RL = Reading Literary
RI = Reading Informational
W = Writing
SL = Speaking and Listening
L = Language

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Troup County School System
English/Language Arts Curriculum Map
American Literature and Composition
Thematic Unit #3—Dreams and Disillusionment

Big Idea / Unit Goal:

- The goal for this unit is to explore and analyze the theme of Dreams and Disillusionment across American literary and informational texts with an in-depth focus on GSE priority standards.

Length of Unit:

- 45 Days

Unit 3 Common Assessment Blueprint

Unit 3 Checklist

Unit Essential Question(s):

- How does literature shape society?
- What makes American literature American?
- What is the relationship between place and literature?

Priority Standards:

- RL2, RL3, RL4, RL5, RL6, RL7, RL9
- RI3, RI6, RI9
- W2

Support Standards:

- RL1
- RI1
- W3, W10
- L1, L2

Reading Focus: Literary or Informational

Text Resources:

Extended Text (Choose one):

- *The Great Gatsby*
- *Of Mice and Men*

Short Texts (Mixture of Literary and Informational thematically connected texts. Unless otherwise noted, these texts are from *Prentice Hall Literature, The American Experience*.):

- Background on Literature of the Civil War and the Frontier, pages 460-476
- "An Occurrence at Owl Creek Bridge" by Ambrose Bierce p. 480
- "The Notorious Jumping Frog of Calaveras County" by Mark Twain p. 576
- "To Build a Fire" by Jack London p. 596
- "The Story of an Hour" by Kate Chopin p. 628
- "An Episode of War" by Stephen Crane p. 508
- Spirituals p. 532
- *Mary Chestnut's Civil War* p. 495
- Primary Source documents p. 495-502
- "My Bondage My Freedom" by Frederick Douglass p. 520
- "Letter to His Son" Robert E. Lee p. 541
- *Gettysburg Address* by Lincoln p. 538
- Selected poems 636-647
- "Frederick Douglass" by Robert Hayden, p. 1067

Writing Focus: Informative/Explanatory

Primary Writing Tasks (at least 3 of these should be in the unit focus):

- After reading *The Great Gatsby*, write a paper in which you address the question, "What Makes Gatsby Great?" according to Nick Carraway. Support your discussion with textual evidence.
- After reading two selections from the unit, explain how the theme of disillusionment is developed in both selections. Cite textual evidence in your response.

Narrative Writing Tasks:

- Write a conclusion or exposition to the fragmented story, "In Another Country."
- Write a narrative about a time you were disillusioned or lost sight of a dream.

Research Connections:

- Continue Research Paper: Mystery Paper or I-Search paper using self-generated questions about a significant moment in U.S. History (Note: This may have been started in Unit 2)
- After researching articles of self-selected topics (for example, the Roaring 20s, The Great Depression, post WWI, etc.) about significant moments in American history, synthesize the information by paraphrasing and by using direct quotes to explain the historical impact of that moment.
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- "In Another Country" by Ernest Hemingway p. 799
- "A Rose for Emily" by William Faulkner, p. 816
- "Winter Dreams" by F. Scott Fitzgerald p. 730
- Imagist Poets p. 719-725
- "The Turtle" from The Grapes of Wrath by Steinbeck p. 758
- Poetry selections from p.708-884
- "The Lost Generation" from Commonlit.org

Additional Materials:

- Focus areas for growth in standards
- American Dream PowerPoint

- Research on Chasing the American Dream

Routine Writing (Notes, summaries, process journals, and short responses across all genres):

- Notes
- Summaries
- Journals
- Short responses
- Précis

Lessons for Unit 3 (all lessons are hyperlinked below):

- ELA11.3.1: Focus on analyzing interaction of elements in a text and demonstrating knowledge of foundational works of American Literature (RI3, RL9)
- ELA11.3.2: Focus on analyzing point of view and purpose, analyzing foundational US documents, and citing thorough textual evidence (RL6, RI6, RI9, RI1)
- ELA11.3.3: Focus on analyzing how text structure impacts meaning (RL5)
- ELA11.3.4: Focus on analyzing how text structure impacts meaning, analyzing author's choices, determining and analyzing word meanings and impact, and writing narratives (RL5, RL3, RL4, W3)
- ELA11.3.5: Focus on analyzing author's choices, analyzing point of view, and citing thorough textual evidence (RL3, RL6, RL1)
- ELA11.3.6: Focus on demonstrating knowledge of 20th Century foundational works of American literature, writing explanatory/informational texts, and writing narrative texts (RL9, W2, W3)
- ELA11.3.7a: Focus on determining and analyzing themes, analyzing impact of authors choices, analyzing point of view, citing textual evidence, determining meanings and impact of words and phrases, analyzing effects of structure, demonstrating knowledge of 20th Century foundational works of American literature, and writing narratives (RL2, RL3, RL6, RL1, RL4, RL5, RL9, W3)
- ELA11.3.7b: Focus on determining and analyzing themes, analyzing impact of authors choices, analyzing point of view, citing textual evidence, determining meanings and impact of words and phrases, analyzing effects of structure, demonstrating knowledge of 20th Century foundational works of American literature, and writing narratives (RL2, RL3, RL6, RL1, RL4, RL5, RL9, W3)
- ELA11.3.8: Focus on analyzing multiple interpretations of a work (RL7)
- ELA11.3.9: Focus on determining and analyzing themes, writing routinely, and demonstrating command of standard English usage, grammar, capitalization, conventions, and spelling (RL2, W10, L1, L2)
- ELA11.3.10: Focus on analyzing point of view, demonstrating knowledge of foundational works of American Literature, citing thorough textual evidence, and writing narratives (RL6, RL9, RL1, W3)
- ELA11.3.11: Focus on analyzing how text structure impacts meaning (RL5)
- ELA11.3.12: Focus on determining and analyzing word meanings and impact (RL4)
- ELA11.3.13: Focus on writing informative/explanatory texts and demonstrating command of standard English usage, grammar, capitalization, conventions, and spelling (W2, L1, L2)

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Georgia Standards of Excellence (GSE)	Essential Questions	Vocabulary	Lessons and Resources
ELAGSE11-12RL1: 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.	How does one cite strong and thorough textual evidence to support analysis?	Cite Textual evidence Inferences Explicit Analysis	ELA11.3.5 ELA11.3.7a ELA11.3.7b ELA11.3.10
ELAGSE11-12RL2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	What is the central idea of a piece of literature and how do ideas interact and build on one another? How does one provide an objective summary of a text?	Theme Central idea Analyze Cite Evidence Support Inferences Objective	ELA11.3.7a ELA11.3.7b ELA11.3.9
ELAGSE11-12RL3: 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).	What are the effects of an author's choices regarding setting, order, and character development?	Characters Analyze Development	ELA11.3.4 ELA11.3.5 ELA11.3.7a ELA11.3.7b
ELAGSE11-12RL4: 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.)	What are figurative and connotative meanings? How do words and phrases impact an author's meaning and tone? How does an author's word choice impact engagement and beauty?	Diction Figurative Connotation Denotation Tone Context Syntax Engaging	ELA11.3.4 ELA11.3.7a ELA11.3.7b ELA11.3.12
ELAGSE11-12RL5: 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.	How does the author's structure impact the meaning and aesthetic impact of a text?	Structure Mood/atmosphere Comedic Tragic Resolution aesthetic	ELA11.3.3 ELA11.3.4 ELA11.3.7a ELA11.3.7b ELA11.3.11
ELAGSE11-12RL6: 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).	How is point of view related to satire, sarcasm, irony, or understatement?	Analyze Satire Sarcasm Irony Understatement	ELA11.3.2 ELA11.3.5 ELA11.3.7a ELA11.3.7b ELA11.3.10
ELAGSE11-12RL7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating	What are the differences among multiple versions of the same work?	Artistic medium Interpretation Evaluation	ELA11.3.8

how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)			
ELAGSE11-12RL9: Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works (of American Literature, British Literature, World Literature, or Multicultural Literature), including how two or more texts from the same period treat similar themes or topics.	How does a work reflect its time period? How do two texts from the same time period treat similar themes or topics?	Foundational works Themes Topics Compare/contrast	ELA11.3.1 ELA11.3.6 ELA11.3.7a ELA11.3.7b ELA11.3.10
ELAGSE11-12RI1: 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.	What are effective ways to cite textual evidence to best analyze literature?	Cite Textual evidence Inferences Explicit Analysis	ELA11.3.2
ELAGSE11-12RI3: 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.	How are complex ideas or sequences of events developed throughout a piece of literature?	Sequence Interact Develop	ELA11.3.1
ELAGSE11-12RI6: 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.	How does the author's point of view or purpose impact the power of persuasiveness or beauty of his/her text?	Point of view Purpose Rhetoric Persuasiveness	ELA11.3.2
ELAGSE11-12RI9: Analyze foundational US 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 For British Literature, American Literature, and Multicultural Literature use comparable documents of historical significance.	What are the prevalent themes, purposes, and rhetorical features of U.S. (11th) or British (12th) foundational documents of literary and historical significance?	Foundational documents Theme Purpose Rhetoric Analyze	ELA11.3.2
ELAGSE11-12W2: 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	How do I write an informative/explanatory text? How do I choose the most significant and relevant facts appropriate to the audience's knowledge of the topic?	Informative Explanatory Organization Objectivity Transition Topic Concrete details Quotations Paraphrase Cohesion	ELA11.3.6 ELA11.3.13

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).			
ELAGSE11-12W3: 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,	What is narrative writing? How does a writer use narrative techniques to convey meaning and engage the reader?	Narrative Pacing Voice/narrative voice Style Point of view Experience Technique Details Well-structured Sequences Imagery Sensory language Aesthetics	ELA11.3.4 ELA11.3.6 ELA11.3.7a ELA11.3.7b ELA11.3.10

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.			
ELAGSE11-12W10: 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.	How do I write effectively for a range of tasks, purposes, and audiences?	Task Purpose Audience	ELA11.3.9
ELAGSE11-12L1: 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 Usage*) as needed.	How do I demonstrate command of the conventions of standard English grammar and usage?	Standard English	ELA11.3.9 ELA11.3.13
ELAGSE11-12L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.	How do I demonstrate command of the conventions of standard English capitalization, punctuation, and spelling? How do I use a hyphen and/or dash correctly?	Standard English Capitalization Punctuation Hyphen Dash	ELA11.3.9 ELA11.3.13

Lessons for American Literature Unit 3

The following pages are the sample lessons for the unit that have been linked at the beginning of the document. These lessons are based on identified GSE high priority standards and incorporate unit texts and resources.

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ELA11.3.1

Learning Target(s):	**I can:** • compare and contrast similar themes or topics in two or more texts from American literature written in the same time period • must analyze two or more authors' treatments of themes or topics in foundational works of American literature written in the same period • analyze a set of ideas or sequence of events and explain their interaction in a text
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standard:** **ELAGSE11-12RI3:** 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. **Support Standard:** • **ELAGSE11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works (of American Literature, British Literature, World Literature, or Multicultural Literature), including how two or more texts from the same period treat similar themes or topics.
Resources for Instruction	Background on Literature of the Civil War and the Frontier, pages 460-476 Realism, Naturalism and Regionalism PowerPoint
Time Allocated	1 class period
EQ	How are complex ideas or sequences of events developed throughout a piece of informational text?
Activator/Connection/Warm Up	Put the words Realism, Naturalism, and Regionalism on the board. Have students define what they think these terms mean and discuss with a partner.
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	Provide a few minutes for students to discuss the activator. Introduce the time period using the background information in the textbook and the Romanticism and Transcendentalism PowerPoint. The final slide of the PowerPoint gives the students an opportunity to talk with a partner and discuss ideas which you may want to use to springboard into class discussion. Additionally introduce the 5 I's of Romanticism.
Summarizer/Closure/Evaluation of Lesson	TOTD: Three facts I learned about Realism, Naturalism, and Regionalism are:

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ELA11.3.2

Learning Target(s):	I can: • recognize the validity of primary sources as evidence in support of arguments • examine the difference in perspective from a primary, first-hand account of a battle in the Civil War compared to a secondary source of the same event.
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL6**: 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). **ELAGSE11-12RI6**: 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. **ELAGSE11-12RI9**: Analyze foundational US 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 For British Literature, American Literature, and Multicultural Literature use comparable documents of historical significance. **Support Standards:** • **ELAGSE11-12RI1**: 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.
Resources for Instruction	Primary Source documents p. 492-494: • *Mary Chestnut's Civil War*, 495 • *Recollections of a Private* by Warren Lee Goss, 500-501 • *A Confederate Account of the Battle of Gettysburg,* 502-504 Graphic Organizer for Civil War Diaries and Journals Historical Account of Shots on Fort Sumter Fort Sumter and the Opening Shots of the Civil War Historical Account of Culp's Hill at Gettysburg Spirituals, p. 532 • "Go Down Moses" • "Swing Low, Sweet Chariot" "Battle with Mr. Covey" by Frederick Douglass and Text-Dependent Questions or "My Bondage and My Freedom" by Frederick Douglass p. 519-529 *Gettysburg Address* by Lincoln p. 538 "Letter to His Son" Robert E. Lee p. 541 Lincoln v. Lee PowerPoint Comparison/Contrast Chart Version 1 or Version 2
Time Allocated	8-10 days
EQ	How can one derive evidence explicitly stated or inferred from a text to support analysis? What do we gain from reading primary source documents that we would otherwise lose by only reading secondary sources?

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Activator/Connection/Warm Up	Since this lesson covers several days, you may want to use these activators at various days throughout the lesson. Notes: (Ask students to identify the differences between the two terms by working with an elbow partner. Go over as a class so that all students have accurate definitions.) • Primary Vs. Secondary Sources • Objective Vs. Subjective Telephone- Give students a statement whispering to one person who passes it on to the next and so on. At the end of the line of students, have the last one say what the phrase was. This reinforces how the primary source is the most valid because secondary sources can change the information. Primary Sources- eyewitness testimony (reliable or not?). Quick little post-it note exercise. Have a teacher walk into your room for 2 minutes as if to speak with you. Then have students describe the teacher-- height, hair, facial features, clothing, shoes-- and place "eyewitness" accounts on board. Discuss the written information. Who was right? Trusting the author and his account- Choose a student who has knowledge about a sport, a subject, etc. Have that person give a personal account of something he would be familiar with and present information to the class. Is this a valid source of information? Discuss. K-W-L Civil War time period
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)**	Day 1 I Do: Lead students in a discussion of the Civil War based on the results of the KWL chart. I do: Teacher will model reading a part *Mary Chestnut's Civil War* and completing the Graphic Organizer for Civil War Diaries and Journals. We do: Compare Chestnut's account to the historical account, Fort Sumter and the Opening Shots of the Civil War. Compare and contrast the different accounts, arriving at a conclusion on what the primary source provides that the secondary source does not using a comparison/contrast chart. I do: Teacher will lead students in a discussion of the chart. Day 2 I do: Lead a discussion on the Chestnut entries for the Graphic Organizer from the prior day. We do: Students will independently read "Recollections of a Private" by Warren Lee Goss, 500-501 and "A Confederate Account of the Battle of Gettysburg," 502-504 by Randolph McKim. They can then work with a

• **Independent Practice (You Do)**	partner to complete the Graphic Organizer for Civil War Diaries and Journals. Teacher will monitor and review their answers. Summarizer- You do: Write a narrative using dialogue where Goss and McKim meet and discuss their experiences in the war. Day 3 Students will independently read Historical Account of Culp's Hill at Gettysburg, and then write a constructed response where they analyze the differences between the primary and secondary sources using at least one example of textual evidence from each text. Teachers will evaluate using the two-point constructed response rubric. Day 4 We do: Students will read "The Battle with Mr. Covey" and answer text dependent questions. You do: Students will write a poem based on the text using specific words from the story. Day 5 I do: Teacher will explain background of Lincoln and Lee using the Lincoln vs. Lee PowerPoint. I do: Teacher will model reading "Letter to His Son" Robert E. Lee p. 541 and completing the SOAPSTONE graphic organizer. We do: Students will conduct a close reading of The Gettysburg Address using the SOAPSTONE graphic organizer. They will then think-pair-share to share responses. You do: Two-point constructed response comparing and contrasting Lincoln's and Lee's purpose using the SOAPSTONE graphic organizer. Optional: Write a letter to President Abraham Lincoln responding to the points he makes in *The Gettysburg Address*, using textual evidence in your letter to support your argument.
Summarizer/Closure/Evaluation of Lesson	After reading 2 primary source documents on the Civil War (or other topic), write a 2-3 paragraph essay in which you compare and contrast each writer's presentation of Civil War based on context and message of the passage.

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ELA11.3.3

Learning Target(s):	**I can:** • understand how an author's choice of text structure impacts meaning.
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**ELAGSE11-12RL5**: 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.
Resources for Instruction	"Occurrence at Owl Creek Bridge" by Ambrose Bierce, p. 478 How to Freestyle Rap "An Episode of War" by Stephen Crane p. 508
Time Allocated	3-5 Days
EQ	How do author's choices of structure contribute to meaning and aesthetic impact? What is the difference between objective and subjective point of view?

Activator/Connection/Warm Up	**Day 1**:
	Objective vs Subjective
	Divide a sheet of paper in half horizontally.
	On the left side write down 10 facts about the school. Ask for volunteers to share and check that these are factual / objective.
	Next on the right side of the paper write your opinion on those 10 facts. After listening to some examples tell students that these opinions are subjective. As they begin reading "An Occurrence at Owl Creek Bridge," students should look for times when the narrator is objective and times when the narrator is subjective.
	
	Notes:
	• **Point of view** – The perspective, or vantage point, from which a story is told.
	• **Third Omniscient** – Narrator is an observer of all that happens. A "Bird's Eye" perspective.
	• **Third limited** – Reader's information is limited to what a single character feels, thinks, and observes.
	• **Text Structure** – Story's pattern of organization
	• **Narrative Text Structure**:
	  ○ **Chronological** – Arranged in order of time
	  ○ **Flashbacks** – Section that interrupts events to relate an event from an earlier time
	
	Day 2:
	Freestyle Rap: Begin with an activity where you ask students to freestyle rap. There is a great article on flocabulary.com that introduces some skills needed for students to do this. Ask them to choose something in the room as their subject (Not another student). Have them write everything that comes to mind to describe that object for a few minutes. Tell them it is ok to shift to other things in the room (sounds, smells, sights, etc) after beginning with the first object. These

	thoughts should become the student's freestyle rap. Ask for a volunteer or attempt the freestyle yourself. The Learning Target(s) is to go 30 seconds without stopping - letting your thoughts run together as you give this non-conceptual spoken rhyme. Figurative language and rhymes are highly encouraged. **Notes**: • **Stream of Consciousness** – technique in which thoughts are presented as the mind experiences them • **Freestyle Rap** – Non- conceptual spoken rhyme
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)**	**Day 1:** Read Section 1 and first two lines of section 2 of "An Occurrence at Owl Creek Bridge" with the class. • In what point of view does the story begin? • At what point does the point of view shift? • What causes this shift? • Which of these points of views is more objective? More subjective? • What impact will this shift have on the story? **Day 2**: Read 2 of "An Occurrence at Owl Creek Bridge" with the class or have students read in small groups or independently. Discuss: • What do we learn about Peyton through this flashback? • What can we infer Peyton does after this encounter with the Federal Scout? • What impact does the flashback have on the audience's perception of Peyton? Read first paragraph of section 3: • Why are Peyton's senses heightened? • Give some examples of his heightened senses? Saw veins on the leaves of trees, hear each ripple of water upon his face. Saw the man's grey eye on the bridge • What point of view is the third section written in? Check students' understanding of stream of consciousness **Day 3**: Read the rest of the story together or independently: • What actually happens in the story? • What happens only in his head? • Why does Ambrose Bierce use the Stream of consciousness text structure? What aesthetic impact does it have? **Partner Debate**: The narrator states that Peyton believes that all is fair in love and war. To Peyton that meant sabotaging the Northern Army to help out the South's cause even though he was a civilian. The Northern Scout also apparently felt the same way. What do you think? Do you believe in the saying, "All is fair in love and war"?

• **Independent Practice (You Do)**	Partner with someone who has a device and answer the following questions on Socrative, Google Drive, Plickers, or another option. Debate with your partner and answer collectively. • Is it ok to go out with your best friend's ex-boyfriend/girlfriend if you are in love? • Is it ok to lie in court to save someone you love from getting in trouble? • Is it ok to steal an organ if it would help someone you love survive? • Is it ok to kill women or children if it would help win the war? • Is it ok to torture someone if it might give you information that would help you win the war? Pull back as a whole class to discuss. Debate each topic. Connect to "An Occurrence at Owl Creek Bridge": What is the central idea about War that Ambrose Bierce is conveying in his short story? Writing Task 1 After reading "An Occurrence at Owl Creek Bridge," write a paper on the author's use of stylistic devices and structure which contribute to meaning. Support your position with evidence from the text.
Summarizer/Closure/Evaluation of Lesson	Teacher will evaluate essays using the Informative/Explanatory 7 point rubric.

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ELA11.3.4

Learning Target(s):	**I can:** • understand how an author incorporates dialect to develop characters and for comedic effect
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**ELAGSE11-12RL5**: 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. **Support Standards:** • **ELAGSE11-12RL3:** Analyze the author's choices regarding how to develop and relate elements of a story or drama. • **ELAGSE11-12RL4:** 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. • **ELAGSE11-12W3**: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
Resources for Instruction	"The Notorious Jumping Frog of Calaverous County" p. 576 5-6 Comic strips with the dialogue removed. Mapping How Americans Talk Soda vs. Pop vs. Coke Online Dialect Quiz from *NY Times* Satirical Advertisements
Time Allocated	5 days
EQ	How does dialect and dialogue help develop characters and create a comedic effect in some works of literature?
Activator/Connection/Warm Up	Make a list of dialects. List stereotypes that are associated with those dialects. **Notes on Dialect and Dialogue:** • Dialect- A form of a language spoken by people in a particular region or group. • Dialogue – A conversation between characters

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Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	What are some words used by each of the following stereotypes: Country Valley Girl Gangster/ Thug Computer Nerd Each pair of students will be given a specific comic strip: Boondocks, Dilbert, Archie, and Barney Google and Snuffy Smith Fill out the blank dialogue bubbles on the comic strip using the stereotypical dialect of each subject. Next: Review Dialogue Rules (format and punctuation) Rewrite the dialogue from your script into paragraph form. Students should turn in written dialogues for feedback. Using appropriate reading strategies, read Mark Twain's "The Notorious Jumping Frog from Calaveras County" and discuss Twain's use of regionalism. These activities should be completed during the study of Mark Twain's "The Notorious Jumping Frog of Calaveras County" **Day 1** Concept Mark Twain 's Style • Mark Twain is a Pseudonym – a fake name used by writers; Real name is Samuel Clemens Provide notes on Twain's Style: • **Regionalism** – Writers tendency to write about specific geographical areas • **Dialect** – Form of language spoken by people in a particular region or group • **Local Color** – The use of characters and details unique to a particular geographical area • **Humor** – Writing with the purpose of amusement Read Literary History p 564 Have a volunteer take the online dialect quiz from *NY Times.* The quiz gives students a series of questions on the way they say certain words. Based on their answers the website pinpoints where they are from. Begin reading selection and point out use of local color and dialect. **Purpose**: Why would a writer such as Twain use local color and dialect in his writing? **Day 2:** **Humor** – Writing intended to amuse **Elements of Humor** • **Incongruity** – Difference in logic or degree. Something must be out of place or inappropriate for situation. • **Surprise** – Something happens unexpectedly • **Recognition** – Audience must understand the joke. • **Hyperbole** – Exaggeration of details or embellishment of events beyond what is logical Watch a few clips from Big Bang Theory's Season 7 Episode 12 "The

Hesitation Ramification." During this episode, the character Sheldon Cooper studies theories on humor in order to be funny.

What elements of humor are being used in these clips?

- Opening scene
- 2:12-4:21
- 9:35-10:24
- 10:50-11:30
- Final scene

After watching each scene, discuss what elements of humor are being used to achieve laughter.

Finish reading Mark Twain's "The Notorious Jumping Frog from Calaveras County." What elements of humor and other elements of Mark Twain's style have been present so far in "The Notorious Jumping Frog from Calaveras County"?

- Local Color:
- Dialect:
- Incongruity:
- Surprise:
- Hyperbole:

Day 3:

Social Commentary – Critique of society

- **Satire** – Writing that ridicules or criticizes individuals, institutions, social conventions, or other works of art or literature.
- **Parody** – A humorous imitation of a literary work, one that exaggerates or distorts the characteristic features of the original.

Discussion and assignment:

- What social Commentary was Big Bang Theory making about their Iphone joke yesterday?

What elements of humor are these satirical advertisements using?

What comment on society is Mark Twain making with his short story, "The Notorious Jumping Frog of Calaveras County"?

Assignment: Satirical Comic

Choose a flaw that you see with a current law, school rule, or societal norm.

Draw a comic that reflects your feelings on that issue using hyperbole and satire.

Day 4

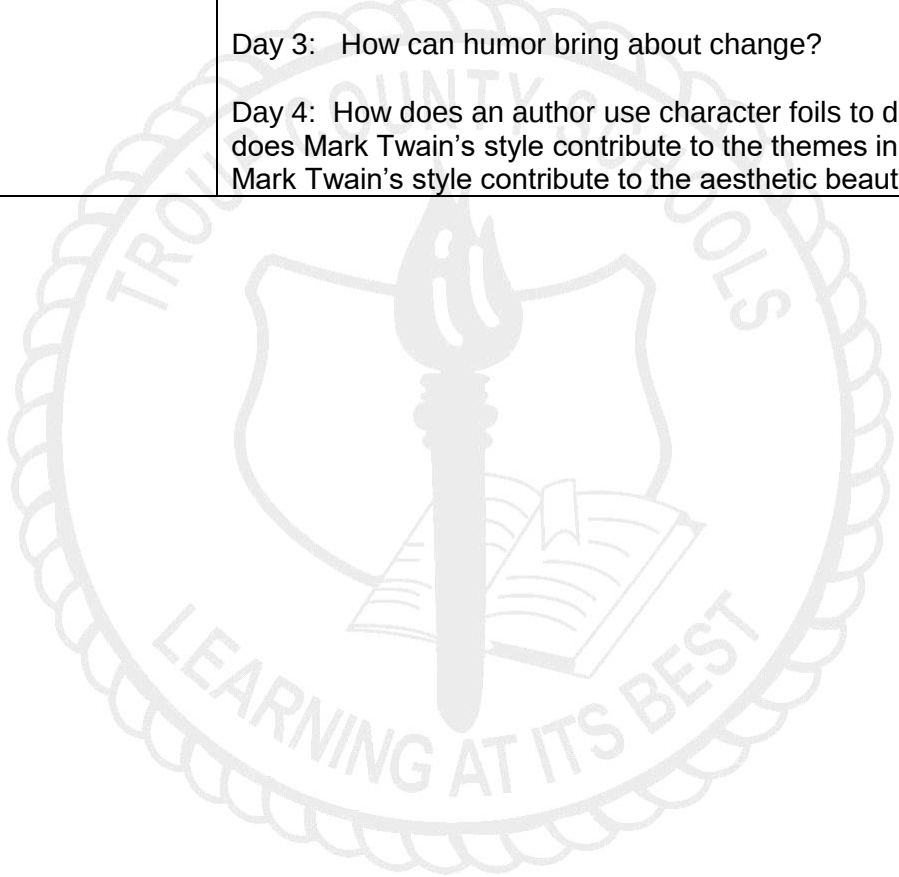
Concept – Character Foil

- **Foil** - A character who provides a contrast to another character. The contrast is used to highlight the character traits of one of the characters

Example from a previous work:

- Mercutio and Benvolio: Show the beginning of Baz Luhrman's *Romeo and Juliet.* Discuss who are the character foils and why?

	Lead a discussion on the following: • Who are the character foils in "The Notorious Jumping Frog of Calaverous County" • Discuss other questions related to "The Notorious Jumping Frog of Calaverous County" You may want to have students complete the following questions for Literary Analysis on p. 582: 3a, 3b, 4, 5a, 5b, 6a, 6b, 10
Summarizer/Closure/Evaluation of Lesson	Exit Questions: Day 1: How does an author use dialect to develop characters? Day 2: How does an author create humor in the text? Day 3: How can humor bring about change? Day 4: How does an author use character foils to develop theme? How does Mark Twain's style contribute to the themes in his text? How does Mark Twain's style contribute to the aesthetic beauty of his text?



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ELA11.3.5

Learning Target(s):	**I can:** • analyze how setting affects conflict
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL3:** 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). **ELAGSE11-12RL6:** 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). **Support Standards:** • **ELAGSE11-12RL1:** 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.
Resources for Instruction	"To Build a Fire" by Jack London, 597-613 Group Assignments for "To Build a Fire"
Time Allocated	1-2 Days
EQ	How does setting contribute to conflict?
Activator/Connection/Warm Up	Journal writing: Think about the coldest day you have experienced. Write about the details that you can remember from that day.
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	Have students share their journal writing with a partner and/or class. Continue with a discussion about cold: how cold was it?; how long did anyone stay out?; what was necessary for your time outside?; recommendations; etc. Set the scene by telling students that in this story, it is 75 degrees below 0. Provide direct instruction on the following terms: Setting, conflict, internal, external, and Naturalism. Direct students to the beginning of "To Build a Fire" on page 597. Read pages 597-598 out loud, modeling for students how to read closely and pay attention to key details. Assign groups of students to read 5 sections of the selection. Hand out the group assignments (see resource above). They will work in their groups to read assigned pages, answer questions, complete a summary and cite evidence related to how the setting contributes to the conflict(s). Groups will present summaries and evidence to the class. The following text-dependent questions can be used for oral discussion or as short response, "routine writing" questions. • As you reread "To Build a Fire," either make notes of or use different colors to highlight (if you give students a copy of the text) all the words associated with heat and those associated with cold. What is the impact of this sensory language as it relates to the hero's fight against the elements? • Analyze how the narrator of "To Build a Fire" creates a sense of tension when it comes to survival. How does this feeling change

	as the story progresses? • Focus on the phrases throughout the story that tell us about the dog. How does the dog's response to the cold compare with the hero's response? Determine how the link between the two characters contributes to the overall meaning of the short story. • Describe the experience of reading "To Build a Fire" independently as opposed to listening to (or reading along with) an audio recording of the text. In each context, explain how the choice of words helps you picture the situation or relate to the speaker's point of view. Feel free to suggest ways the reader's "performance" of the story could have been improved. • Analyze the significance associated with imagery related to heat and cold in "To Build a Fire." What inferences can you draw about the protagonist's situation, based on this word choice? Support your answers with details and examples from the text. **Optional Extension Essay Assignment:** • Explain the similar choices made by characters in the short story "To Build a Fire" and the novel *Into the Wild* and how they affect the characters. Cite textual evidence from both sources.
Summarizer/Closure/Evaluation of Lesson	**TOD:** What is one way that the setting of this story contributes to the conflict? OR Teacher may assess student understanding of questions based on class discussion and/or written responses.

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ELA11.3.6

Learning Target(s):	**I can:** • compare and contrast similar themes or topics in two or more texts from American literature written in the same time period • analyze two or more authors' treatments of themes or topics in foundational works of American literature written in the same period
Priority Standards: • Support Standards • Pre-requisite Learning	**Priority Standards:** **ELAGSE11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works (of American Literature, British Literature, World Literature, or Multicultural Literature), including how two or more texts from the same period treat similar themes or topics. **Support Standards:** • **ELAGSE11-12W2:** 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. • **ELAGSE11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Resources for Instruction	American Dream PowerPoint Historical Background: Modernism, pgs. 689-701 Focus on Literary Forms: Defining Short Stories, pgs. 796-797 "In Another Country" by Ernest Hemingway, pg. 799 Extension: Research on Chasing the American Dream "The Lost Generation" from commonlit.org
Time Allocated	2-3 days
EQ	How does a work reflect its time period? How do two texts from the same time period treat similar themes or topics? How are the themes of disillusionment and dream interpreted in Modernist literature? How do themes build on one another to produce complex accounts?
Activator/Connection/Warm Up	Journal: What do you know about the time period 1914-1945? Discuss with a partner for 2 minutes.
Instructional Delivery • Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling) • Guided Instruction/ Differentiated Instruction (We Do)	Introduce students to the theme of Dreams and Disillusionment. Provide students with historical background for the literary period known as Modernism (1914-1945) and the idea of the American Dream. You may want to use the American Dream PowerPoint as this concept will be important in the literature in this period. This PowerPoint provides opportunities for students to collaboratively discuss questions related to the American dream. Explain to them that the selections in this unit relate to the idea of the corruption of the American Dream. You could also have students read the article "The Lost Generation" from commonlit.org using a reading strategy such as guided reading questions, Jigsaw, or Say Something. Review with students the information on pages 796-797 about short stories. Read and discuss Ernest Hemingway's "In Another Country" (p. 799-806) The focus in reading is how does Hemingway's story "In

• Independent Practice (You Do)	Another Country" reflect thematic and stylistic aspects of modernism? Ask students to think about the following question: What would your attitude be about war if you or a loved one had been invalidated out of it? Let them know that Hemingway served in wars as a soldier, ambulance worker and journalist. Read the opening paragraph out loud. Ask students what they notice about the style. Lead them to understand there is no exposition. The story starts with no background information. It is descriptive without the use of complex vocabulary. He uses concrete nouns and concrete verbs. The writing is very visual. The characters have no names. As students read, ask the following questions • What aspect of story-telling is missing? How does the story appear to begin and end arbitrarily? *Since it has no definite beginning, we can predict that it has no definite end. It lacks a linear structure of writing.* • What is the attitude of the soldiers about the machines? How do you account for their cynicism and irony? *The tone is sarcastic. His point of view is cynical. War improved medicine, because so many people had died.* • How does Hemingway use a global perspective to make the story universal? *The characters have no names, adding to the universality of the story. He refers to the characters by their position and where they are from. By doing so, he makes the story more universal.* • How does the story of the major and his wife reflect the uncertainty of modern life? *They took every precaution to survive the war and she died from a non-war related illness. This shows the randomness of life. Suffering is not meted out in a fair and equitable manner.* • What is the key irony of the story? *The machines that wounded them are expected to treat them, and there is no guarantee there.* • Summary: How does "In Another Country" make a strong anti-war message without explicitly stating that idea? Have students complete one or both of the following writing prompts. Provide additional instruction as needed for the type of writing. **Writing Prompts** • **Informational:** Hemingway coined the phrase the "Iceberg principle" to describe his writing style. An iceberg is only 1/8th visible with 7/8 of its size submerged in water and not visible to the naked eye. How does this concept apply to sparseness and deceptive simplicity of Hemingway's style? Cite textual evidence in your response. • **Narrative:** Write a conclusion or exposition to the fragmented story, "In Another Country."
Summarizer/Closure/Evaluation of Lesson	Teachers will evaluate students' responses to the Writing Prompt using the appropriate rubric.

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NOTE: This unit allows for an option in the extended text. Teachers may select *Of Mice and Men* or *The Great Gatsby*. Use the following lessons based on the text selection. Note that with either text, the same standards will be addressed.

ELA11.3.7a: *Of Mice and Men*

Learning Target(s):	**I can:** • analyze the development of multiple themes throughout the text, including evidence from the text as support • synthesize the analysis of the major ideas in two or more texts in order to compare the complexity and depth of each text • describe how central ideas and themes interact and build on one another to develop the full message of the text • summarize the text using the central themes as well as supporting details • use a range of textual evidence to support summaries and interpretations of texts (e.g., purpose, plot/subplot, central idea, theme) • analyze an author's choices regarding the development of literary elements in a story or drama (setting, plot, characterization) • analyze the impact of author's choices regarding the development of literary elements on the story or drama itself and/or the reader • analyze text in order to recognize and interpret styles of writer's craft (e.g., sarcasm, satire, irony, and understatement) • evaluate how words or expressions can carry literal and figurative meaning (e.g., in Marc Antony's speech from *Julius Caesar*: "Brutus says he is ambitious, and Brutus is an honorable man") • evaluate how the author's use of irony creates nuances in a text
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. **ELAGSE11-12RL3:** 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). **ELAGSE11-12RL6:** 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). **Support Standards:** • **ELAGSE11-12RL1:** 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. • **ELAGSE11-12RL4:** 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.)

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	• **ELAGSE11-12RL5:** 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. • **ELAGSE11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works (of American Literature, British Literature, World Literature, or Multicultural Literature), including how two or more texts from the same period treat similar themes or topics. • **ELAGSE11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Resources for Instruction	*Of Mice and Men* *Of Mice and Men* Anticipation Guide *Of Mice and Men PowerPoint* Version 1 or Version 2 *Of Mice and Men* Packet Literature Circles Lit Chart: *Of Mice and Men* Theme Tracker: *Of Mice and Men* Activator texts from commonlit.org about friendship: • "No Man Is an Island" • "More Facebook Friends, Fewer Real Friends" • "Clownfish and Sea Anemone"
Time Allocated	12-15 Days
EQ	What are the themes or central ideas of a piece of literature and how do ideas interact and build on one another? How do an author's choices interact and impact text.
Activator/Connection/Warm Up	Introduce the extended text by having students respond to an anticipation guide such as the following: • *Of Mice and Men* Anticipation Guide You may want to have them respond to each item and then provide opportunities for writing and discussing with a partner, small group, or whole class.
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)**	**Overview:** As you read your extended text for the unit, encourage students to look for evidence of the American dream and how it is corrupted. You may want to have them complete a theme tracker chart for each chapter in which they cite evidence of this theme. Throughout the reading, provide students with opportunities to practice their narrative writing. Have students focus on a character other than the narrator and have them retell a scene from that character's point of view. As needed, review elements of narratives including pacing, description, dialogue, etc. Students should complete an informative/explanatory essay in relation to the novel and/or other works in this unit as a summative assessment. **I do**: Teacher will lead students through background information on the novel using a PowerPoint.

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• **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	**I do**: Teacher will model reading "To a Mouse" (the original and a translation are on page 24 of the packet). **We do**: Students will collaborate to complete the poem analysis paragraph using step-by-step directions. Students will share, and teachers will clarify. **I do**: Teacher will model reading the first chapter of the novel. Students will in collaborative pairs, groups, and/orr independently. The following activities can be completed collaboratively or independently: After reading Ch.1, students will complete the imagery graphic organizers (p. 2-3 in the packet) to answer this constructed response using two pieces of textual evidence: What is Steinbeck trying to achieve through his use of imagery in describing the setting? After reading Ch. 2, students will complete the characterization chart (pg. 4 in the packet) for Lennie and George and the constructed response graphic organizer (p. 5 in the packet), to write a constructed response on how Steinbeck characterizes either character using two example of textual evidence. After reading Ch. 3, students will complete the light dark symbolism chart (p. 6 in the packet) or the Candy and his dog symbolism chart (p. 8 in the packet and/or p. 14). After reading Ch. 4, complete the characterization chart for Lennie, Crooks, Candy, and Curley's wife. After reading Ch. 5-6, students will complete the graphic organizer (p. 22 in the packet) to complete this constructed response question: Steinbeck begins and ends *Of Mice and Men* in the same setting. This is called a full-circle or circle-plot ending. What are the physical and emotions similarities and differences between the beginning and end of the book? Why would Steinbeck choose to end his novella in this way? **You do**: After reading the novel, create an I Am poem (pg. 19 in the packet) for one of the characters using three examples of direct quotes. This unit could also be taught using literature circles. See the attachment in the resources.
Summarizer/Closure/Evaluation of Lesson	Daily summarizers: Complete the theme chart for each chapter. After reading the book, reread the poem (pg. 23 in the packet) and complete the poetry analysis questions (pg. 24) with a peer or independently.

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ELA11.3.7b: *The Great Gatsby*

Learning Target(s):	**I can:** • analyze the development of multiple themes throughout the text, including evidence from the text as support • synthesize the analysis of the major ideas in two or more texts in order to compare the complexity and depth of each text • describe how central ideas and themes interact and build on one another to develop the full message of the text • summarize the text using the central themes as well as supporting details • use a range of textual evidence to support summaries and interpretations of texts (e.g., purpose, plot/subplot, central idea, theme) • analyze an author's choices regarding the development of literary elements in a story or drama (setting, plot, characterization) • analyze the impact of author's choices regarding the development of literary elements on the story or drama itself and/or the reader • analyze text in order to recognize and interpret styles of writer's craft (e.g., sarcasm, satire, irony, and understatement) • evaluate how words or expressions can carry literal and figurative meaning (e.g., in Marc Antony's speech from *Julius Caesar*: "Brutus says he is ambitious, and Brutus is an honorable man") • evaluate how the author's use of irony creates nuances in a text
Priority Standards: • Support Standards • Pre-requisite Learning	**Priority Standards:** **ELAGSE11-12RL2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. **ELAGSE11-12RL3:** 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). **ELAGSE11-12RL6:** 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). **Support Standards:** • **ELAGSE11-12RL1:** 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. • **ELAGSE11-12RL4:** 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.) • **ELAGSE11-12RL5:** 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. • **ELAGSE11-12RL9:** Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works (of

	American Literature, British Literature, World Literature, or Multicultural Literature), including how two or more texts from the same period treat similar themes or topics. • **ELAGSE11-12W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Resources for Instruction	*The Great Gatsby* *The Great Gatsby* Anticipation Guide *The Great Gatsby* Teaching Guide by Chapter *The Great Gatsby* Tiered Activity (Chapters 1-4) Connotation, Character, and Color Imagery in *The Great Gatsby* Lit Chart: *The Great Gatsby* Theme Tracker: *The Great Gatsby*
Time Allocated	12-15 Days
EQ	What are the themes or central ideas of a piece of literature and how do ideas interact and build on one another?
Activator/Connection/Warm Up	Introduce the extended text by having students respond to an anticipation guide such as the following: • *The Great Gatsby* Anticipation Guide You may want to have them respond to each item and then provide opportunities for writing and discussing with a partner, small group, or whole class.
Instructional Delivery • Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling) • Guided Instruction/ Differentiated Instruction (We Do) • Independent Practice (You Do)	**Overview:** As you read your extended text for the unit, encourage students to look for evidence of the American dream and how it is corrupted. You may want to have them complete a theme tracker chart for each chapter in which they cite evidence of this theme. Throughout the reading, provide students with opportunities to practice their narrative writing. Have students focus on a character other than the narrator and have them retell a scene from that character's point of view. As needed, review elements of narratives including pacing, description, dialogue, etc. Lessons 11.3.8 and 11.3.9 are specific lessons to use with *The Great Gatsby*. These lessons can be included in the overall time period allotted to the novel. *The Great Gatsby* tiered activity is included to give students a chance to work in the novel at the level that is most appropriate. It addresses chapters 1-4. Students should complete an informative/explanatory essay in relation to the novel and/or other works in this unit as a summative assessment.
Summarizer/Closure/Evaluation of Lesson	Daily summarizers: Complete the theme chart for each chapter. After reading the book, reread the poem (pg. 24 in the packet) and complete the poetry analysis questions (pg. 25) with a peer or independently. Students should complete an informative/explanatory essay in relation to the novel and/or other works in this unit as a summative assessment.

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ELA11.3.8 *The Great Gatsby*

Note: This lesson can be adapted to *Of Mice and Men.*

Learning Target(s):	**I can:** • analyze written text (story, drama, or poem) compared to a source text or different interpretation of that text (e.g., *Tristan y Isold* vs *Romeo and Juliet*) • evaluate how the alternative version depicts the original text
Priority Standards: • Support Standards • Pre-requisite Learning	**Priority Standards:** **ELAGSE11-12RL7**: 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 and one play by an American dramatist.)
Resources for Instruction	*The Great Gatsby* p. 26-38 Venn Diagram 1974 Francis Ford Coppola version of *The Great Gatsby* 2013 Baz Luhrman version of *The Great Gatsby*
Time Allocated	2 Days
EQ	How can one evaluate the choices a director makes while interpreting a source text?
Activator/Connection/Warm Up	Make a list of choices a director would have to make during the course of a movie production.
Instructional Delivery • Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling) • Guided Instruction/ Differentiated Instruction (We Do) • Independent Practice (You Do)	After reading the party scene at Tom Buchanan's apartment p 26-38 discuss what the dialogue reveals about the characters in this scene. Indirect Characterization – Character revealed through a character's words, thoughts, and actions. Character's appearance What other characters say about them Ways in which other characters react to the character Example revealing comments: "It's just a crazy old thing," she said. "I just slip it on sometimes when I don't care what I look like." – Myrtle "I told that boy about the ice."… "These people! You have to keep after them all the time!" "It was nine o'clock - almost immediately afterward I looked at my watch and found it was ten." - Nick Watch the two scenes as interpreted by each direction 2013 Version: 18-22 minutes 1974 Version: 18:57-24 Students will write a 2-3 paragraph response to the following questions: • What differences did you notice between how Luhrman and Coppola interpreted the scene? • What impact did those interpretations have on the meaning of

	the scene? • Specifically, how does the way each director interprets the character of Nick Carraway affect the meaning of the scene?
Summarizer/Closure/Evaluation of Lesson	Teacher will evaluate student responses comparing / contrasting the two interpretations of *The Great Gatsby.*

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ELA11.3.9 *The Great Gatsby*

Note: This lesson can be adapted to *Of Mice and Men.*

Learning Target(s):	**I can:** • analyze the development of multiple themes throughout the text, including evidence from the text as support • synthesize the analysis of the major ideas in two or more texts in order to compare the complexity and depth of each text • describe how central ideas and themes interact and build on one another to develop the full message of the text • summarize the text using the central themes as well as supporting details • use a range of textual evidence to support summaries and interpretations of texts (e.g., purpose, plot/subplot, central idea, theme) • determine the purpose, task, and audience their writing will address
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. **Support Standards:** • **ELAGSE11-12W10:** 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. • **ELAGSE11-12L1:** 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 Usage*) as needed. • **ELAGSE11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.
Resources for Instruction	*The Great Gatsby* (Chapters 8 and 9) Teach With Movies Guide (*Gatsby*)
Time Allocated	**3-4 days**
EQ	Why are rhetorical skills such as audience and purpose important in in a range of writing tasks?
Activator/Connection/Warm Up	**Chapter 8 Journal:** Write about a time your heart was broken. **Chapter 9 Journal**: What was your overall impression of The Great Gatsby? What do you think it was trying to say?

Instructional Delivery	
• **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	After students have had an opportunity to write on the journal prompt, allow for a few minutes of sharing either with a partner or as a class. **Guided Instruction :** Use these questions to guide the discussion of Chapters 8 and 9 after the students have read it: • Nick starts chapter 8 by saying "I feel I had something to tell him, to warn him about" What is this called? What was it foreshadowing? • What was Gatsby and Daisy's relationship like back in Louisville? What lie did he lead her to believe? Lasted a month • Why did Daisy marry Tom? P159 • Nick says "you're worth the whole damn bunch put together" to Gatsby. Why do you think he feels this? What makes Gatsby great to him? • What decision do you think Daisy made? (read two of the dialogues) • What phone call was he waiting on that was to be taken to him by the pool? • As Nick describes Gatsby's last moments what does he imagine was going through Gatsby's mind? Page 169 in the middle. • How does everything change in his mind like the clouds and the roses? • What does Nick mean that the holocaust was complete? What is a holocaust? • How do you think Nick finds out about what happened at the garage after they left? **Wilson's Motives -** • What does Wilson realize as he is sitting in his office thinking? Daisy ran out to stop a car, the person in the car was the person she was having an affair with, and that the person didn't stop on purpose. • What does Wilson refer to as God? The advertisement of T.J. Eckleburg • How does Wilson find out where Gatsby lives? **Discussion: Chapter 9** • How long after this incident has happened is Nick sitting down to write about it? • How was Wilson described by a detective and in the newspapers the next day? • Do you agree? • What does Nick mean on 172 when he says I was responsible? • What happened to Tom and Daisy? Do you think they will change as a result of this incident? • What is Gatsby's father's name? Henry C. Gatz What did he request from Nick? • How many people were going to come to the Funeral? What happened when Kipspringer called? • How do Gatsby and Wolfshiem first meet? • Who all came to Gatsby's funeral? Why do you think he had so

few close friends?

- What deficiency do you think Nick had in common with the others? page 184
- What does Jordan tell Nick? Nick doesn't think it is true, but why not?
- How did Wilson discover where Gatsby lived? What else does Tom reveal to us?
- What one word does Nick use to describe Tom and Daisy? Careless – Do you think it is fitting?
- Moral – In pursuit of wealth you must have morals, ethics, and still care about people. You must continue to be noble. A warning against materialism
- What does Nick compare Gatsby dream of Daisy to? The dream of immigrants coming over on a boat. Page 189.
- American Dream – Discovery, Individualism, and pursuit of happiness. When money and material possession became a part of it the dream was ruined.

Independent Practice:
Writing Activity: Wilson's last statement
We hear from different accounts the route Wilson took to find Gatsby's house. He asked about the car, he found his way to Tom's house, and then on to Gatsby's. Before he left on his final journey, Wilson sat down to pen a note. In his note he detailed what happened to him. As the person who the main characters in the story were careless with, what would he have to say? Write a letter in Wilson's dialect (Valley of Ashes mechanic) about the injustices that happened to him.

Writing Assignment: Eulogy
Nick was one of the few people to attend Gatsby's funeral, so he took the roll of writing a eulogy. Your assignment is to write this eulogy that will be read at Gatsby's funeral. The eulogy should give information about the real James Gatz, what his dreams were, and what kind of person he was (personality). In the Eulogy, I also want you to make some comment on the American dream according to this book, what it is and why so many people came disillusioned with it. Make sure you capture how Nick feels about Gatsby. Eulogy needs to be at least 3 paragraphs and have correct grammar and spelling.

Writing Assignment: Obituary
Obituary – Students will begin by looking at obituaries found in the local newspaper. Gatsby's obituary should follow the same format and include information about where he was from, what he made of himself, and who he leaves behind.

Visual Rhetoric Assignment: Book Cover Design
What is up with the yellow eyes and the Ferris wheel on the cover? Can you come up with something better? Who is the audience for a book like this? If juniors all across America are required to read this book, does the cover adequately grab their attention? Your assignment is to redesign the book cover so that the average teen American would want to read this book. Link to Lesson on Readwritethink.com.

Students should examine various *Great Gatsby* book covers and

	discuss the impact of the different designs.
Summarizer/Closure/Evaluation of Lesson	Teacher will evaluate various student writing tasks

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ELA11.3.10

Learning Targets:	**I can:** • understand issues of the time period especially for women and the rebellious nature of Kate Chopin's text. • identify the 3 types of irony and the real meaning of the text.
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL6**: 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). **ELAGSE11-12RL9**: Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth century foundational works **Support Standards:** • **ELAGSE11-12RL1**: 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. • **ELAGSE11-12W3**: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Resources for Instruction	"The Story of an Hour" by Kate Chopin, p. 628 Women Before the Late 19th Century PowerPoint "The Story of an Hour" Text-Dependent Questions Irony Record Brently Mallard Narrative
Time Allocated	2-3 days
EQ	How does the author use irony to engage the author and make a statement? What political statements is the author making in the 19th century text?
Activator/Connection/Warm Up	• Divide students into groups of 4 before displaying the PowerPoint. (For this topic, students may prefer to be in groups with the same gender when possible. This may bring about more interesting whole group conversation.) • Distribute one post-it note to each group. • Instruct students to number the post-it 1-5. • Display the first slide of the Women BEFORE the Late 19th Century PowerPoint and give students time to talk in groups and record answers for the 5 questions. • Take turns calling on groups to share answers. (Be prepared for controversy and class discussion.)
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)**	**I Do**: • Present the remaining slides of the PowerPoint. Allow students to share reactions to the excerpt from the manual. For the artwork, allow students to give their impressions and direct them back to the woman not looking forward, her life being about the child. • Introduce Kate Chopin and "The Story of an Hour." Read through or summarize the information about the author on

	page 627 of the textbook. The background paragraph on page 628 may also be read.
● **Guided Instruction/ Differentiated Instruction (We Do)**	**We Do**: ● Have students take turns reading the story. Stop throughout to discuss the following: ○ What do we know about Mrs. Mallard's health? ○ Why are her family members concerned about her reaction to her husband's death? ○ Did Mrs. Mallard react the way her sister expected? ○ What does the author imply is unusual about her reaction? ○ What does the description of the scene outside of Mrs. Mallard's window reveal? ○ What descriptive words are used? ○ Why did Mrs. Mallard lock herself in her room? ○ How does Mrs. Mallard feel about her husband's death? Why? ○ What is Josephine worried that her sister will do? ○ What does the reader know that Josephine does not? ○ What caused Mrs. Mallard's death? ○ How is the ending surprising?
● **Independent Practice (You Do)**	**You do**: ● Students complete the "The Story of an Hour" Text-Dependent Questions. **We do**: ● Discuss the 3 types of irony with students. Use a presentation such as Irony from the LinkedIn website of SlideShares. ● With partners or in groups, students complete Irony Record recording irony from the story, the type of irony, what makes it ironic, and the effect the irony has on the story. **You Do**: ● Students produce a brief narrative to develop the character of Brently Mallard. (Use the instructions in Brently Mallard Narrative to create the assignment requirements.)
Summarizer/Closure/Evaluation of Lesson	Students complete a Ticket Out the Door answer the question, "So what?" Ask students to think of it this way: What do I need to remember?

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ELA11.3.11

Learning Targets:	**I can:** • analyze how an author uses foreshadowing, flashbacks and irony to create suspense
Priority Standards:	**Priority Standards:** **ELAGSE11-12RL5**: Analyze how an author's choices concerning howto 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.
Resources for Instruction	"A Rose for Emily" p. 816 Structure graphic organizer
Time Allocated	2 days
EQ	How do an author's structural choices impact a text's meaning and impact?
Activator/Connection/Warm Up	**Journal**- Use a flashback to write about an important time in your life. Trade papers with a peer, and have peers highlight/underline the flashback.
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)**	**I do**: Teachers will review the following terms with students using the Structure Graphic Organizer: • pacing of events • flashback • foreshadowing • Irony Teacher will model reading the beginning of the short story and how to complete the graphic organizer.
• **Guided Instruction/ Differentiated Instruction (We Do)**	**We do**: Students can finish reading the short story as a class, in small groups, collaborative pairs, or independently. Complete the graphic organizer independently and then compare answers with a partner
• **Independent Practice (You Do)**	**You do**: Use flashback and foreshadowing to write a narrative about a time in Emily and Homer's relationship. Grade using the four-point narrative rubric.
Summarizer/Closure/Evaluation of Lesson	2-point constructed response: How did Faulkner's use of pacing, foreshadowing, flashbacks, and irony affect the story?

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ELA11.3.12

Learning Target:	**I can:** • analyze how particular words create a vivid image
Priority Standards: ● **Support Standards** ● **Pre-requisite Learning**	**Priority Standards:** **ELAGSE11-12RL4:** 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,
Resources for Instruction	Ezra Pound's "A Few Don'ts" p. 719-721 Imagism Poetry Selections, p. 722-725 Imagism PowerPoint Word Meanings Graphic Organizer
Time Allocated	1-2 days
EQ	How do authors create vivid images with few words?
Activator/Connection/Warm Up	Project pictures with vivid images to students and have them select one and write as much as they can to describe that image.
Instructional Delivery ● **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** ● **Guided Instruction/ Differentiated Instruction (We Do)** ● **Independent Practice (You Do)**	**I do**: Teacher will explain how imagists do the opposite of the activator, and explain the components of the unit using the Imagism PowerPoint. **You do/we do**: Students will read "A Few Don'ts" independently and answer questions 1-6 on p. 721. They will then think/pair/share their answers. **I do**: Teacher will model reading "In a Station of the Metro" and completing the word meanings graphic organizer. **We do**: Students will complete the graphic organizers for the rest or a portion of the remaining imagist poems.
Summarizer/Closure/Evaluation of Lesson	**You do:** Using the image from the activator, write an imagist poem on the using only less than 14 words.

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ELA11.3.13

Learning Target(s):	**I can:** • select an informative/explanatory topic that can be reasonably explained or clarified within the text • effectively organize complex ideas so that each new element builds on the previous idea in order to create a unified whole that communicates the author's purpose effectively • develop the topic thoroughly by selecting and synthesizing the most significant and relevant facts, definitions, concrete details, and quotations appropriate to the audience's knowledge of the topic
Priority Standards: • **Support Standards** • **Pre-requisite Learning**	**Priority Standard:** **ELAGSE11-12W2:** 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). **Support Standards:** • **ELAGSE11-12L1:** 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 Usage*) as needed. • **ELAGSE11-12L2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.

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Resources for Instruction	Selections from Unit Checklist for Informational/Explanatory Writing Informative/Explanatory Rubric
Time Allocated	3-4 days
EQ	How do I write an informative/explanatory text? How do I choose the most significant and relevant facts appropriate to the audience's knowledge of the topic?
Activator/Connection/Warm Up	Provide students with the prompt. Ask them to explain what the prompt is asking in their own words. In addition, have them list what would make a good essay in response to this prompt.
Instructional Delivery • **Teaching Point/Mini Lesson/Teacher Input (I Do/Modeling)** • **Guided Instruction/ Differentiated Instruction (We Do)** • **Independent Practice (You Do)**	Review Informative/Explanatory Writing based on the needs of your students. Provide time for students to develop their essays and to participate in the writing process. You may also want to provide time for peer review. **Prompt:** • After reading two selections from the unit, explain how the theme of disillusionment is developed in both selections. Cite textual evidence in your response. • After reading two selections from the unit, compare and contrast how the authors develop their ideas about disillusionment. Cite textual evidence in your response. (NOTE: If you choose, you may be more specific in the prompt by assigning students to examine two specific works)
Summarizer/Closure/Evaluation of Lesson	Teacher will evaluate essays using the 7 point rubric.