategy works with any length of text the class has completed.) Create four columns and label each with “Somebody,” “Wanted,” “But,” “So.” After completing the text, students decide who the Somebody is, what that somebody wanted, but what happened to keep something from happening, and so, how everything works out.</td>
</tr>
<tr>
<td>• Helps students to identify main ideas and details</td>
<td>• Teach students how to use this scaffold by modeling how you create a SWBS statement.</td>
</tr>
<tr>
<td>• Helps students recognize cause and effect relationships</td>
<td>• If the text is long, remind students they may need to break it into chunks, connecting statements with words like then, later, and, or but.</td>
</tr>
<tr>
<td>• make generalizations</td>
<td>• You can use this to teach students about point of view as the change the character in the “Somebody” column.</td>
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<tr>
<td>• identify character differences</td>
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<tr>
<td>• understand how shifting the point-of-view emphasizes different aspects of the story</td>
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</table>

### "Most Important Word" (or sentence, chapter, scene, line, etc.)

<table>
<thead>
<tr>
<th>Strategy/Purpose</th>
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</tr>
</thead>
<tbody>
<tr>
<td>• Forces students back into the text to consider what was the most important aspect of that text.</td>
<td>Ask students to choose what they consider to be the most important word (or phrase/passage/sentence/chapter of the book/scene of the play/line in the poem, etc.) from the text they've just read. *For struggling readers who need a more structured approach, consider using Appendix D worksheet, which asks them to consider how the word/passage/chapter/etc. Affects characters, conflict, plot, and setting. From that, they can use their choice to help formulate theme.</td>
</tr>
</tbody>
</table>
# Generating Your Own Questions

## Strategy/Purpose

Rigor without relevance is hard. Articulating one's own questions about text is one of the most important responsibilities of readers. Close reading to generate questions gets students to reread text, increases students' interactions with the text, and allows for practice in raising questions and speculating about the author's intentions. As those interactions develop, then there is opportunity to introduce more complex text and increasing rigor.

## Description of lesson

- Choose a short piece of text to have students work with (e.g. the opening of a novel or a poem).
- Have students (individually or with a partner or small group) read sample and create text dependent questions.
  - 1st read - listen
  - 2nd read - jot notes (2-4 questions that come up)
  - 3rd read - create full questions
- Then highlight the “easy” questions (who/what/where/when).
- Highlight more complex questions in a different color. Let each group's interest drive their exploration of the sample text.
Columbia High School English Department

Differentiating Instruction

Resources to Ensure Success in Academically Diverse Classrooms
Resources to Ensure Success in Academically Diverse Classrooms

- 20 Foundational Beliefs of Differentiated Classrooms
- Teacher Inventory on Differentiation Practices and Strategies
- Differentiated Learning Plan
- Three-Tier Task Planning Framework
- Tiered Assignment Design Template
- 25 Formats for Differentiation
- Guidelines to Develop Curriculum Depth and Complexity
- Blooms Taxonomy
- Template for Designing Tiered Assignments
### COLUMBUS HIGH SCHOOL ENGLISH DEPARTMENT LITERARY ANALYSIS WRITING RUBRIC

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>SUPERIOR</th>
<th>OUTSTANDING</th>
<th>EFFECTIVE</th>
<th>COMPETENT</th>
<th>LIMITED</th>
<th>INEFFECTIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>Thinks in insightful, well-developed, original manner, demonstrating an exceptional understanding of the text.</td>
<td>Thinks in well-developed, original manner, demonstrating a strong understanding of the text.</td>
<td>Thinks in clearly, effectively, and logically, demonstrating an adequate understanding of the text.</td>
<td>Thinks in a fairly clear, focused, or somewhat effective manner, demonstrating a basic understanding of the text.</td>
<td>Thinks in an unclear, unfocused, or incoherent manner, demonstrating a limited understanding of the text.</td>
<td>Thinks in a very unclear, unfocused, or incoherent manner, demonstrating a very limited understanding of the text.</td>
</tr>
<tr>
<td><strong>Organization and Focus</strong></td>
<td>Thinks in well-organized, clear, focused, and engaging manner. Each section relates to the previous section, and the essay has a clear thesis statement.</td>
<td>Thinks in organized, clear, and focused manner. Each section relates to the previous section, and the essay has a clear thesis statement.</td>
<td>Thinks in a fairly clear, organized, and focused manner. Each section relates to the previous section, and the essay has a basic thesis statement.</td>
<td>Thinks in an unclear, disorganized, or unfocused manner. Each section fails to relate to the previous section, and the essay lacks a clear thesis statement.</td>
<td>Thinks in a very unclear, disorganized, or unfocused manner. Each section fails to relate to the previous section, and the essay lacks any kind of a thesis statement.</td>
<td></td>
</tr>
<tr>
<td><strong>Ideas and Thinking</strong></td>
<td>Thinks in insightful, well-developed, original manner and demonstrates an exceptional understanding of the text.</td>
<td>Thinks in well-developed, original manner and demonstrates a strong understanding of the text.</td>
<td>Thinks in clearly, effectively, and logically and demonstrates an adequate understanding of the text.</td>
<td>Thinks in a fairly clear, focused, or somewhat effective manner and demonstrates a basic understanding of the text.</td>
<td>Thinks in an unclear, unfocused, or incoherent manner and demonstrates a limited understanding of the text.</td>
<td>Thinks in a very unclear, unfocused, or incoherent manner and demonstrates a very limited understanding of the text.</td>
</tr>
<tr>
<td><strong>Support and Development</strong></td>
<td>Thinks in excellent, well-developed, original manner and demonstrates an exceptional understanding of the text.</td>
<td>Thinks in well-developed, original manner and demonstrates a strong understanding of the text.</td>
<td>Thinks in a fairly clear, focused, or somewhat effective manner and demonstrates a basic understanding of the text.</td>
<td>Thinks in an unclear, unfocused, or incoherent manner and demonstrates a limited understanding of the text.</td>
<td>Thinks in a very unclear, unfocused, or incoherent manner and demonstrates a very limited understanding of the text.</td>
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<tr>
<td><strong>Sentence Fluency</strong></td>
<td>Thinks in well-crafted, coherent, and engaging manner and demonstrates an exceptional understanding of the text.</td>
<td>Thinks in well-crafted, coherent, and engaging manner and demonstrates a strong understanding of the text.</td>
<td>Thinks in a fairly clear, engaging, or somewhat effective manner and demonstrates a basic understanding of the text.</td>
<td>Thinks in an unclear, incoherent, or limited manner and demonstrates a limited understanding of the text.</td>
<td>Thinks in a very unclear, incoherent, or limited manner and demonstrates a very limited understanding of the text.</td>
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<tr>
<td><strong>Mechanics and Usage</strong></td>
<td>Thinks in excellent, well-crafted, and engaging manner and demonstrates an exceptional understanding of the text.</td>
<td>Thinks in well-crafted, coherent, and engaging manner and demonstrates a strong understanding of the text.</td>
<td>Thinks in a fairly clear, engaging, or somewhat effective manner and demonstrates a basic understanding of the text.</td>
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</table>

### LATE SUBMISSIONS

1. Upon collection of the paper, a grade of "F" will be entered immediately if it is not submitted.
2. Point deductions: 5 points (on first late day), 10 points (on second late day), and 20 points (on fourth late day). Papers will not be accepted after the 5th school day (after school week).

### MLA FORMATTING

All papers must be typed and adhered to MLA formatting guidelines. This includes:
- Proper heading on the left-hand side of the paper (Student's name, Teacher's name, Class, Date, etc.).
- 1-inch margins.
- 12-point, Times New Roman.
- Double spacing.
- Proper citation format and in-text citations.
- Includes a Works Cited page if necessary.

1-2 errors will result in a 2 point deduction. 3 or more errors will result in a 4 point deduction.

TOTAL SCORE: ___________ / 100

For late deductions—MLA deductions = _________ / 100

(DRAFT) English Language Arts Curriculum- Grade 10, March 2016
# Quick Links

## Literature Modules

<table>
<thead>
<tr>
<th>Module 1: Shakespeare</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macbeth</td>
<td>- Macbeth</td>
</tr>
<tr>
<td>Othello</td>
<td>- Hamlet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module 2: Social Norms</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Gatsby</td>
<td>- The Great Gatsby</td>
</tr>
<tr>
<td>A Doll's House</td>
<td>- Lord of the Flies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module 3: Control over Destiny</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lord of the Flies</td>
<td>- Gulliver's Travels</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module 4: Identity/Awakening</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catcher in the Rye</td>
<td>- Common Core Website (external link)</td>
</tr>
<tr>
<td>On the Road</td>
<td>Core Content Standards:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module 5: The Corrupting Influence of Power</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Autobiography of Malcolm X</td>
<td>- Reading Literature</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module 6: Human Nature</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gulliver's Travels</td>
<td>- Reading Informational Text</td>
</tr>
</tbody>
</table>

[Table of Contents] [Quick Links]