



GRADE 11

ELA CCGPS UNIT PLANNER: 11<sup>th</sup> Grade 3rd 9 weeks

This unit is provided as a sample of available resources and tasks; it is for informational purposes only. It is your responsibility to investigate the resources listed here to determine their value and appropriateness for your district. GaDOE does not endorse or recommend the purchase or use of any particular resource.

READING FOCUS : Literary

THEME: The Aftermath of Destruction: Reconstructing the American Dream

EXTENDED TEXT FROM AMERICAN LITERATURE:

*The Great Gatsby*, F. Scott Fitzgerald

SHORT TEXTS FROM AMERICAN LITERATURE:

1. Poetry of Destruction and Reconstruction

- a. "Success is counted sweetest" – Emily Dickinson  
<http://www.poemhunter.com/poem/success-is-counted-sweetest/>
- b. "Beat! Beat! Drums!" – Walt Whitman  
<http://www.bartleby.com/142/112.html>
- c. "War is Kind" – Stephen Crane  
<http://poetry.about.com/library/weekly/blscranewar.htm>
- d. "XIV" – Stephen Crane ("There was a crimson clash of war")  
<http://www.americanpoems.com/poets/stephencrane/11818>
- e. "XLVI" – Stephen Crane ("Many red devils ran from my heart")  
<http://www.americanpoems.com/poets/stephencrane/11850>
- f. "LVI" – Stephen Crane ("With eye and gesture")  
<http://www.poemhunter.com/poem/with-eye-and-with-gesture/>
- g. "I saw a man pursuing the horizon" – Stephen Crane  
<http://www.poetryfoundation.org/poem/180805>
- h. "Richard Cory" – Edwin Arlington Robinson  
<http://www.poets.org/viewmedia.php/prmMID/16079>
- i. "Incident" – Countee Cullen  
[http://allpoetry.com/poem/8497385-Incident-by-Countee\\_Cullen](http://allpoetry.com/poem/8497385-Incident-by-Countee_Cullen)
- j. "Grass" – Carl Sandburg  
<http://www.poetry-archive.com/s/grass.html>
- k. "The Red Wheelbarrow" – William Carlos Williams  
<http://writing.upenn.edu/~afilreis/88/wcw-red-wheel.html>
- l. "In a Station of the Metro" – Ezra Pound  
<http://www.bartleby.com/104/106.html>

- m. "This is Just to Say" – William Carlos Williams  
<http://www.poets.org/viewmedia.php/prmMID/15535>
  - n. "Old Age Sticks" – E.E. Cummings  
<http://www.palace.net/~llama/poetry/oldage>
  - o. "next to of course god america i" – E.E. Cummings  
<http://www.poemhunter.com/poem/next-to-of-course-god-america-i-2/>
  - p. "Patterns" – Amy Lowell  
<http://classiclit.about.com/library/bl-etexts/alowell/bl-alowell-patterns.htm>
2. "Maggie: A Girl of the Streets" – Stephen Crane  
<http://www.fullbooks.com/Maggie-A-Girl-of-the-Streets1.html>
  3. "A Clean, Well-Lighted Place" – Ernest Hemingway  
<http://www.mrbauld.com/hemclean.html>
  4. "A Rose for Emily" – William Faulkner  
[http://resources.mhs.vic.edu.au/creating/downloads/A\\_Rose\\_for\\_Emily.pdf](http://resources.mhs.vic.edu.au/creating/downloads/A_Rose_for_Emily.pdf)

**SHORT INFORMATIONAL TEXTS INCLUDING PRIMARY AND SECONDARY SOURCE DOCUMENTS FROM AMERICAN HISTORY:**

1. Sullivan Ballou's Letter to His Wife  
[http://www.civil-war.net/pages/sullivan\\_ballou.asp](http://www.civil-war.net/pages/sullivan_ballou.asp)
2. "Second Inaugural Address" – Abraham Lincoln  
<http://www.bartleby.com/124/pres32.html>
3. "The Battle with Mr. Covey" from *Narrative of the Life of Frederick Douglass*, Frederick Douglass  
<http://sunsite.berkeley.edu/Literature/Douglass/Autobiography/10.html>
4. "Naturalism in American Literature," Washington State University  
<http://public.wsu.edu/~campbelld/amlit/natural.htm>
5. "How it Feels to be Colored Me," Zora Neale Hurston  
<http://xroads.virginia.edu/~ma01/grand-jean/hurston/chapters/how.html>

**SUPPLEMENTAL MATERIALS (VISUAL/OTHER TEXTS):**

1. *Union Soldiers Fighting in the Field*, Albert Bierstadt (painting)  
<http://www.corbisimages.com/stock-photo/rights-managed/IE001106/union-soldiers-fighting-in-the-field-by>
2. Sullivan Ballou's Letter to His Wife (short film)  
<http://www.youtube.com/watch?v=FlkkvyTFhD4>
3. *Form and Light*, Oscar Bleumner (painting)  
[http://upload.wikimedia.org/wikipedia/commons/6/66/Bluemner-Form\\_and\\_Light.jpg](http://upload.wikimedia.org/wikipedia/commons/6/66/Bluemner-Form_and_Light.jpg)
4. "The Red Wheelbarrow" (short video – less than 2 minutes)  
<http://youtu.be/0d5bLf0qq2Q>
5. "This is Just to Say" (short video – less than 2 minutes)  
<http://youtu.be/0d5bLf0qq2Q>
6. "An Occurrence at Owl Creek Bridge" (short film – 25 minutes)  
<http://www.liketelevision.com/liketelevision/tuner.php?channel=139&format=movie&theme=guide>

## WRITING FOCUS: INFORMATIVE/EXPLANATORY

### ASSESSMENT TASKS (These writing prompts will serve as the assessments for this unit.)

*Informative/Explanatory writing should focus on why literary and rhetorical choices are made by the author, and how those choices are intended to affect or impact the reader based solidly in text evidence; argumentative/opinion writing must advance a specific claim or claim(s) and provide strong and logical support, based solidly in text, for claims.*

1. **ARGUMENTATIVE/OPINION.** The literature of post-Civil War America often explores the conflict created when a Romantic nostalgia collides with a Realistic present. Consider works of American literature and then write an essay in which you present an effective argument for the work that you feel has most effectively treated the collision between pre-war Romanticism and post-war Realism. You may use any work that we have studied in this unit to prove your argument. Cite textual evidence to support your assertions.
2. **INFORMATIVE/EXPLANATORY.** Review the tenets of Naturalism written by the English Department of Washington State University. Then, use technology to create a presentation in which you use ample textual evidence to demonstrate the ways in which Stephen Crane's novella *Maggie: A Girl of the Streets* could be considered the seminal work of American Naturalism. (Two class days + some out-of-class time should be allotted for the completion of this assessment.)
3. **INFORMATIVE/EXPLANATORY.** The Modern writers of the early 20<sup>th</sup> century often sought new and unique ways to use language. Read the following poem ("next to of course god america i" by E.E. Cummings), identifying the poem's central message and explaining with evidence at least three ways in which the poet uses language in "new and unique" ways.
4. **INFORMATIVE/EXPLANATORY.** *The Great Gatsby* offers several perspectives on the "reconstructed" American Dream. Working with a partner or small group, prepare a formal presentation in which you clearly explain the novel's "reconstructed" American Dream from the point of view of three different characters. Your presentation should involve technology in some way – PowerPoint, MovieMaker, Prezi (your group members should collaborate on what will work best for your presentation). Your finished product, however, must have two components: 1) an accurate MLA-style bibliography of the research you completed and 2) direct, quoted references to the novel that support your positions.

**NOTE: AT LEAST 3 OF THE MINIMUM OF 4 ANALYSIS ESSAYS MUST BE WITH THE GENRE FOCUS IDENTIFIED FOR THE UNIT**

## NARRATIVE/RESEARCH/ROUTINE WRITING

## NARRATIVE

1. Write a short, fictional narrative describing life after war.
2. The characters in Ernest Hemingway's "A Clean, Well-Lighted Place" are all seeking a home, a place of refuge, a place that is "clean and pleasant." Describe your own "clean, well-lighted place," the place where you feel safe, secure, and most "at home."
3. In her essay "How it Feels to be Colored Me," Zora Neale Hurston defines her personal experience as an African-American female in early 20<sup>th</sup> century America. Using Hurston's essay as a model, define how it feels to be yourself (as a male, as a female, as a member of any group) in early 21<sup>st</sup> century America.
4. The poem "The Red Wheelbarrow" appears simple, yet conveys a complex message about things we "depend upon." Think about something significant to your life – something that you "depend upon" – and create a document that demonstrates why "so much depends upon" your item. Your response may take the form of prose or poetry.
5. Other informal, narrative, thematically linked writing assignments can be interspersed throughout the unit as needed.

## RESEARCH CONNECTION(S)

Transition from Romanticism to Realism

Civil War

Realism

Regionalism

Naturalism

Modernism

Imagism

The Harlem Renaissance

The Jazz Age / *The Great Gatsby* (Literary Criticism)

**ROUTINE WRITING** Notes, summaries, process journals, and short responses across **all genres**

- Daily journal writing (100-150 words) based on texts
- Close reading of texts with graphic organizers or other note-taking techniques
- Graphic organizers or other note-taking techniques for use during lecture, discussion, or research
- Quick writing (1-2 sentences) using evidence
- Peer review/edit/critique leading to discussion
- Quote journals (for extended text)



**GRADES 11-12  
ELA CCGPS TASK PLANNER**

*Use this template to plan individual tasks designed to scaffold the skills taught in the unit. Each major Culminating Assessment will be supported by all necessary Skill Building Tasks.*

**ASSESSMENT 1:** In-Class Essay to be completed at the end of this module of skill-building tasks.

**ARGUMENTATIVE/OPINION.** The literature of post-Civil War America often explores the conflict created when a Romantic nostalgia collides with a Realistic present. Consider works of American literature and then write an essay in which you present an effective argument for the work that you feel has most effectively treated the collision between pre-war Romanticism and post-war Realism. You may use any work that we have studied in this unit to prove your argument. Cite textual evidence to support your assertions.

**SKILL BUILDING TASKS** *Note: tasks may take more than a single day.*

*Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.*

**ESSENTIAL QUESTION**

**How can writers use language to describe life after war?**

**TASK: Narrative Writing**

Standards:

**ELACC11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**ELACC11-12W4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- Students will write a short fictional narrative of at least 100 words describing life after war.
- The narrative can be based on historical fact (life after the Civil War) or current events (life after the Gulf War) or futuristic (life after a zombie attack or the apocalypse).
- The goal is for students to think about and express in writing an example of their knowledge of the aftermath of war.
- After five minutes of writing time, students will pair-and-share in small groups (two-to-four students each).
- Allow each small group time to share with each other, monitoring the progress of each group.
- After the groups have shared, ask each group to evaluate the work of their classmates and select one exceptional example to share with the class.
- Each small group will then share one exceptional example with the class; this example can be read by either the writer himself/herself, a designated reader from within the small group, or by the teacher.
- The author may remain anonymous if he/she so desires.

## ESSENTIAL QUESTION

**How do writers use language to present war as a destructive force?**

### TASK: Close Reading

Standards:

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL4:** 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.

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- The teacher will distribute the poetry packet and ask students to find "Beat! Beat! Drums!" by Walt Whitman.

- The teacher (or a student who reads with fluency) will read the poem aloud.
- Next, ask the students to read the poem silently and to make a stanza-by-stanza list of all the ways that war is presented as a destructive force in the poem.
- Instruct the students to complete their “war as a destructive force” lists.
- Read the poem aloud again and give the students a very limited amount of time to finalize their lists.
- In groups of 2-4 students (these can be teacher-assigned or student-selected), ask the students to take their “war as a destructive force” lists and categorize the disruptions caused by war. Some suggestions for these categories would be the following: social events, family events, daily life, commerce, school, rural areas, urban areas, and the legal system. The goal for each group will be to cite evidence from the poem that supports three categories of disruption.
- Groups should share their categories and evidence. (You could have the groups share orally or, as an alternate approach, you could place large pieces of paper for each category around the room and have the groups write their evidence on the appropriate paper. If you choose this method, then you would want to leave some time for the groups to walk around the room and read the evidence presented.)

### ESSENTIAL QUESTION

**What are some similarities and differences in the ways in which writers use language to present war as a destructive force?**

### TASK: Literary Analysis

Standards:

**ELACC11-12RL9:** Demonstrate eighteenth-, nineteenth-, and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**ELACC11-12RL1:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant.

**ELACC11-12W2:** 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.

- Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12W5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Instruction:

- Ask the students to find the following four poems from their poetry packets: “Success is counted sweetest,” “War is Kind,” “Grass,” and “Patterns.”
- Ask the students to create a graphic organizer with four sections – one for each poem (these could be rectangles or circles or triangles – just label each

section with the title of each poem).

- The teacher (or selected students who read with fluency) should then read each poem aloud.
- After reading each poem, give the students two minutes to do the following: a) for the first minute, the students should read the poem aloud and b) for the second minute, ask the student to write on the graphic organizer the ways in which the poem in question presents war as a destructive force. Repeat this process for each of the four poems.
- Ask the students to select ONE of the four poems (in order to ensure that each poem is covered by an equal number of students, you might want to assign each poem randomly to students or to assign certain poems to certain students – “Patterns” is probably the most challenging; “War is Kind” is probably the most accessible to all, though the sarcastic makes it somewhat sophisticated as well).
- Each student should write a paragraph of at least 50 words that explains (with evidence from the poem) how the poem presents war as a destructive force.
- Provide the students with time to edit and revise their short paragraphs about the poems. This could be a silent, independent activity or you could allow students to work with a peer editor.
- The individuals or partners should be proofreading to ensure that each paragraph accomplishes the following tasks: a) that it clearly explains how war is a destructive force in the poem; b) that it contains specific, accurate references (direct quotes) to the poem that support the thesis (“war as a destructive force”); and c) that the writer has used correct spelling throughout the paragraph.

#### \*ASSESSMENT OPPORTUNITY

#### ESSENTIAL QUESTION

How do poets use both structure and language to communicate meaning?

#### TASK: Note-Taking, Literary Analysis

Standards:

**ELACC11-12RL5:** 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.

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL1:** 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.

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.



- b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
- c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

**ELACC11-12W5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11-12.)

Instruction:

- Remind the students that poetry works in two ways: by what it says (theme, purpose, subject) and by how it says it (structure, figurative language).
- Review elements of poetic structure (rhymed meter, free verse, blank verse, etc.) and elements of figurative language (diction, tone, metaphor, simile, alliteration, etc.) via projected notes. (For advanced groups, this should be a very quick-and-easy review; for other groups, you might want to select very specific elements of structure and style to discuss and provide them with a guided note-taking sheet.)
- Have the students create groups based around the each of the four poems that they had written about the night before.
- Each group should then subdivide itself, with one subdivision taking on “elements of poetic structure” and the other taking on “elements of figurative language.”
- Circulate through the room and assist students in identifying “elements of poetic structure” and “elements of figurative language” as needed.
- Students should regroup based on the assignments of poems and categories.
- Within each group, students should share “elements of poetic structure” and “elements of figurative language” that they found when analyzing their assigned poem. Try to limit this group sharing time to five minutes, though some groups may need more time, especially if there are still questions about the poems or the elements being analyzed.
- After working with their group members, each student will now work independently to add two paragraphs to the paragraph that he or she had already written (see previous task).
- The goal for the two new paragraphs will be as follows: one paragraph that explains the poem’s structure and one paragraph that cites examples of at least three uses of figurative language from the poem.
- As students complete the assignment, they could be paired for peer editing and revision.
- Provide the students an opportunity to edit and revise all three of their paragraphs (1. war as a destructive force, 2. poetic structure, 3. figurative language).

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**What are the elements of an effective literary analysis?**

**TASK: Peer Evaluation**

Standards:

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12RL5:** 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.

**ELACC11-12W4:** 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.)

**ELACC11-12W5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11-12.)

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- a. Observe hyphenation conventions.  
b. Spell correctly.  
c. Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

Instruction:

- Ask the students to take a sheet of paper and divided it into two sections; one section should be labeled “poetic structure” and the other should be labeled “figurative language.”
- Now, re-read the poem “Beat! Beat! Drums!” to the class.
- After reading the poem aloud, ask the students to spend one minute re-reading the poem silently and then an additional minute making notes about “poetic structure” and “figurative language” in “Beat! Beat! Drums!”
- Read the poem aloud one more time and allow the students two additional minutes to make notes about the poem’s “poetic structure” and “figurative language.”
- As the goal of this activity is to assess each student’s ability to discern structural elements and figurative language in poetry, you could collect these graphic organizers and use them to give the students a grade for an informal formative assessment. Alternately, you could have a whole group discussion about the structural and figurative elements in the poem.
- Ask the students to get out the three paragraphs that they have previously written about one of the other war poems from the unit.
- Give them two minutes to do a quick review, edit, and revision of their paragraphs, paying particular attention to capitalization, hyphenation, punctuation, and spelling.
- Create teacher-selected or student-selected groups with 2-3 students per group.
- Provide each group with several copies of the standards-based rubric that you have created for this assignment.
- Within each group, have the students score all the essays (including their own) using the standards-based rubric.
- In addition to scoring the paper, each evaluator should provide feedback to the writer using the language of the standards being assessed to explain his or her evaluation of the paper.
- Again, you could use these peer assignments to provide students with an informal, formative grade.
- Based on the evaluations they received from their peers, students should complete one final draft of their three paragraphs. (This assignment will not apply to students who wrote papers that were evaluated as exceeding the standard.)

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How are the themes of war and peace reflected in other works of art?**

**TASK: Close “Reading” of a Painting**

Standards:

**ELACC11-12RL7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist.)

**ELACC11-12SL5:** 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.

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Instruction:

- As the students enter the room, project the painting *Union Soldiers Fighting in the Field*.
- Ask the students to reflect on the painting for two minutes (in silence), taking notes on how the painting depicts war intruding on peace.
- After two minutes, ask for volunteers to share their observations regarding the visual evidence of war and the visual evidence of peace that exist in the painting.

## ESSENTIAL QUESTION

**How do poets use elements of language and structure to communicate the concepts of war and peace?**

### TASK: Close Reading, Literary Analysis

Standards:

**ELACC11-12RL5:** 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.

**ELACC11-12SL6:** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

**ELACC11-12W7:** 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.

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Instruction:

- Ask the students to find the poem “Old Age Sticks” in their poetry packet.
- As soon as all students have located the poem, ask the students to read the poem silently.
- After two minutes, ask for a volunteer who believes that he or she could read the poem aloud correctly to the class. (Repeat this step a few times with some coaching from the teacher; eventually, the teacher may need to read the poem aloud in order to ensure that it is read correctly.)
- Once all students have an understanding of how the poem should sound, ask the students to re-read the poem silently and then to write one sentence that summarizes the purpose of the poem, reminding the students only that the poem does fit thematically with the other poems that have been read so far in the unit.
- Allow the students two minutes or so to write and then call on students to share their sentences with the class.
- Now repeat this process (re-read, write a sentence, share) for both poetic structure and figurative language. (Throughout each step of this process, remind the students that the best sentences will cite direct evidence from the poem.)
- Now ask the students to locate in their poetry packets the following three poems: “Sympathy,” “Richard Cory,” and “Incident.”

- Next, the teacher (or three students who read with fluency) should read each poem aloud.
- After listening to each poem, each student will select one of the poems to work with for the remainder of the exercise.
- Because this activity is meant to prepare the students for analyzing a selection from a cold read, it really doesn't matter how many students choose each poem. In this case, if they all choose the same poem, then so be it!
- After selecting the poem that they wish to analyze, inform the students that they will write four sentences (with evidence) about their selected poem: one sentence about meaning, one sentence about structure, one sentence about figurative language, and one sentence that links the poem to poems previously studied.
- This activity could be collected for an informal, formative grade OR you could have the students to pair-and-share their sentences with each other.
- If necessary, students could complete their sentences at home and bring them in for evaluation on the next school day.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How are the themes of conflict, war, and destruction reflected in the non-fiction works of the Civil War and post-Civil War era?**

**TASK: Analysis of Informational Texts**

Standards:

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12SL5:** 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.

**ELACC11-12RI1:** 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.

**ELACC11-12RI2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**ELACC11-12RI3:** 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.

**ELACC11-12RI4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

**ELACC11-12RI5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

**ELACC11-12RI6:** 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.

**ELACC11-12RI7:** 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.

**ELACC11-12RI9:** Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

**ELACC11-12RI10:** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction in the grades 11-CCR text complexity band independently and proficiently.

**ELACC11-12SL1:** 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.

**ELACC11-12SL3:** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word

choice, points of emphasis, and tone used.

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**ELACC11-12SL6:** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

Instruction:

- View the short film version of Sullivan Ballou's letter to his wife.
- After viewing the film, provide the students with some background information about Sullivan Ballou (Union soldier, died in battle) and remind them that the letter is a primary source (written by a real soldier to his actual wife, not a work of fiction written to a fictional wife).
- Next, review with the students the concepts of rhetorical purpose and the rhetorical techniques of logos, ethos, and pathos.
- Distribute a copy of Sullivan Ballou's letter to his wife to each student along with a sticky note.
- Ask the students to read the letter silently; then have one student (or the teacher) read the letter aloud.
- After hearing the letter read aloud several times, have each student write two things on the sticky note: 1) a brief statement of the letter's rhetorical purpose and 2) the sentence that the student feels best exemplifies the author's purpose. The students should bring the sticky notes to the board and stick them up. (If students pick the same sentence, they should place their post-it notes on top of each other.)
- Have a whole group discussion/debate in which the students argue for why the sentence they selected best exemplifies the letter's rhetorical purpose. (In doing this activity, it's best to choose sticky notes at random from the board so that the students are always anxious that their sticky note might be chosen. Depending on the size of your class, it may not be feasible to review every sticky note. Also, when sticky notes get clumped together by students who have chosen the same sentence, select two or three of the sticky notes in the clump, but don't feel like you need to use all the notes.)
- Next, give each student three crayons or highlighters of different colors.
- Now, have the students follow along as you read the letter aloud again.
- Have the students select one color (from their crayons/highlighters) to represent logos, one color to represent pathos, and one color to represent ethos. As you read, have the students mark up their copy using the crayons/highlighters.
- Have each student quickly prepare a graphic organizer with three columns – one for logos, one for ethos, and one for pathos.
- Now view again the short film version of Sullivan Ballou's letter to his wife.
- As they view the film, the students should make notes on which parts of the film fall into which category. (Note: this would be a great opportunity to remind students about how to view a film. They should consider all the elements – visuals, sound [including added music], camera angles, etc.)
- Now, have the students get out their color-coded copies of the letter.
- Have them watch the film once last time. This time, ask them to pay attention to when their observations about logos, ethos, and pathos match the film and when they don't match the film.
- After this viewing, you might do a quick pair-and-share so that students can discuss their observation.
- Finally, watch the film one more time. This time, ask the students to evaluate which version of the letter they prefer – the actual written letter (somewhat authentic from the 1860s) or the film version (a modern interpretation created with 21<sup>st</sup> century technology).
- Individual Activity: After allowing the students to view and discuss both the letter and the film numerous times, ask them to write a short argument (one paragraph, 50-100 words) in which they present their opinion about which version of the letter more effectively represents the author's purpose. Remind the students to spell words correctly and to cite evidence to support their position. (You may choose to collect these short arguments as an informal, formative grade OR you may wish to have students simply do a quick pair-and-share discussion about their opinions.)

#### **ESSENTIAL QUESTION**

**What are the elements of an effective rhetorical argument?**

## TASK: Two Approaches to Close Reading an Informational Text

Standards:

**ELACC11-12RI8:** Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses.)

**ELACC11-12RI1:** 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.

**ELACC11-12RI2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**ELACC11-12RI3:** 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.

**ELACC11-12RI4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

**ELACC11-12RI5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

**ELACC11-12RI6:** 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.

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses)”).

**ELACC11-12W4:** 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.)

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- c. Use words, phrases, and clauses as well as varied syntax to link major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

Instruction:

- Give each student a copy of one of the following: Abraham Lincoln's "Second Inaugural Address" or Frederick Douglass's "The Battle with Mr. Covey." (Each student should receive one of the two documents, not both. Depending on the abilities of the students in your class, you could distribute these completely at random, or you could plan a more specific distribution – the Lincoln passage might work better for more advanced readers, while the Douglass passage would be more accessible to all readers. Additional note: you might wish to edit the Douglass passage so that the portion that you will have your students work with is roughly the same length as the Lincoln inaugural address [which is quite short].)
- Have the students sit in large groups based on the passage they were assigned (Lincoln or Douglass). (If you have enough room to make two circles that would be ideal.)
- Provide each student with a notecard.
- Have one student from each group read the passage aloud to the entire group; then ask each student to read the passage silently.

- After reading, the student should write on the notecard a statement of rhetorical purpose for the passage (Lincoln's purpose is to \_\_\_\_ OR Douglass's purpose is to \_\_\_\_).
- Identify a captain in each group (or have the group quickly choose a captain). Have the captain read aloud all the suggested statements of rhetorical purpose.
- After hearing all the submitted suggestions, have the captain lead the group through crafting the one definitive statement of purpose for the passage.
- Briefly review with the class the specifics of conducting a close reading of a passage. Remind students of terms such as rhetorical purpose, rhetorical techniques, logos-ethos-pathos, figurative language, and the Aristotelian triad (relationship among author, reader, and text). For most students, this should be review. For other groups, this may require a longer period of time if they do not remember or have not yet been exposed to the elements of rhetorical analysis.
- Have each large group subdivide into smaller groups (two or three smaller groups for each large group, depending on the number of students in your class).
- Working within the small group, the students should complete a close rhetorical analysis of the passage. In completing the close reading analysis, the student should identify the following: a) the writer's rhetorical purpose [this has already been accomplished by the large group as the activating activity for the day]; b) the writer's use of logos, pathos, and/or ethos to achieve his purpose; c) the writer's use of figurative language to achieve his purpose; and d) the overall effect of the passage on the reader, speculating as to whether the passage achieved its purpose during the time that it was written and whether the passage continues to achieve its purpose today.
- Group members should consult with each other prior to leaving class to determine what activities (if any) will need to be completed for homework.
- Instruct the students to write a four-sentence rhetorical précis of the passage with which they have been working (either Lincoln or Douglass). At this point in the school year, it is possible that your students will already understand the concept of writing a précis. If not, you will need to spend a few minutes here explaining the concept. The first link, from Oregon State University, would be useful to use for REVIEWING the concept of the rhetorical précis; the second link, provides an extensive introductory lesson on how to write a rhetorical précis.
  - a. [http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce\\_sample\\_precis\\_click.html](http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html)
  - b. [http://www.lanzbom.org/Rhetorical\\_Precis\\_270B.pdf](http://www.lanzbom.org/Rhetorical_Precis_270B.pdf)
- Each small group will write a four-sentence rhetorical précis about either the Lincoln or the Douglass passage.
- After writing, the group members will work to link the four-sentence rhetorical précis to the evidence previously collected (rhetorical purpose, logos-pathos-ethos, figurative language, overall effect). The goal here is for each group to correlate the two different approaches to analyzing a text: the evidence gathered during the close reading should match the four elements of the rhetorical précis. Emphasize to the students that the objective of the task is to provide them with two different approaches (close reading and rhetorical précis) to analyzing an informational text.
- The members of each small group will now evaluate the two rhetorical analyses that they have completed (close reading and rhetorical précis). After review and consultation, the group members will decide which rhetorical analysis to submit for an informal, formative assessment.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How are the elements of Romanticism and Realism treated in non-literary texts?**

**TASK: Evaluate a Short Film**

Standards:

**ELACC11-12RL7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist.)

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12SL5:** 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.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Instruction:

- Briefly review with the class the elements of Romanticism (previous unit); then present notes on Realism (using guided notes if appropriate).
- Have the students once again view the painting *Union Soldiers Fighting in the Field*. While viewing the painting, instruct the students to make a list of the elements in the painting that could be considered Romantic (natural setting, grandeur of nature) and the elements that could be considered Realistic (war, violence, imminent death/destruction).
- Have the students discuss the ways in which the painting illustrates the conflict between Romanticism and Realism. (This discussion should be brief and to the point – five minutes at the beginning of class seems sufficient for this activity.)
- Briefly introduce the students to the short story “An Occurrence at Owl Creek Bridge” to the students (this can/should be quite brief – a few details about the author along with the basic set-up of the story).
- Following the introduction, students will view the film version of the short story. As students view the film, they should think about the ways in which elements of Romanticism and elements of Realism are portrayed in the film (but encourage them to WATCH and not WRITE during the initial viewing of the film).
- After the students have viewed the film, ask them to quickly jot down both Romantic and Realistic elements that they remember from the film.
- Allow the students to briefly have some pair-and-share time in which they discuss their observations
- Instruct the students to create a graphic organizer with two columns – the left column should be for Romantic elements, the right column should be for Realistic elements.
- Now, allow the students to watch “An Occurrence at Owl Creek Bridge” again, pausing every five minutes or so to allow students to enter observations into the graphic organizer as they watch the film.
- Remind the students to consider certain elements of filmmaking such as shot composition, diegetic and non-diegetic sound, and elements of editing in addition to the basic narrative of the film.
  - <http://www.filmsound.org/terminology/diegetic.htm>
- After viewing the film a second time, the students will share their observations about the Romantic and Realistic elements in the film in small pair-and-share groups of two or three.





**GRADES 11-12  
ELA CCGPS TASK PLANNER**

*Use this template to plan individual tasks designed to scaffold the skills taught in the unit. Each major Culminating Assessment will be supported by all necessary Skill Building Tasks.*

**ASSESSMENT 2:** Technology-Based Project

**INFORMATIVE/EXPLANATORY.** Review the tenets of Naturalism written by the English Department of Washington State University. Then, use technology to create a presentation in which you use ample textual evidence to demonstrate the ways in which Stephen Crane's novella *Maggie: A Girl of the Streets* could be considered the seminal work of American Naturalism. (Two class days + some out-of-class time should be allotted for the completion of this assessment.)

**SKILL BUILDING TASKS** *Note: tasks may take more than a single day.*

*Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.*

**ESSENTIAL QUESTION**

**What are the fundamental tenets of American Naturalism?**

**TASK: Research and Analysis**

Standards:

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12W7:** 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.

**ELACC11-12W8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Instruction:

- As an introduction to the extremities in theme and tone that are prevalent in American Naturalism, read aloud (or have a student who reads with fluency read aloud) Stephen Crane’s poem “XIV” (“There was a crimson clash of war”).
- After reading the poem, give the students two minutes to complete a quick write in which they write down their immediate observations about the poem.
- After two minutes of writing, allow the students to do a pair-and-share in which they discuss their observations about the poems. (For this activity, almost any observations are useful – the students could write about content, structure, poetic technique, or simply their personal reaction to the poem.) Two to three minutes of sharing time should be sufficient for this activity.
- After the students have had a chance to share their initial reactions to the poem in small groups, call on a few students to very quickly summarize the elements of the poem that they discussed. (Ideally, you might choose one person to talk about content, one person to talk about structure, one person to talk about poetic technique [figurative elements], and one person to give a personal reaction and/or evaluation of the poem.) Again, the goal of these initial activities is to get the students to begin to recognize the elements of American Naturalism; these observations should be brief (perhaps only five minutes total).
- Arrange for students to have individual access to the internet (iPads, laptops, netbooks, computer labs, or personal devices). Provide the students with a note-taking sheet and direct them to the American Naturalism page on the website of Washington State University (<http://public.wsu.edu/~campbell/amlit/natural.htm>). Allow the students to complete the guided notes about Naturalism while visiting the website.
- As each student completes the guided notes on American Naturalism, ask him or her to now compare the elements of Naturalism with Crane’s poem “XIV.” (Again, you could provide a graphic organizer or a guided notes page for this activity. More advanced students should be able to simply annotate the poem.)

## ESSENTIAL QUESTION

How do the works of Stephen Crane reflect the fundamental tenets of Naturalism?

### TASK: Literary Analysis, Note-Taking

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**ELACC11-12L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

Instruction:

- Ask the students to find Crane’s poem “XLVI” (“Many red devils ran from my heart”) in their poetry packets.
- Read (or have a student who reads with fluency) read the poem aloud.
- This time, ask the students to not only consider the ways in which the poem reflects the tenets of Naturalism, but also how it might be considered an appropriate reflection of the theme of destruction that is present in the unit. You would have two options to use with the approach to this poem: 1) you could use the same approach from the previous task (individual → small group → whole group discussion) or 2) you could have each student write 5 examples (with evidence) of how the poem reflects the elements of Naturalism and/or the theme of destruction. (If you choose option #2, you might consider collecting the work as an informal, formative assessment.)
- Give background information about Stephen Crane (life and works – very brief) and his novella *Maggie: A Girl of the Streets* (again, this should be a somewhat brief introduction to the novella, allowing the students to discover themes as they begin to read).
  - One possible activity that would be extremely useful in this introductory lesson would be a discussion of the ambiguity of the title – in how many different ways could we interpret the phrase “A Girl of the Streets” [homeless? prostitute?].
  - Another appropriate topic for this brief introduction to the novella would be the use of dialect, providing examples of dialect to which students might have been previously exposed [Twain, for example]. (It might be appropriate to use guided notes for some groups.)

## ESSENTIAL QUESTION

**How are the fundamental tenets of Naturalism reflected in Crane’s *Maggie: A Girl of the Streets***

## TASK: Literary Analysis

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Instruction:

- Read aloud Section 1 of *Maggie: A Girl of the Streets*. (Some suggestions for this read aloud activity include simply have the teacher read, having one or several students read, or, perhaps most appropriately, assigning character dialogue to certain students.)
- Stop reading and check in with students along the way regarding three issues: 1) questions or confusion regarding the use of dialect; 2) elements of Naturalism; and 3) evidence of the theme of “destruction,” with some renewed conversation about considering “destruction” for its connotative properties.
- Students should begin reading Sections 2-7 and complete the following tasks: 1) write down any questions about dialect; 2) write down one sentence or group of sentences from the reading chunk that reflects Naturalism; 3) write down one sentence or group of sentences from the reading chunk that reflects the theme of “destruction.”

### ESSENTIAL QUESTION

How does Crane use language to develop meaning in *Maggie: A Girl of the Streets*?

### TASK: Close Reading, Literary Analysis

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary)

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

Instruction:

- NOTE: Before beginning this task, arrange your classroom so that students can form six groups as they enter.
- Arrange the students in six groups. You could predetermine the groups or have the students form random groups as they trickle into the classroom. Each group will be completing part of a close reading exercise related to sections from *Maggie: A Girl of the Streets*.
- As soon as the groups are formed explain to the students that each group represents both a section from the novella as well as an item for analysis. Briefly explain the following breakdown of sections and analysis topics:
  - Section 2 → figurative language (diction, imagery, synecdoche, metonymy)
  - Section 3 → theme (destruction, violence)
  - Section 4 → literary movements (elements of Naturalism)
  - Section 5 → literary movements (contrast between Romanticism and Realism/Naturalism)
  - Section 6 → use of language (dialect)
  - Section 7 → use of language (setting)
- Each small group will work for 7 minutes at each station listed above. Every 7 minutes the groups should rotate to work with a different section/topic.
- The goal at each station is for the group members to gather relevant evidence from each section related to the topic for that section. Students may choose to record their findings in any way that seems appropriate for their learning – you might need to provide guided notes for some students while other students will be able to take notes. Because this information will be used later for Assessment #2, all students will need notes of some kind.
- If you hold strictly to the 7-minute policy, this activity should take most of a typical 50-minute class period to complete. If you have time remaining at the end, you might consider having each group share their evidence from the last section of their rotation.
- After completing this activity, students should begin reading Section 8 from *Maggie: A Girl of the Streets*.

**ESSENTIAL QUESTION**

**How does Section 8 of *Maggie: A Girl of the Streets* reflect the conflict between Romanticism and Realism?**

**TASK: Close Reading, Literary Analysis**

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W10:** 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.

**ELACC11-12W7:** 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.

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational

works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Instruction:

- Read aloud Section 8 of *Maggie: A Girl of the Streets*.
  - You can follow the same suggestions that were offered above for reading Section 1 – the teacher could read aloud, students who read with fluency could read aloud, or various students could read with certain students reading the dialogue of certain characters; however, there are not as many lines of dialogue in this section, however, as there are in Section 1.
- Allow the students to again work in small groups. (You may wish to have them work with the same group members from the day before OR form new groups.)
- The goal for each group is to apply all the analysis items from the previous lesson to this one particular section of the novel. The suggested amount of time for this activity is 30 minutes, allowing each group to work on each element for about 5 minutes.
- Again, remind the students that all the evidence they collect will be utilized on Assessment #2. Each group will be looking for evidence of the following in Section 8 alone:
  - figurative language (diction, imagery, synecdoche, metonymy)
  - theme (destruction, violence)
  - literary movements (elements of Naturalism)
  - literary movements (contrast between Romanticism and Realism/Naturalism)
  - use of language (dialect)
  - use of language (setting)
- You have two options here:
  - Ask each group to graphically represent the information they have collected on large paper that could be displayed somewhere in the classroom. After each group has finished collecting evidence, the students can have a gallery walk where they take a look at information collected by the other groups.
  - Ask for each group to share out to the whole class about one of the six areas listed above, limiting the speaking time of each group based on the number of minutes remaining in class when you reach this point in the lesson.
- Students should begin reading Sections 9-14 of *Maggie: A Girl of the Streets*.
- Before beginning the next task, all students should have read Sections 9-14 and selected what he or she feels is the most significant sentence or group of sentences from the section.

**ESSENTIAL QUESTION**

**How are the fundamental tenets of Naturalism reflected in Sections 9-14 of *Maggie: A Girl of the Streets*?**

**TASK: Informal, Written Literary Analysis**

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Instruction:

- Allow the students five minutes of silent time to quickly scan Sections 9-14 of *Maggie: A Girl of the Streets* and to select what they feel is the most significant sentence or group of sentences from the sections.
- Students should write down their selection legibly on a small piece of paper and bring it to the teacher; in writing down their sentences, students should be specific about where the sentence is located in the book (page number if you are using a print edition or paragraph number if you are using a digital edition).
- Collect these in a paper sack or a hat or a cup or some similar vessel.
- After all sentences have been turned in, have each student draw a sentence from the bucket/cup/bag/vessel, making sure that they select a sentence submitted by someone else and not their own.
  - OPTION 1 (Small Group): Have the students regroup (based on the groupings of the previous two days or in completely new groups that are either teacher-selected or student-selected). Within each group, ask the students to collaboratively write a short analysis of Sections 9-14 of *Maggie: A Girl of the Streets* in which they incorporate the sentences selected by their group as their quoted evidence. Each group would then submit their collaborative essays as an informal, formative assessment.
  - OPTION 2 (Individual Activity): Each individual student will use the sentence that he or she has selected as the springboard for crafting an analysis (of at least 100 words) of Sections 9-14 of *Maggie: A Girl of the Streets*. If you wish, you may allow students one opportunity to swap their selected sentence with another sentence (as long as they are not swapping for the sentence that they originally placed in the bucket/cup/bag/vessel). Each student would then submit his or her individual short analysis as an informal, formative assessment.
  - In either case, students should be using the analysis skills practice in the previous analysis activities.
- When finished, students should begin reading Section 15 of *Maggie: A Girl of the Streets*, paying attention to how Crane uses diction to create tone and mood.

**\*ASSESSMENT OPPORTUNITY**

#### **ESSENTIAL QUESTION**

**How does Crane use language to create tone and mood in Section 15 of *Maggie: A Girl of the Streets***

#### **TASK: Application of Vocabulary**

Standards:

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a

word or phrase.

- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**ELACC11-12L6:** 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.

**ELACC11-12L1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American English*) as needed.

**ELACC11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruction:

- Present the students with the following word list from Section 15 of *Maggie: A Girl of the Streets*: forlorn, loiter, furtive, sardonic, indelible, suppliant, tenement, repel, contamination, inquisitive.
- Allow students approximately 5 minutes to research the meanings of these words either using printed or digital dictionaries.
- Allow students to pair up (groups of two would work best for this activity, but if you have an uneven number of students in your class, you could allow for one group of three), instructing the students that in each group, one student will serve as the WRITER and one student will serve as the ILLUSTRATOR. (Obviously, the teacher could pre-assign these pairings.)
- Once paired, the students are to create an illustrated narrative inspired by the ten words above.
  - NOTE: This should not be an illustrated summary of Section 15 of *Maggie*; it should be an illustrated original narrative inspired by the mood and tone created by the ten words selected from Section 15 of *Maggie*. The pairs should work together collaboratively to create their illustrated narrative. (If you need a group of three, my suggestion would be to have two illustrators.) I would allow the students the entire class period to work on this collaborative activity; some pairs may need additional time to work either before school, after school, or at home.
- When finished with the vocabulary assignment, students should read Sections 16-19 of *Maggie: A Girl of the Streets*, paying attention to the ambiguity of Section 18 and the naturalistic hypocrisy of Section 19.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How does Crane repeat themes from *Maggie: A Girl of the Streets* in his poetry?**



**TASK: Comparative Analysis**

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth- century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**ELACC11-12W7:** 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.

**ELACC11-12W8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Instruction:

- Have the students read Stephen Crane's poem “LVI” (“With eye and gesture”).
- The students should first read the poem silently and then the poem should be read aloud either by the teacher or by a student with reading fluency.
- The students will create a two-column graphic organizer in order to make quick notes in the following categories: 1) elements of Naturalism and 2) similarities to *Maggie: A Girl of the Streets*.
- Have the students will re-read Section 18 of *Maggie: A Girl of the Streets*, focusing on the section in which Maggie is ignored by the priest. (This short section could also be read aloud if necessary.)
- Using the same or a similar graphic organizer as used in the activity above, students will now make quick notes about the excerpt in two categories: 1) elements of Naturalism and 2) similarities to poem “LVI.”
- In groups of 2-3, students will discuss their observations in four categories: 1) Section 18 of *Maggie: A Girl of the Streets*; 2) Poem “LVI”; 3) *Maggie: A Girl of the Streets* as a whole; and 4) the literary movement of Naturalism. Require the students to speak to each other (on task) for five minutes in each category. (The students should be making notes throughout the discussions to use during Assessment #2.)
- When the students have finished this activity, they should read (or re-read) Section 19 of *Maggie: A Girl of the Streets*.

**ESSENTIAL QUESTION**

**How is the theme of hypocrisy reflected in the final section of *Maggie: A Girl of the Streets*?**

**TASK: Close Reading, Comparative Analysis**

Standards:

**ELACC11-12L1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American English*) as needed.

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**ELACC11-12L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

Instruction:

- Ask a student to define (or have the students look up a definition for) the word hypocrisy.
- Have the students generate examples of actions that could be considered hypocritical. (You may want to have them write them down and then discuss or simply engage them in a group discussion about the topic.)
- Re-read aloud Section 19 of *Maggie: A Girl of the Streets*, focusing on the idea of hypocrisy.
- Now ask the students to re-read Section 19 on their own, making notes about moments when the characters are behaving hypocritically.
- Allow the students to form small groups and ask each group to consider how the theme of hypocrisy is presented in other sections of the novella.
  - Depending on the number of students and groups, you could assign certain sections of the book to each group or you could simply allow each group to have the freedom to use the whole book. (You will get a variety of more focused responses if you use the first method.)
- Challenge each group to share one specific moment from the novella when the theme of hypocrisy is evident. You could have each group present this information orally or you could have them write a quick informative paragraph.

**\*ASSESSMENT OPPORTUNITY**

### ESSENTIAL QUESTION

**How are the fundamental tenets of American Naturalism reflected in both the prose and poetry of Stephen Crane?**

### TASK: Comparative Analysis

Standards:

**ELACC11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth- century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**ELACC11-12RL10:** 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. By the end of grade 12, read and comprehend literature, including stories, dramas, and

poems, in the grades 11-CCR text complexity band independently and proficiently.

**ELACC11-12W10:** 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.

**ELACC11-12L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

**ELACC11-12L6:** 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.

Instructions:

- Prepare a game or activity in which you informally assess/review the students' knowledge of the fundamental tenets of American Naturalism as well as the works of Stephen Crane.
- Briefly select students to re-read each of the Crane poems from the unit. (All of these poems are short, so this should not take a considerable amount of time.)
- Now present the students with Crane's poem "I saw a man pursuing the horizon."
- Read this poem several times (aloud, silently, aloud again).
- In a journal entry of at least 200 words, ask the students will explain how the poem does the following two things: 1) exemplifies the elements of Naturalism and 2) relates to at least one other work written by Stephen Crane (one of this poems or *Maggie: A Girl of the Streets*).

**\*ASSESSMENT OPPORTUNITY**



**GRADES 11-12  
ELA CCGPS TASK PLANNER**

*Use this template to plan individual tasks designed to scaffold the skills taught in the unit. Each major Culminating Assessment will be supported by all necessary Skill Building Tasks.*

**ASSESSMENT 3: In-Class Essay (Cold Reading Passage)**

**INFORMATIVE/EXPLANATORY.** The Modern writers of the early 20<sup>th</sup> century often sought new and unique ways to use language. Read the following poem (“next to of course god america i” by E.E. Cummings), identifying the poem’s central message and explaining with evidence at least three ways in which the poet uses language in “new and unique” ways.

**ESSENTIAL QUESTION**

**How did Modernist writers use language in new and unique ways?**

**TASK: Poetry Analysis**

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12L3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Instruction:

- Begin this task by having the students re-read the poem “Old Age Sticks” by E.E. Cummings that was first studied during the first module of this unit. (Since part of the lesson from a few days earlier would have been instruction in how to properly read this particular poem, this would be a great opportunity to assess whether or not a student would remember how to read the poem correctly.)
- After reading the poem, ask the students to brainstorm a list of ways in which the poet has used language in “new and unique” ways. (You might want to phrase this in several different ways; for example, with some groups it might be appropriate to ask them to notice how the use of language is “unusual” as opposed to “new and unique.”)
- After students have had an individual opportunity to consider the poem, allow the students to have a brief pair-and-share, and finish by allowing several pairs to share their observations with the entire class. (Some possible observations about this poem would include the use of parentheses and the non-traditional use of hyphenation.)
- Using the same pair-share groups (or forming new student-selected or teacher-selected groups), have the students review the poems “Incident” by Countee Cullen and “Grass” by Carl Sandburg. Give them the same instructions from the previous activity: brainstorm a list of ways in which the poets used language in “new and unique” ways.
- Allow the groups to spend ten minutes or so working on these two poems before calling on groups to share their observations about “new and unique” language. (Some possible responses for “Incident” would relate to the speaker of the poem [a child, specifically an African-American child] as well as the use of socially unacceptable language. Some possible responses for “Grass” would relate to the speaker of the poem [personified grass] as well as the use of historical allusion.)
- Now present the students the two poems by William Carlos Williams – “The Red Wheelbarrow” and “This is Just to Say.” Read each poem aloud (or have a student who reads with fluency read them aloud). After each poem, allow the students a few minutes to make notes on how the language of the poem might be considered “new and unique.”

### ESSENTIAL QUESTION

**How do poets use subtext to communicate themes to readers?**

### TASK: Comparative Analysis, Narrative Writing

Standards:

**ELACC11-12L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

**ELACC11-12SL5:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event

sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruction:

- Once again re-read the poems “The Red Wheelbarrow” and “This is Just to Say.”
- Call on volunteers to share their observations about the use of “new and unique” language in the two poems. (Some possible responses are that the language is simple and straightforward; that the poems are filled with imagery; and that the poems are in free verse as opposed to a more structured poetic style.)
- Introduce the concept of subtext. Read “This is Just to Say” again and ask the students to begin to think about the purpose of the poem. Allow the students one minute to think about the purpose of the poem and how there might be a deeper meaning in the subtext. Allow for one or two student responses to this question.
- Now show the students the short video version of “This is Just to Say”
  - <http://youtu.be/0d5bLf0gg2Q>
  - Follow up with the same questions: What is the purpose of the poem? What is the poet’s message? Allow for thinking time, pair-and-share time, and whole class sharing time.
- Reinforce the concept of subtext. Now re-read the poem “The Red Wheelbarrow” and ask students to think about the purpose of the poem.
- Next, show the students the short video version of “The Red Wheelbarrow”
  - <http://youtu.be/6PqRhDdeKDA>
  - Follow up with the same questions: What is the purpose of the poem? What is the poet’s message? Allow for thinking time, pair-and-share time, and whole class sharing time.
- Finally, ask students to read “The Red Wheelbarrow” one more time, focusing on the first line – “So much depends upon.”
- Have the students complete the following narrative writing activity: The poem “The Red Wheelbarrow” appears simple, yet conveys a complex message about things we “depend upon.” Think about something significant to your life – something that you “depend upon” – and create a document that demonstrates why “so much depends upon” your item. Your response may take the form of prose or poetry.

**\*ASSESSMENT OPPORTUNITY**

### **ESSENTIAL QUESTION**

**What are the fundamental tenets of Modernist movement in American literature?**

### **TASK: Research and Application**

Standards:

**ELACC11-12W7:** 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.

**ELACC11-12RL5:** 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.

**ELACC11-12RL3:** 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).

Instruction:

- Using guided notes as necessary, provide the students with information about the Modernist movement in American Literature, including the advent of Southern writers, the “Lost Generation” expatriates, and the writers of the Harlem Renaissance.
- While this could be an opportunity for students to practice their note-taking skills, you might also choose to have the students conduct research on aspects of American Modernism.
- Here are a few links to useful information about Modernism in American Literature:
  - <http://usa.usembassy.de/etexts/oal/lit6.htm>
  - <http://www.csustan.edu/english/reuben/pal/chap7/7intro.html>
  - <http://www.biography.com/tv/classroom/harlem-renaissance>
  - <http://www.montgomerycollege.edu/Departments/hpolscrv/jbolhofer.html>
- Focus on the following topics related to Modernist literature: the absence of exposition, transition, and resolution; the use of ambiguity to add layers of potential meaning; and the fascination with human psychology.
- Have the students read Ernest Hemingway’s short story “A Clean, Well-Lighted Place.”
- Provide or have the students create a graphic organizer with the following categories: absence of exposition, absence of transition, absence of resolution, moments of ambiguity, and psychology/characterization (this section should be subdivided for each character – the younger waiter, the older waiter, and the customer).
- Depending on your students, you could opt to read the story aloud, have students read the story aloud (with specific students taking on the dialogue of each character), or have the students read silently.
- Encourage the students to re-read the story and complete the graphic organizer if necessary for homework.

**ESSENTIAL QUESTION**

**How are the fundamental tenets of American Modernism reflected in both the literature and the art of the time period?**

**TASK: Comparative Analysis**

Standards:

**ELACC11-12SL5:** 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.

**ELACC11-12RL7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist.)

**ELACC11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth- century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
- c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

Instruction:

- Show the students the painting *Form and Light* by Oscar Bluemner noting the ways in which the artist has presented a landscape in a “new and

unique” way. (For this activity, and in order to fully demonstrate the artistic progression from Realism to Modernism

- [http://upload.wikimedia.org/wikipedia/commons/6/66/Bluemner-Form\\_and\\_Light.jpg](http://upload.wikimedia.org/wikipedia/commons/6/66/Bluemner-Form_and_Light.jpg)
  - It might be useful to contrast Bluemner’s painting with the painting *Union Soldiers Fighting in the Field* from earlier in the unit. If possible, project them side-by-side or have students view them using technology so that they can easily switch back and forth to compare and contrast.
  - Actually, contrasting these two paintings provides an excellent opportunity to review elements of Romanticism [bucolic landscape], Realism [impending violence], AND Modernism [cubist blurriness].
- Now show the students the poem “In a Station of the Metro” by Ezra Pound. (Some students might need to know that a “Station of the Metro” is a subway station.)
  - First, engage the students in a conversation about how the poem fits the Modernist expectations of presenting literature in “new and unique” ways. (This poem – and the other poems from this era – typically generates the following comments: “that’s not a poem,” “why is this famous?,” and “I could write that.” Be prepared for those comments as you solicit information from the class.)
  - Next ask the students to formulate a four-sentence précis (see instructions earlier in this unit plan) in which they offer a Modernist interpretation of either the painting, the poem, or (perhaps for more advanced students) both. Students may complete this précis independently or you may choose for them to work with a partner. As students finish this activity, have them review their notes on “A Clean, Well-Lighted Place.”

#### \*ASSESSMENT OPPORTUNITY

#### ESSENTIAL QUESTION

**How are the fundamental tenets of American Modernism reflected in Hemingway’s short story “A Clean, Well-Lighted Place”?**

#### TASK: Close Reading, Literary Analysis

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12SL1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when



possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12W7:** 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.

Instruction:

- Before you begin this activity, place large sheets of paper around the room for students to write on later. You'll need one sheet for each of the categories listed below.
- Have students pair-and-share their notes on Hemingway's "A Clean, Well-Lighted Place."
- The students should have several talking points for this discussion: a) absence of exposition; b) absence of transition; c) absence of resolution; d) moments of ambiguity; e) psychology/characterization of the younger waiter; f) psychology/characterization of the older waiter; g) psychology/characterization of the customer.
- The goal for each small group will be to have one piece of specific evidence from the story for each area listed above.
- As the groups finish, they should use markers or post-it notes to place their evidence on each of the large sheets of paper around the room.
- At this point, you could either have the groups walk around and observe all the evidence presented by the other groups OR you (the teacher) could move from category to category pointing out particularly astute pieces of evidence.
- After the collaboration activity, ask the students to write a 25- to 50-word explanation of what they would identify as the central theme or purpose of the short story "A Clean, Well-Lighted Place." In other words, ask them to try to explain in their own words the point that Hemingway is trying to make in the story.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How are the themes from "A Clean, Well-Lighted Place" reflected in our daily lives?**

**TASK: Narrative Writing**

Standards:

**ELACC11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- Observe hyphenation conventions.
- Spell correctly.
- Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

**ELACC11-12L6:** 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.

**ELACC11-12W5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including

grades 11-12.)

Instruction:

- Begin by allowing the students two minutes to finalize their brief explanations of the purpose of “A Clean, Well-Lighted Place.” Select at random several students and have them share their observations.
- Briefly discuss these observations, making additions, deletions, or observations of your own as necessary. At the most, this discussion of the meaning/theme/purpose of “A Clean, Well-Lighted Place” should take about ten minutes (but could go on longer if the students have many useful observations to make.)
- Have the students write a short narrative about their own “clean, well-lighted place.” Make this a timed writing of 25 minutes (to mimic the length of the SAT Essay). If necessary, you could set a goal for length (200-300 words?). Students should continue writing (or editing and revising) throughout the 25-minute period.
- After the students have written their “clean, well-lighted place” narratives, have them form small groups (again, you can pre-assign these groups or allow them to develop organically) and engage in a peer editing activity.
- As part of the peer editing activity, have the students pay particular attention to proper spelling and to the proper rules of hyphenation (if there are any hyphenated words in the writing).
- Circulate throughout the room while the students edit and revise. This will serve three purposes: 1) you can assist groups that might have questions; 2) you can redirect groups that might get distracted; and 3) you can check in with students and determine which students might want to share their narratives the next day in class.
- Students should finalize their “clean, well-lighted place” narratives for homework if necessary.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How does “A Rose for Emily” reflect the tendency of Modernist writers to treat chronological order in new and unique ways?**

**TASK: Close Reading**

Standards:

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL5:** 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.

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12SL6:** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

Instruction:

- Review with the students the fundamental tenets of Modernism, briefly reminding the students of the elements discussed previously (see the list above in the section on “A Clean, Well-Lighted Place”) and focusing on the Modernist tendency to experiment with chronology in their stories.
- In preparation for the next activity (William Faulkner’s “A Rose for Emily”), provide the students with (or have the students create) a graphic organizer with the following categories: a) psychology/characterization of Miss Emily; b) psychology/characterization of Miss Emily’s father; c) psychology/characterization of Homer; d) chronology of events in Miss Emily’s life; and e) unfamiliar and/or difficult vocabulary.
- During this introductory lesson, students are typically fascinated to learn of the interconnectedness of Faulkner’s works – that characters recur across his stories and novels. This detail would certainly be appropriate to include in a discussion of the experimental chronology of Faulkner’s writing.
- Begin reading aloud Faulkner’s short story “A Rose for Emily.”
- The nature of this story makes it perfect for reading aloud, as both the structure and language are complex. Reading the story aloud allows for you to stop frequently and monitor the students’ understanding of the events [and language] of the story. Obviously, with more advanced groups, it might not be appropriate to read the story aloud.)
- Pause frequently for questions and discussion. Have the students continue to add evidence to their graphic organizers.
- At the end of the story, you will probably need to have a conversation with the students about the somewhat ambiguous nature of the final scene.
- Have the students form small groups (again, these can be pre-assigned by the teacher or the students can create them organically).
- Distribute the following list of events from the story: Miss Emily dies; Colonel Sartoris remits Emily’s taxes; Miss Emily gives china painting lessons; city officials visit Miss Emily to collect taxes; Miss Emily’s father dies; Homer leaves town, returns, and then is never seen again; Homer arrives to pave the streets; Homer and Miss Emily go for buggy rides; Miss Emily buys arsenic “for rats”; Miss Emily orders an engraved silver grooming set; Tobe disappears; a body is discovered in Miss Emily’s house; Miss Emily closes off her upstairs; two female cousins visit Miss Emily; town officials spread lime around Miss Emily’s house; and Miss Emily buys men’s clothing.
- Have the students cut the list into strips (one event per strip) and then challenge them to arrange the events from the story in chronological order (NOT the order in which they occur in the story).
- Remind them that they will need to pay careful attention to transition words and phrases in order to piece together the events of Miss Emily’s life in the order that they actually occurred.
- After small groups have had a chance to arrange the events, redistribute the list among the students, giving one event to each student (you can double events depending on class size).
- Now ask the students to arrange themselves in the front of the room in the correct chronological order of events. Once the class has settled on what they believe to be the correct chronological order (while I have my own idea about the correct chronological order of the events in the story, I would allow some leeway with the students as long as they can provide a valid argument for their selections).
- As a concluding activity, have the students prepare a list of the five most challenging words they encounter in “A Rose for Emily.”

**ESSENTIAL QUESTION**

**How does Faulkner challenge readers with sophisticated vocabulary?**

**TASK: Vocabulary Study**

Standards:

**ELACC11-12L4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a

word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**ELACC11-12L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations.

**ELACC11-12L6:** 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.

**ELACC11-12W10:** 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.

Instruction:

- Give the students one minute to prepare their five-word list of the most challenging words from “A Rose for Emily.”
- Appoint a scribe to start a vocabulary list on the board and then have the students share their lists (the students should be listening to each other so that they can eliminate words from their own lists that are added by others).
- Once everyone has been polled and the list has been generated (given Faulkner’s vocabulary, this could turn out to be a lengthy list), divide the class into manageable groups (perhaps groups of 4?).
- Have the groups rank the words based on their perceived level of difficulty. Then allow each group to select the word they have identified as the “most challenging,” going around the groups until a list of 8-12 words has been selected.
- Allow the groups to subdivide so that you now have groups with 2-3 members each. These small groups should complete the following five tasks:
  - Use technology (or an old school dictionary) to define the words on the list.
  - Use technology (or an old school dictionary) to correctly hyphenate the words on the list.
  - Find the words as they are used in “A Rose for Emily.”
  - Rewrite Faulkner’s sentence from “A Rose for Emily” in simplified language.
  - Write their own “very short story,” imitating Faulkner’s style and subject matter and incorporating all the words on the list.
- Small groups should share their “very short stories” with the whole class. The small groups could read their stories aloud and the other groups could offer a verbal critique of both the use of Faulknerian style as well as the incorporation of the Faulknerian vocabulary. Another approach would be for the stories to circulate the room group to group with each group providing a short written critique of the writers’ use of Faulknerian style and Faulknerian vocabulary.

**\*ASSESSMENT OPPORTUNITY**

### **ESSENTIAL QUESTION**

**How did the non-fiction writers of the Modernist era use language to communicate the reconstruction of the American Dream?**

### **TASK: Analysis of an Informational Text**

Standards:

**ELACC11-12RI1:** 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.

**ELACC11-12RI2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**ELACC11-12RI3:** 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.

**ELACC11-12RI4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze

how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

**ELACC11-12RI5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

**ELACC11-12RI6:** 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.

Instruction:

- Play a quick review game (10 minutes or so) of language associated with the analysis of informational texts (rhetorical purpose; the use of logos, pathos, and ethos; figurative language; the relationship among writer, reader, and text, etc.). If available, you might consider using technology such as Turning Point to make the review game more interactive.
- Provide the students a copy of Zora Neale Hurston's autobiographical essay "How it Feels to be Colored Me." (This essay is available online, so you could allow students to access it via technology if printed copies are not readily available. Also, you might need to explain the meaning of the word "colored" as it is used by Hurston in the essay.)
- Also provide the students (or have the students create) a graphic organizer with the following categories: a) rhetorical purpose; b) evidence of logos; c) evidence of pathos; d) evidence of ethos; e) diction/word choice; f) contrast of setting. Depending on the ability levels of your class, this activity could take the entire period.
- Have the students read the essay and complete the graphic organizer.

#### ESSENTIAL QUESTION

How are the themes of "How it Feels to be Colored Me" reflected in our daily lives?

#### TASK: Narrative Writing

Standards:

**ELACC11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**ELACC11-12W5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11-12.)

**ELACC11-12RI2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

Instruction:

- Provide the students with two minutes to review "How it Feels to be Colored Me" as well as the notes they have taken on the essay. If necessary, you may wish to re-read the essay aloud so that it is fresh in everyone's minds.
- Engage in a whole group discussion about the essay, focusing on the area of the author's rhetorical purpose – what is the message that Hurston is attempting to communicate to the reader about being "colored."
- As you have the discussion about author's purpose, make sure that those students who express an opinion (or offer a counterargument) must be able

to support their position with evidence from the text.

- Have the students respond to the following writing prompt: In her essay “How it Feels to be Colored Me,” Zora Neale Hurston defines her personal experience as an African-American female in early 20<sup>th</sup> century America. Using Hurston’s essay as a model, define how it feels to be yourself (as a male, as a female, as a member of any group) in early 21<sup>st</sup> century America.
- Allow the students to use the entire class period to complete their essay, reserving a few minutes at the end for peer editing and revision.

**\*ASSESSMENT OPPORTUNITY**



**GRADES 11-12  
ELA CCGPS TASK PLANNER**

*Use this template to plan individual tasks designed to scaffold the skills taught in the unit. Each major Culminating Assessment will be supported by all necessary Skill Building Tasks.*

**ASSESSMENT 4: Small Group Presentation**

**ANALYTICAL/INFORMATIVE.** *The Great Gatsby* offers several perspectives on the “reconstructed” American Dream. Working with a partner or small group, prepare a formal presentation in which you clearly explain the novel’s “reconstructed” American Dream from the point of view of three different characters. Your presentation should involve technology in some way – PowerPoint, MovieMaker, Prezi (your group members should collaborate on what will work best for your presentation). Your finished product, however, must have two components: 1) an accurate MLA-style bibliography of the research you completed and 2) direct, quoted references to the novel that support your position.

**ESSENTIAL QUESTION**

**What are the rules for correct hyphenation?**

**TASK: Collaborative Activity – Hyphenation Rules**

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- a. Observe hyphenation conventions.

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**ELACC11-12L6:** 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.

Instruction:

- Before class begins, hyphenate some words from *The Great Gatsby* (for this activity, it's not so important which words you hyphenate, just that you have some hyphenated words).
- Separate the hyphenated words so that you have created word parts.
- Give each student part of a word as he or she enters the classroom. Then, have the students “arrange” themselves into words by putting together their hyphenate word parts. (The goal here is that you would end up with at least four groups, so you'll want to break up words that would help you to create that many groups or at least determine some way of organizing the activity so that you end up with at least four groups. If your class is especially large, you might want to create more than four groups, so plan accordingly. As another note: this activity will generate purely random groups and these groups are going to work together throughout this part of the unit, so, depending on the make-up of your class, you might need to think of a more structured way of distributing the word parts.)
- Now that the groups have been formed, have each group briefly explain the hyphenation rules associated with their word. This could also be an opportunity to have a brief vocabulary lesson with each group doing one of the following activities to demonstrate their knowledge of the word: a) a short skit about the word; b) an illustration with caption about the word; or c) a frozen tableaux reflecting the word. (Allow the students to use technology or a dictionary if they are unfamiliar with the word they have.)

#### ESSENTIAL QUESTION

**How did the events of the 1920s affect the literature of the era?**

#### TASK: Research

Standards:

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12W6:** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**ELACC11-12W7:** 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.

**ELACC11-12W8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12SL3:** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**ELACC11-12SL5:** 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.

**ELACC11-12SL6:** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

Instruction:

- Give a brief introduction to American in the 1920s, the author F. Scott Fitzgerald, and the novel *The Great Gatsby*. (This introductory information needs to be brief and straightforward – just enough to prepare them for the research activity that is to follow.)
- Arrange the students in the groups that were created in the hyphenation activity of the previous task.
- Have the group members decide who will perform each of the following roles:
  - Fact Finder – responsible for researching significant facts about the topic and writing the script
  - Image Finder – responsible for finding appropriate images to use in the project and ordering the images
  - Audio Engineer – responsible for finding period music to use in the project and ordering/editing the music clips
  - Technology Coordinator – responsible for assembling the facts, images, and sounds into a finished short documentary.
- Assign each small group one of the following items associated with America in the 1920s (you could predetermine who gets what or have them simply draw for categories; in larger groups, you may have more than one group working on a particular category or you may wish to add additional categories that would be appropriate for this portion of the unit):
  - The Jazz Age
  - The Roaring 20s
  - Prohibition
  - F. Scott Fitzgerald
- Have the group members collaborate to create a short documentary (2-to-4 minutes in length) about their topic. (Some suggested software to use in the creation of these documentaries would be PhotoStory or MovieMaker.)
- Guide the students to appropriate search engines or databases for their research. The “Technology Coordinator” will need to engage in tutorial activities for the software that is selecting by the group for the creation of the final project.
- Allow the students both time in the classroom and outside of class to complete their projects.

**\*ASSESSMENT OPPORTUNITY**

### **ESSENTIAL QUESTION**

**How can we use contemporary technology to create informative presentations about America in the 1920s?**

### **TASK: Research, Presentation, and Evaluation**

Standards:

**ELACC11-12W7:** 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.

**ELACC11-12W8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**ELACC11-12SL1:** 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.



- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**ELACC11-12SL2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**ELACC11-12SL3:** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**ELACC11-12SL4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

**ELACC11-12SL5:** 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.

**ELACC11-12SL6:** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

**Instruction:**

- Show the students an example of an effective PhotoStory. There are several sample PhotoStory examples available at this link: <http://photostory3.wikispaces.com/>. (You could show one to the entire class – the Willie Mays PhotoStory is especially well done – or you could have the groups gather together and watch several of the examples presented here.)
- Review the rubric for the PhotoStory research project so that students are aware of how they will be assessed for their work.
- The small groups should continue to work on their PhotoStory projects, focusing on research/gathering facts.
- Have each group submit a checklist indicating their progress.
- Have the “Technology Coordinator” for each group give a brief summary of the group’s accomplishments.
- Assist the groups as they finalize their PhotoStory projects.
- As each group finishes, they should do a self-evaluation of their work using the assessment rubric.
- Encourage the groups to continue collaborating and researching as needed until they have completed the project.
- Distribute to the class (or provide an electronic link such as a GoogleDoc) the rubric for the PhotoStory project.
- Briefly review the rubric with the students.
- Have the students view and evaluate all the PhotoStory projects.
  - You could choose to have them view the projects collectively (showing each project to the entire class), in their small groups (rotating from computer to computer), or individual (watching each PhotoStory from their own computer or technological device independently).
- Have each small group present to the class the five “most important” things that they feel their classmates should have taken away from viewing their PhotoStory projects. (You might need to give the small groups one or two minutes to generate their list of five “most important” things, or you could establish this as part of the initial introduction to the topic.)

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How does collaboration create responsibility and enhance a reader’s ability to interpret a complex text?**

## TASK: Collaborative Analysis / Lit Circles

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

a. Observe hyphenation conventions.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**ELACC11-12W2:** 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. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- Use the hyphenation activity to again form groups (remember that you have control over whether to make this formation of groups completely random or to control who gets what, thus creating either organic/random groups or strategically-selected groups).
- For this activity, the groups will be forming Lit Circles for their study of *The Great Gatsby*.
- While there are many approaches to forming/using Lit Circles at most grade levels, for the tasks that follow I would suggest the following:
  - Discussion Leader → The Discussion Leader comes to class each day with a series of at least five questions that he or she feels are the most significant elements of the assigned reading section.
  - Close Reader → The Close Reader comes to class each day having selecting a passage of an appropriate length (one to two paragraphs, perhaps) on which the members of the Lit Circle will perform a guided close reading (theme/purpose [what is this passage about?], use of language [figurative language, structural elements], significance to the work as a whole [why is this passage important?]).
  - Theme Weaver → The Theme Weaver's task is to link each reading section back to the main idea of the unit: "How does *The Great Gatsby* present a 'reconstructed' version of the American Dream?" (The Theme Weaver should be someone who is fully prepared to deal with ambiguity and/or the shifting nature of what the novel's message might be at any particular moment.)
  - **Precision Professional** → The **Precision Professional** will prepare a four-sentence précis to be shared with the group at the beginning of the discussion of each reading section.
  - (Optional Roles → Depending on the size and/or ability level of your group, you might need to add roles to your Lit Circles. Two suggested additions would be Illustrator (the Illustrator will prepare a captioned illustration for each reading section) and the Vocabulary Captain (the Vocabulary Captain will identify and define five important/unfamiliar words from each reading section).
- Once your groups have been formed and the roles have been assigned (again, you can let the students select their own roles or you can predetermine who will perform each role), you are reading to begin your Lit Circle reading of *The Great Gatsby*.
- One other consideration that would need to be made is whether or not the same students will keep their roles throughout the reading of the novel or whether you would want the assigned roles to rotate chapter-by-chapter. (The chapter-by-chapter rotation exposes more students to ALL the standards and would be my choice for working with high-functioning groups; however, with some groups of learners, you might need to keep the assignments permanent in order to play to the strengths of the individuals.)
- Have the students form their Lit Circles and begin their work.
  - Establish that the goal for this novel will be one chapter per night until the novel is complete (9 nights).
  - Establish whether or not the roles will remain constant or will rotate among the members of the group.
  - Establish that group members who fail to complete their portion of the activity must sit out of the group discussion and move to a different part of the classroom to work on completing their reading.
  - Establish the order of events for the next nine days of class: 1) Lit Circles share and discuss, 2) Whole Class shares and discusses, 3) Reading Time for the next chapter (if time permits).
- Depending on your group, you may choose to begin reading Chapter One aloud to the entire class or you may have the Lit Circles read aloud within their small groups, or you may simply choose to allow the class to have silent reading time to begin reading Chapter One on their own.

**ESSENTIAL QUESTION**

**How does Fitzgerald portray "The American Dream" in Chapters 1-3 of *The Great Gatsby*?**

**TASK: Collaborative Literary Analysis**

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

a. Observe hyphenation conventions.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**ELACC11-12W2:** 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. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- For each day of the Lit Circle extended tasks, structure the class time in the following way:
  - Lit Circle Discussions (There is the potential that the amount of time that each group needs will vary. Some groups will invariably work more quickly than others. I would suggest setting aside a specific amount of time [25 minutes] during each class period for the Lit Circles discussions. If a group finishes sooner, they would move on to reading the next section.)

- Whole Group Discussions (After 25 minutes in the Lit Circles, have each circle report out to the class about something that they discussed; rotate this discussion so that each group is discussing a different element each day. I would allow 15 minutes for this activity.)
- Reading Time (If you follow the time suggestions above, that would leave your students with 10 minutes each day to begin reading the next section of the novel. Again, you could choose to read aloud to the entire class, to have the Lit Circle groups read aloud to themselves, or to ask the whole class to read silently to themselves.)
- Here are some suggested points of focus for the first three chapters of the novel:
  - Chapter 1 → character, setting, narrative voice
  - Chapter 2 → themes of violence and disillusionment
  - Chapter 3 → historical context (Roaring '20s/Gatsby's Parties)

## ESSENTIAL QUESTION

How does Fitzgerald portray “The American Dream” in Chapters 4-6 of *The Great Gatsby*?

### TASK: Collaborative Literary Analysis

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

a. Observe hyphenation conventions.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**ELACC11-12W2:** 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. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications).

or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- For each day of the Lit Circle extended tasks, structure the class time in the following way:
  - Lit Circle Discussions (There is the potential that the amount of time that each group needs will vary. Some groups will invariably work more quickly than others. I would suggest setting aside a specific amount of time [25 minutes] during each class period for the Lit Circles discussions. If a group finishes sooner, they would move on to reading the next section.)
  - Whole Group Discussions (After 25 minutes in the Lit Circles, have each circle report out to the class about something that they discussed; rotate this discussion so that each group is discussing a different element each day. I would allow 15 minutes for this activity.)
  - Reading Time (If you follow the time suggestions above, that would leave your students with 10 minutes each day to begin reading the next section of the novel. Again, you could choose to read aloud to the entire class, to have the Lit Circle groups read aloud to themselves, or to ask the whole class to read silently to themselves.)
- Here are some suggested points of focus for the middle three chapters of the novel:
  - Chapter 4 → symbolism, flashback (narrative structure)
  - Chapter 5 → characterization, sentence structure
  - Chapter 6 → social class, morals and ethics

## ESSENTIAL QUESTION

**How does Fitzgerald portray “The American Dream” in Chapters 7-9 of *The Great Gatsby*?**

## TASK: Collaborative Literary Analysis

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- a. Observe hyphenation conventions.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

(Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**ELACC11-12W2:** 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. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- For each day of the Lit Circle extended tasks, structure the class time in the following way:
  - Lit Circle Discussions (There is the potential that the amount of time that each group needs will vary. Some groups will invariably work more quickly than others. I would suggest setting aside a specific amount of time [25 minutes] during each class period for the Lit Circles discussions. If a group finishes sooner, they would move on to reading the next section.)
  - Whole Group Discussions (After 25 minutes in the Lit Circles, have each circle report out to the class about something that they discussed; rotate this discussion so that each group is discussing a different element each day. I would allow 15 minutes for this activity.)
  - Reading Time (If you following the time suggestions above, that would leave your students with 10 minutes each day to begin reading the next section of the novel. Again, you could choose to read aloud to the entire class, to have the Lit Circle groups read aloud to themselves, or to ask the whole class to read silently to themselves.)
- Here are some suggested points of focus for the final three chapters of the novel:
  - Chapter 7 → internal and external conflict, theme of nostalgia

- Chapter 8 → symbolism, historical context
- Chapter 9 → social class, morals and ethics, narrative structure, theme of “The American Dream”

## ESSENTIAL QUESTION

How does Fitzgerald portray “The American Dream” throughout *The Great Gatsby*?

### TASK: Collaborative Literary Analysis

Standards:

**ELACC11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- a. Observe hyphenation conventions.

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**ELACC11-12W2:** 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. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**ELACC11-12W9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**ELACC11-12SL1:** 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.



- b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Instruction:

- Form new groups (if you wish) in preparation for the final assessment of this portion of the unit.
- You could continue to allow the students to work in their Lit Circle groups, but it might be important (depending on the make-up of your class) to regroup at this point for the final project.
- Use the hyphenation game to once again form groups (again, you can allow these groups to form organically or you can decide how to distribute the hyphenated words so that you end up with teacher-selected groups).
- The newly formed small groups will select roles from the Lit Circle categories.
  - Discussion Leader → The Discussion Leader comes to class each day with a series of at least five questions that he or she feels are the most significant elements of the assigned reading section.
  - Close Reader → The Close Reader comes to class each day having selecting a passage of an appropriate length (one to two paragraphs, perhaps) on which the members of the Lit Circle will perform a guided close reading (theme/purpose [what is this passage about?], use of language [figurative language, structural elements], significance to the work as a whole [why is this passage important?]).
  - Theme Weaver → The Theme Weaver’s task is to link each reading section back to the main idea of the unit: “How does *The Great Gatsby* present a ‘reconstructed’ version of the American Dream?” (The Theme Weaver should be someone who is fully prepared to deal with ambiguity and/or the shifting nature of what the novel’s message might be at any particular moment.)
  - **Precision Professional** → The **Precision Professional** will prepare a four-sentence précis to be shared with the group at the beginning of the discussion of each reading section.
  - (Optional Roles → Depending on the size and/or ability level of your group, you might need to add roles to your Lit Circles. Two suggested additions would be Illustrator (the Illustrator will prepare a captioned illustration for each reading section) and the Vocabulary Captain (the Vocabulary Captain will identify and define five important/unfamiliar words from each reading section).
- In their new roles, they will review the entire novel. Members of each group should be marking the text (highlighters or post-it notes) for significant passages/quotes to use in the final presentation.
- At this point in the unit, students will have collected a wealth of information about *The Great Gatsby*. Students will probably need one day to plan with their newly formed groups, one to build their presentations, and one day to present.

**\*ASSESSMENT OPPORTUNITY**

**ESSENTIAL QUESTION**

**How does *The Great Gatsby* reflect the theme of the entire unit: “The Aftermath of Destruction: Reconstructing the American Dream”?**

**TASK: Collaborative Literary Analysis**

Standards:

**ELACC11-12RL1:** 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.

**ELACC11-12RL2:** Determine two or more themes or central ideas of 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.

**ELACC11-12RL3:** 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).

**ELACC11-12RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**ELACC11-12RL5:** 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.

**ELACC11-12RL6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**ELACC11-12RL7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist.)

**ELACC11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth- century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**ELACC11-12RL10:** 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. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band independently and proficiently.

**ELACC11-12W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

Instruction:

- Prepare a review activity to reflect on the literature, the literary periods, and themes discussed throughout the unit.
- Create the following areas in your classroom and allow the Lit Circle groups to move around the room reviewing the following items:
  - Romanticism
  - Romanticism → Realism
  - Realism → Naturalism
  - Modernism
- After reviewing the literary periods, ask the students to collectively write a 4-sentence précis that effectively summarizes the unit as a whole.

**\*ASSESSMENT OPPORTUNITY**