

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



English III College Prep

October 2020

BOE APPROVED FEBRUARY 2021

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## **New Milford's Mission Statement**

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

**REVISION**

Course Description: America is called a "nation of immigrants" because all of us, with the exception of the indigenous Native Americans, originally belonged to a different nation and culture. This course is typically presented as a survey of the development or evolution of American literature. In Unit 1, we will ask: What does a group of people have to share in common to be a culture? What do Americans share in common? What happens when unlike cultures collide? In the Early Americas? In today's world? This initial unit explores one key strand of American literature -- this part of our literature documents and describes what happened when Native American indigenous culture(s) collided with Euro-American culture during the colonization of America, as well as traces the lasting effects of colonization. The texts we will read present the viewpoints of both European-Americans and Native Americans. Students will be encouraged and expected to think deeply about the complex cultural dynamics of identity in our country that have evolved as a result of conquest and colonization. Further units explore the development of American storytelling traditions as they arise from key historical and cultural moments, including the American Revolution, the institution and abolition of American slavery, the American Renaissance, the modernization of America, and contemporary America. Other Essential Questions in the curriculum include: Moving beyond the stereotypes, what was the experience of slavery actually like? How did the institution of slavery shape the identity and narratives of African-American writers, filmmakers and artists then and today? How did modernization both empower and alienate individual Americans? How have contemporary American writers acknowledged the legacy of modern alienation but also striven to create new ways to create meaning in today's world?

English III is a required, full-year course offered to eleventh grade students at the College Prep and Honors levels. This course is aligned with Common Core Standards in reading, writing, speaking and listening, and language. It is dedicated to the study of American Literature as it emerges in the context of American history and culture. Students read major works of fiction and nonfiction, including historical documents, articles, journals, novels, poetry, and drama. Students will develop research, interpretive, evaluative, and argumentative skills while they connect learning with their lives. Students are challenged to meet standards of increasing complexity.

## Pacing Guide

Unit 1: Encounters Between Unlike Cultures in the Early Americas (8-10 weeks)

Unit 2: The Development of American Storytelling (8-10 weeks)

Unit 3: Modernism and the Changing American Landscape (8-10 weeks)

Unit 4: Contemporary American Literature (8-10 weeks)

**REVISION**

**Unit 1: Encounters Between Unlike Cultures in the Early Americas**

<p><b>ESTABLISHED GOALS</b></p>	<p><i>Transfer</i></p>	
<p>CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>• Cite textual evidence without teacher prompting or scaffold, to support an analysis of what a newly encountered nonfiction or fiction text says explicitly or implicitly.</li> <li>• Determine the meaning of words and phrases using context clues and analyze the impact of specific word choices in newly encountered texts.</li> <li>• Independently analyze and explain a set of ideas or sequence of events without teacher prompting.</li> <li>• Determine an author's point of view or purpose in a text independently.</li> <li>• Independently produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>• Independently initiate and participate effectively in a range of collaborative discussions.</li> </ul>	
	<p><i>Meaning</i></p>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>- Each work of American literature is produced within and reflects a particular moment in American culture and history.</li> <li>-Cultures are comprised of a complex web of customs, rituals, educational, political and social systems, which are largely driven by shared core beliefs and values.</li> <li>-Literature in the Early Americas describes what happens when unlike cultures collided in the Early Americas. These early narratives document</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>-What does a group of people have to share in common to be a culture? What do Americans share in common?</li> <li>-What happens when unlike cultures collide? In Early America? Today?</li> <li>-How did contact with --and colonization by-- Euro-American culture impact Native Americans, their culture(s), their sense of identity, and their narratives?</li> </ul>

<p>CCSS.ELA-LITERACY.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>	<p>consequences of cultural collisions, including cultural cross-pollination, the creation of new, hybrid cultures, and cultural domination and conquest. -Contact with, and colonization by European conquerors in America, had a lasting impact on the Native Americans and their narratives.</p>	
<p>CCSS.ELA-LITERACY.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p style="text-align: center;"><b>Acquisition</b></p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>-components of a culture, including literature and storytelling, are interconnected and express core values.</li> <li>-pre-Columbian cultural values are expressed in Native American creation myths.</li> <li>-Europeans told different narratives of the first encounters with the native populations of America than the Native Americans later did.</li> <li>-the complex cultural dynamics of identity in our country that have evolved as a result of conquest and colonization.</li> <li>-the lasting impact of European conquest on Native American's identity and narratives.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>-determining one or more central ideas in nonfiction and fiction texts.</li> <li>- analyzing rhetoric in primary source documents.</li> <li>- citing textual evidence to support conclusions drawn.</li> <li>- explaining how specific individuals, ideas and events interact and develop.</li> <li>-producing clear and coherent writing appropriate to task, purpose, and audience.</li> <li>-participating effectively in a range of collaborative discussions with diverse partners.</li> </ul>

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
T,A	Task achieves intended purpose	PERFORMANCE TASK(S): <i>Students will show that they really understand by evidence of...</i>
T,M	Content has a clear and effective structure creating unity and completeness	GRASPS Goal/challenge - Create a fictional culture
T,M	Analysis and conclusions are drawn from rich and varied sources	Role for student - You are someone who is fascinated by the dynamics of group behavior and wish to study anthropology in college
T,A	Correct citations and documentation	Audience for student work - The National Geographic Society
T,A	Uses a variety of quality and applicable methods to gather information	Situation - The prestigious National Geographic Society is interested in hiring you as an intern/field researcher. As part of your interview, you must create, present, and defend a fictional culture to the board members.  Products and performances generated by student - <ul style="list-style-type: none"> <li>• Graphic organizer that defines and explains all relevant elements of your invented culture</li> <li>• Slideshow with visuals to further explains this culture</li> <li>• Written defense of your culture's ability to survive and maintain its values and behaviors.</li> </ul> Standards/criteria for judging success - <ul style="list-style-type: none"> <li>• Your graphic organizer demonstrates an understanding of how important values and beliefs help to shape human behavior and organization.</li> <li>• Your slideshow provides visual evidence of your culture's impact</li> </ul>



		<p>on its members daily lives</p> <ul style="list-style-type: none"> <li>Your written defense develops and defends an argument</li> </ul>
		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> <li>-close reading of various texts.</li> <li>-short responses to essential questions written in class.</li> <li>-visual analysis, including short films, paintings, and maps.</li> <li>-free writing on topics related to the unit.</li> <li>-participation in small group and class discussions.</li> <li>-defining key terms.</li> <li>-writing paragraphs that develop a strong, central idea.</li> </ul>

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**Stage 3 – Learning Plan**

<b>Code</b>	<b>Pre-Assessment</b>	
<b>T, M, A</b>	<p>Students will describe and share their understanding of culture: What is the most important thing a group of people must have in common to exist as a culture? Why? Give specific examples and reasons, perhaps from your own life and/or observations. Students will pretend to be aliens sent from outer space to observe the student parking lot at NMHS. You track the creatures and their behavior and rituals with your super-telescopic fifth limb that records, archives, and transmits silent, video-like images directly to your home planet. Compose the first entry of the JOURNAL OF YOUR VOYAGES. What are your first observations about the creatures &amp; their culture you encounter here? <b>W, H, E, R, T, E2</b></p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>M, A Read pre-Columbian creation myths. Make inferences, and draw conclusions about genre in different cultural contexts. <b>W, E, R, E2, O</b></p> <p>T, M Read primary source documents, including works by Columbus, Sepulveda, and de las Casas. Determine the writer's purpose and explain how it affects the overall meaning of a primary source document. <b>W, E, R, O</b></p> <p>M, A Define culture and all of its components. <b>W, H, R, E2, T, O</b></p> <p>T, A Maintain a journal of free writes on topics related to material in the unit. Write a self-audit and share a portfolio of your favorite pieces from the unit. <b>W, H, E, R, E2, T, O</b></p> <p>T, M, A Read selected short stories from Sherman Alexie's <i>The Lone Ranger and Tonto Fistfight in Heaven</i>. Trace the development of narrative techniques, including how a theme develops over multiple stories, by answering reading log questions. <b>H, E, R, E2, T, O</b></p> <p>T, M, A</p>	<p>Progress Monitoring <i>Students show they have achieved Stage 1 goals</i></p> <p>Free writing, class notes, class discussion.</p> <p>Students submit. Teacher reviews individual student's understanding of author's purpose.</p> <p>Class notes, class discussion.</p> <p>Class notes, small group work, student submitted presentations, peer feedback.</p> <p>Students turn in their work. Teacher assesses student's ability to self-evaluate and reflect on writing as an ongoing process.</p> <p>Reading logs focus on narrative techniques and</p>

	<p>View Chris Eyre's film, <i>Smoke Signals</i>. Complete a viewing log that traces the development and effect of narrative and film techniques. <b>W, H R, E, T, O</b></p>	<p>narrative structure. Monitoring may include: small group work, whole class discussion, individual teacher/student conferences, and students hand in for written feedback.</p> <p>Viewing guide. Students answer questions during film. Submit work to teacher for individual feedback.</p>
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**Recommended Resources/Texts for Unit 1**

Author(s)	Text	Literary Genre
Iroquois Tribe (Native American)	"The World on the Turtle's Back"	Native American Myth/Folk Tale - Oral Storytelling
Christopher Columbus (Italian European)	"Voyages" (1492)	Journal/Log - Primary Source Document
Ruben Martinez (Latinx)	"When Worlds Collide"	Documentary Film
Juan Sepulveda (Spanish European)	"Concerning the Just Cause of the War Against the Indians" (1547)	Argument Writing
Bartolome de las Casas (Spanish European)	"In Defense of the Indians" (1550)	Argument Writing
Louise Erdrich (Native American) HONORS	<i>The Round House</i>	Fiction - Novel
Sherman Alexie (Native American) COLLEGE PREP	<i>The Lone Ranger &amp; Tonto Fist Fight In Heaven</i> (2003)	Fiction - Short Story Collection
Chris Eyre (Native American) COLLEGE PREP	<i>Smoke Signals</i> (1998)	Feature-Length Film - First All-Native American Film Team

**Unit 2 The Development of American Storytelling Traditions Stage 1 Desired Results**

<b>ESTABLISHED GOALS</b>	<i>Transfer</i>	
<p>CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>-Use techniques like plot, pacing, dialogue and character development to write a legend (tell a story).</li> <li>-Use claim, evidence, and warrant framework to write arguments.</li> <li>-Identify the conventions of literary genres (including film).</li> <li>-Compare and contrast different works, authors, and time periods of slave narratives.</li> <li>-Read and interpret the sources that tell the story of American slavery and gain insight into some of what enslaving and enslaved Americans aspired to, created, thought and desired.</li> <li>-Respond to American literature in a multitude of formats that are appropriate for different learning styles.</li> </ul>	
	<i>Meaning</i>	
	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-We tell stories to share the mysteries of life; imaginary literature can provide comfort and meaning to life.</li> <li>-Challenges to authority are essential to the progress and development of both individuals and society.</li> <li>-The Romantic movement gave rise to a new belief in the power of the individual.</li> <li>-Slavery shaped the fundamental beliefs of Americans about race and whiteness, and white supremacy was both a product and legacy of slavery.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>-Why do people tell stories to each other? What role does imaginary literature play in our daily lives?</li> <li>-Why should individuals question authority?</li> <li>-How and why did American Literature (especially the short story) develop during the 19th Century?</li> <li>-What is the lasting legacy of slavery in America?</li> </ul>
	<i>Acquisition</i>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>-narrative techniques - characterization,</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>-determining the meaning of words and phrases as</li> </ul>

<p>or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>tone/mood, imagery, symbolism, metaphor/simile.</p> <ul style="list-style-type: none"> <li>-key terms and techniques for planning and writing an argument.</li> <li>-genre conventions of legends, short stories, and slave narratives.</li> <li>-key terms used in defining legends, myth, and folktales.</li> <li>-the importance of setting in a story.</li> <li>-writing for different audiences.</li> </ul>	<p>they are used in a text, including figurative, connotative, and technical meanings.</p> <ul style="list-style-type: none"> <li>-using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>-using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</li> <li>-using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>-citing textual evidence.</li> </ul>
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**Stage 2 – Evidence**

Code	Evaluative Criteria	Assessment Evidence
T, M, A	Narrative Technique - Students will use narrative techniques such as: pacing, narration, imagery, description, dialogue, characterization, and themes to develop the ideas in their story.	PERFORMANCE TASK(S):
T, M, A	Students will show proficiency on storytelling techniques.	<i>Students will show that they really understand by evidence of...</i>
	Language/conventions - Writing is clear, neat, and organized. Writing is devoid of spelling and grammatical errors.	Goal/challenge - Write an original legend.
T, M, A	Students brainstorm ideas for their stories - setting, legend elements, characters, etc...	Role for student - Writer/Storyteller
	Students draft, conference, and revise their writing throughout the entire process.	Audience for student work - Professional storytellers
T, M, A	Students will provide and receive constructive feedback from their peers.	Situation - You are a aspiring writer/storyteller who enjoys sharing your original stories with others. You want to share your original legend with professional storytellers to see if you have what it takes.
		Products and performances generated by students - You will write your legend by creating an imaginary world and a set of believable characters that inhabit it.
M, A		Standards/criteria for judging success - Focus/exposition - Your story follows the form of a legend by focusing on a small set of characters and a specific legend setting.
A		Organization/structure/plot - The events of your story follow a logical progression and form. The plot outline diagram will help students organize their story. The intro establishes the setting, characters, legend world, and conflict.
A		

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"><li>-whole class and small group discussion.</li><li>-defining key terms.</li><li>-close reading images and text in primary source documents.</li><li>-short quizzes on selected material.</li><li>-informal responses to essential questions.</li><li>-peer revision.</li><li>-film analysis/viewing guides.</li></ul>

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**Stage 3 – Learning Plan**

<b>Code</b>	<b>Pre-Assessment</b>	
<b>T, M, A</b>	Students will answer why a culture needs to tell stories and what happens when a culture refuses imaginary literature. Students will share and discuss their favorite ghost stories. Students will use their knowledge of American history to imagine what life was like in the 1800s. Students will consider why we continue to teach slavery in American literature classes. <b>W, H, E, R, E2</b>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>T, M, A -Read <i>The Crucible</i>. Trace the development of dramatic techniques by answering reading log questions. <b>H, E, R, E2, T, O</b></p> <p>T, M, A -Read “The Legend of Sleepy Hollow”. Trace the development of narrative techniques by answering reading log questions. <b>W, H, E, R, E2, T, O</b></p> <p>M, A -Inquiry-based research into local New England legends, myths and folktales. <b>H, E, R, T, O</b></p> <p>M, A -Locate elements of Romanticism in landscape paintings of the 1800s <b>W,T, E, O</b></p> <p>T, A -Solve “real-world” and contemporary issues using claim, evidence, and warrant framework. Writing different forms of argument, including arguments of fact and arguments of judgment. <b>W, H, R, T</b></p> <p>T, M, A -Explore slavery and slave narratives from multiple points of view such as, memoir, film, autobiography, and oral history. For contemporary connections, read <i>March</i> by John Lewis. <b>W, H, E, R, E2, T, O</b></p> <p>T, M, A -How and in what ways does Steve McQueen's film, <i>Twelve Years a Slave</i>, use Solomon Northup's true story to move beyond</p>	<p>Progress Monitoring</p> <p>Reading log focus on narrative and dramatic techniques and narrative/dramatic structure. Monitoring may include: small group work, whole class discussion, individual teacher/student conferences, and students hand in for written feedback.</p> <p>Class notes, student research, whole class discussion.</p> <p>Class notes, student research, whole class discussion.</p> <p>Teacher modeling, small group work, peer to peer feedback</p> <p>Teacher models close reading and think aloud strategy. Students submit; teacher provides written feedback. Small group work, whole class discussion, teacher provides class notes.</p> <p>Viewing guide. Students answer questions during film and hand in responses. Teacher provides written</p>

	<p>stereotypes his contemporary audiences might hold in order to portray the actual experience, institution, and psychological impact of slavery? What specific scenes and what techniques does the filmmaker use, especially in order to show the invisible psychological damage that slavery inflicted upon Solomon? <b>W, H, E, R, E2, T, O</b></p>	<p>feedback. Students turn responses into longer essay.</p>
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**Recommended Resources/Texts for Unit 2**

Author(s)	Text	Literary Genre
Iroquois Tribe (Native American)	"The World on the Turtle's Back"	Native American Myth/Folk Tale - Oral Storytelling
Christopher Columbus (Italian European)	"Voyages" (1492)	Journal/Log - Primary Source Document
Ruben Martinez (Latinx)	"When Worlds Collide"	Documentary Film
Juan Sepulveda (Spanish European)	"Concerning the Just Cause of the War Against the Indians" (1547)	Argument Writing
Bartolome de las Casas (Spanish European)	"In Defense of the Indians" (1550)	Argument Writing
Louise Erdrich (Native American) HONORS	<i>The Round House</i>	Fiction - Novel
Sherman Alexie (Native American) COLLEGE PREP	<i>The Lone Ranger &amp; Tonto Fist Fight In Heaven</i> (2003)	Fiction - Short Story Collection
Chris Eyre (Native American) COLLEGE PREP	<i>Smoke Signals</i> (1998)	Feature-Length Film - First All-Native American Film Team

**Unit 3 Literature of Modern America Stage 1 Desired Results**

ESTABLISHED GOALS	<i>Transfer</i>	
<p>CCSS.ELA-LITERACY.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>-Cite textual evidence without teacher prompting or scaffold, to support an analysis of what newly encountered nonfiction text says.</li> <li>-Explain how writers use language to manipulate meaning in a text.</li> <li>-Locate and analyze figurative language in a text.</li> <li>-Integrate and evaluate multiple sources of information presented in different media or formats to address a question or solve a problem.</li> </ul>	
	<i>Meaning</i>	
<p>CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set,</p>	<p><i>UNDERSTANDINGS</i> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-To reflect a constantly changing world, writers looked to new ways for self-expression.</li> <li>-Modernization and world war resulted in the alienation and disillusionment embodied by many early 20th century texts.</li> <li>-Definitions and beliefs regarding the vitality of the American Dream diverge.</li> <li>-The richness of one's life is not always determined by economic wealth and possessions.</li> <li>- Reading multiple texts and/or adaptations provides a more nuanced insight into characters, conflict, and conventions.</li> <li>- Sex, gender, ethnicity, race, and economic class all affect the way we are perceived and expected to behave in society.</li> </ul>	<p><i>ESSENTIAL QUESTIONS</i> <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>-How can close reading of figurative language, tone, omission, irony, and other literary devices enhance our comprehension of non-conventional modernist literary texts?</li> <li>-How did modernization and world war result in alienation and disillusionment in the early American 20th century?</li> <li>-Can money buy anything? Are there some things money cannot buy?</li> <li>-In what ways does <i>The Great Gatsby</i> critique modern culture, and/or the concept of the American Dream?</li> <li>-How do multiple versions of a text in film and other media offer original interpretations that can expand our understanding of a narrative?</li> </ul>

<p>how the action is ordered, how the characters are introduced and developed).</p>		<p>-How are men and women treated differently in our society? How does this influence our sense of identity?</p>
<b>Acquisition</b>		
<p>CCSS.ELA-LITERACY.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>-elements of fiction, including narrative voice, structure, dramatic irony, imagery, flashbacks.</li> <li>-modernist texts require close reading strategies.</li> <li>-dominant themes of early 20th century American literature include alienation, disillusionment, and questioning of conventional norms.</li> <li>-modern writers intentionally rebelled against tradition.</li> <li>-specific examples of how women are negatively or positively portrayed in literature, society, and art.</li> <li>-feminism is the advocacy of women's rights on the grounds of political, social and economic equality to men.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>-close readings of complex literary texts.</li> <li>-adapting speech to a variety of contexts and tasks.</li> <li>-citing strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>-analyzing and evaluating the effectiveness of an author's structure.</li> <li>-analyzing a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant.</li> </ul>

REVISION

**Stage 2 – Evidence**

Code	Evaluative Criteria	Assessment Evidence
T, M, A	Students will create and present a Found Sculpture that expresses at least one central technique and/or idea of modernism.	<p>PERFORMANCE TASK(S):  <i>Students will show that they really understand by evidence of...</i></p> <p>Goal/challenge - 1. Create a Found Modernist Sculpture 2. Write an art review of your class gallery of found modernist sculptures .</p>
T, M, A	Students will demonstrate prior knowledge of central modernist techniques and ideas in composing their reviews of the class showcase of Found Modernist Sculptures.	<p>Role for student - sculptor/art reviewer.</p> <p>Audience for student work - classroom peers/NMHS newsletter.</p>
T, M, A	Students will use argument writing skills (arguments of evaluation) to compose their art reviews.	<p>Situation - You are an art reviewer who has been invited to visit the class gallery (either virtual or in the physical classroom) for a new show of Found Modernist Sculptures. Your review must demonstrate your prior knowledge of central modernist techniques and ideas.</p> <p>Products and performances generated by students - You will write your review by visiting the gallery, and applying your prior knowledge of central modernist techniques and ideas to the sculptural works of your peers.</p> <p>Standards/criteria for judging success: Your sculpture utilizes at least two characteristics of modernist literature and art. Your review includes a main idea, evidence from your peers' artwork and an analysis of evidence. Your review ends with a concluding statement about modernist art.</p>

**REVISION**

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"><li>-short responses to essential questions written in class.</li><li>-short quizzes on selected material.</li><li>-defining and applying key terms.</li><li>-whole class and small group discussion.</li><li>-informal responses in journals/free writes.</li><li>-close reading texts.</li></ul>
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**Stage 3 – Learning Plan**

<b>Code</b>	<b>Pre-Assessment</b>	
T, M, A	Students will discuss what their favorite toys/games were as children and then write about how these toys/games may or may not have shaped their identity. Students will define The American Dream in their own words and determine if it still applies to contemporary American society. <b>W, H, E, R, E2</b>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>T,M -Read “The Yellow Wallpaper” and “The Story of an Hour”. Trace the deterioration of the narrator’s point of view/thought process throughout the story. Connect to the author’s purpose in writing. <b>H,E,R,E, T</b></p> <p>T, M Read Susan Glaspel’s play, <i>Trifles</i>. Compare and contrast dramatic techniques with the film version, called <i>A Jury of Her Peers</i>. <b>H,E,R,E, T</b></p> <p>T,M -What character traits or qualities are traditionally associated with women in our culture? What character traits or qualities are traditionally associated with men in our culture? Explain how these differences influence behavior. <b>W, H, E, R, E2, T, O</b></p> <p>T, M, A -Observe and identify how modern art reflected a change in ways of thinking at the turn of the twentieth century. Be able to explain how the painting or sculpture you chose expresses a modern view of ourselves and our world. <b>H, E, R, E2, T</b></p> <p>T, A -View a series of city scenes from the early 1900s that show advancements in technology. How does rapid change alter the way people responded to their surroundings? To each other? <b>W, H, E,</b></p>	<p>Progress Monitoring</p> <p>Reading logs focus on narrative/dramatic techniques and narrative/dramatic structure. Monitoring may include: small group work, whole class discussion, individual teacher/student conferences, and students hand in for written feedback.</p> <p>Free writes, small group discussion, class notes, and whole class discussion.</p> <p>Small group work where students take teacher notes and apply to paintings from the Romantic Era (1820-1860).</p> <p>Teacher provides notes. Students work individually. Class discussion on Essential Questions.</p>



T,A	<b>R, E2</b> -Read <i>The Great Gatsby</i> . Trace the development of narrative techniques by answering reading log questions. <b>H, E, R, E2, T, O</b>	Reading logs focus on narrative techniques and narrative structure. Monitoring may include: small group work, whole class discussion, individual teacher/student conferences, and students hand in for written feedback.
T,M,A	-Read a series of articles from different eras in American history. Explain how each embeds the idea of the American dream as it relates to that time period. <b>H, E, R, E2, T, O</b>	Students submit work. Teacher provides individual feedback. Class discussion on Essential Questions.

### Recommended Resources/Texts for Unit 3

#### Author(s)

#### Text

#### Literary Genre

Author(s)	Text	Literary Genre
Ernest Hemingway	<i>The Old Man and The Sea</i>	modernist novella
F. Scott Fitzgerald	<i>The Great Gatsby</i>	full-length modernist novel
Charlie Chaplin	<i>Modern Times</i> , excerpt	modernist film
ee cummings	selected poems	modernist poetry
TS Eliot	"The Love Song of J. Alfred Prufrock"	modernist poetry
Wallace Stevens	selected poems	modernist poetry
William Carlos Williams	selected poems	modernist poetry
Adrienne Rich	<i>Diving Into the Wreck</i>	modernist poetry
Charlotte Perkins Gilman	"The Yellow Wallpaper"	short fiction
Kate Chopin	"The Story of An Hour," <i>The Awakening</i>	short story, novella
Susan Glaspel	<i>Trifles</i>	drama/play
August Wilson	<i>Fences</i>	drama/play

**Unit 4 Contemporary American Literature Stage 1 Desired Results**

<p><b>ESTABLISHED GOALS</b></p>	<i>Transfer</i>	
<p>CCSS.ELA-LITERACY.RL.11-12.2</p> <p>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>-Read and comprehend full-length imaginative narratives independently.</li> <li>-Write narratives based on real and/or imagined events using central narrative components independently.</li> <li>-Construct arguments of evaluation and opinion in a coherent, logical manner.</li> <li>-Collect and organize evidence from texts to support analysis in writing and discussion.</li> </ul>	
<p>CCSS.ELA-LITERACY.RL.11-12.3</p> <p>Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>CCSS.ELA-LITERACY.RL.11-12.5</p> <p>Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p style="text-align: center;"><i>Meaning</i></p> <p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-American writers today acknowledge the ongoing cultural problems of alienation and disillusionment that originated in the modern American period, and seek novel ways to reclaim hope, faith and the possibility of making meaning in our lives and narratives.</li> <li>-Cultural background and our historical moment continue to shape the narratives of contemporary writers today.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>-Does American literature today extend the themes of alienation and disillusionment, and the problem of making meaning, that originated in the modern American period or break away from that perspective?</li> <li>-How does cultural background shape the voice, style, and content of the narratives contemporary writers tell? Of the stories we want to tell?</li> </ul>

	<b>Acquisition</b>	
<p>CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>-the problem of making meaning is a central subject of contemporary literature, especially in the postmodernism movement.</li> <li>-major tenets of postmodernism, including the refusal to recognize the authority of any single style or definition of what art should be; and the collapsing of the distinction between high culture and mass or popular culture, and between art and everyday life.</li> <li>-contemporary fiction displays the multiplicity of voices and cultures that constitute American literature.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>-identifying narrative components independently in reading logs and written reflections.</li> <li>-writing narratives based on real experiences.</li> <li>-constructing arguments of evaluation and opinion.</li> <li>-annotating texts to support comprehension and analysis.</li> <li>-engaging in productive, evidence-based discussions about texts.</li> </ul>

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**Stage 2 – Evidence**

Code	Evaluative Criteria	Assessment Evidence
T, M, A	Language/conventions - Writing is clear, neat, and organized. Writing is devoid of spelling and grammatical errors.	<p>PERFORMANCE TASK(S):  <i>Students will show that they really understand by evidence of...</i></p> <p>GRASP                      Goal/challenge - collaborate to create a class-wide short story collection or group of vignettes based on the class characters and dialogues created earlier in the curriculum</p>
A	Students draft, conference, and revise their writing throughout the entire process.	Role for student - fiction writer and editor.
A	Students will provide and receive constructive feedback from their peers.	Audience for student work - the class.
A	Students will reflect on their writing choices after the story is complete.	<p>Situation - You have been asked to contribute to and help to edit an anthology of fiction.</p> <p>Products and performances generated by student: story/vignette submission.</p> <p>Standards/criteria for judging success: The events of your story follow a logical progression and form. The intro establishes the setting, characters, world, and conflict. Your story uses narrative techniques such as: pacing, narration, imagery, description, dialogue, characterization, and themes to develop the ideas in your story</p>

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		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"><li>-short responses to essential questions written in class.</li><li>-short quizzes on selected material.</li><li>-defining and applying key terms.</li><li>-whole class and small group discussion.</li><li>-informal responses in journals/free writes.</li><li>-close reading of texts.</li><li>-small group collaboration to arrive independent of the teacher at deeper understandings of the text.</li></ul>
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**Stage 3 – Learning Plan**

<b>Code</b>	<b>Pre-Assessment</b>	
T, M	<p>Students will compose free writes on war and other relevant subject matter and share their associations on these topics. Students will discuss how war is depicted in tv, film, and video gaming. Which time period (the Vietnam War era or late-nineteenth-century America) is more intriguing to you and why? <b>W, H, E, R, O</b></p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>T, M, A Read <i>Slaughterhouse Five</i>, <i>Maus</i>, and/or <i>The Things They Carried</i> while keeping a reading log. Share your logs with a partner or small group. Create a group presentation or compose a collaborative written reflection: how does the experience of war impact the narrator's writing? <b>W, E, R, E2, T, O</b></p> <p>T, M, A In small groups, discuss how content impacts form in the postmodern narrative, <i>The Things They Carried</i>. Compose an additional section to O'Brien's narrative from the point of view of one of the characters that depicts your understanding of how content influences form in this postmodern narrative. <b>W, E, R, E2, T, O</b></p> <p>A In small groups, explain how and why Vonnegut uses humor and science-fiction in <i>Slaughterhouse Five</i> to probe his experiences during WWII as a soldier and after WWII as a writer. <b>W, H, E, R, E2, T</b></p> <p>T, M, A Create a piece of writing titled "The Things I Carry" as a warm-up freewriting activity for a personal narrative. <b>W, H, E2, T</b></p> <p>T, A Create an Emotional Timeline with positive memorable events on the top quadrant and difficult memorable events on the bottom quadrant. Choose two events to free write about. <b>W, H, E, R, E2, T</b></p>	<p>Progress Monitoring</p> <p>Reading logs focus on narrative techniques and narrative structure. Monitoring may include: small group work, whole class discussion, individual teacher/student conferences, and students hand in for written feedback.</p> <p>Class notes, small group discussion/peer-to-peer conferences, students submit writing for individual feedback.</p> <p>Class notes, class discussion that attempts to "chart" Vonnegut's narrative.</p> <p>Small group discussion/peer-to-peer conferences, students submit writing for individual feedback.</p> <p>Free writing, student/teacher conferences.</p>

T ,A	Compose a personal narrative - seed for College Essay. <b>W,H,E,R,E2,T, O</b>	Free writing, student/teacher conferences, peer revision. Submit for written feedback from teacher.
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**Recommended Resources/Texts for Unit 4**

**Author(s)**

**Text**

**Literary Genre**

Kurt Vonnegut	<i>Slaughterhouse Five</i>	full-length novel
Tim O'Brien	<i>The Things They Carried</i>	post-modern interconnected short story collection
Art Spiegelman	, <i>Maus</i>	graphic narrative/memoir
	Contemporary short stories	short fiction
	Contemporary nonfiction	nonfiction/journalism
	Contemporary poetry	poetry

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BOE APPROVED FEBRUARY 2021