Randolph Township Schools  
Randolph High School  

Ninth Grade English Curriculum  

“No matter how busy you may think you are, you must find time for reading or surrender yourself to self-chosen ignorance.”  

--Confucius  

Humanities Department  
Michael Portas  
Supervisor  

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Curriculum Developed  
29 August 2012
# Randolph Township Schools
## Humanities Department
## Ninth Grade English Curriculum

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Randolph Township Schools

Mission Statement

We commit to inspiring and empowering all students in Randolph Schools to reach their full potential as unique, responsible and educated members of a global society.

Randolph Township Schools
Affirmative Action Statement

Equality and Equity in Curriculum

The Randolph township School district ensures that the district’s curriculum and instruction are aligned to the State’s Core Curriculum Content Standards. The curriculum addresses the elimination of discrimination and the achievement gap, as identified by underperforming school-level AYP reports for State assessment. The Curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972
The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:
• The needs of the child come first.
• Mutual respect and trust are the cornerstones of a learning community.
• The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members.
• A successful learning community communicates honestly and openly in a non-threatening environment.
• Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways.
• Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences.
• Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth.
Randolph Township Schools
Humanities Department
Ninth Grade English Curriculum

Introduction

In Ninth Grade English classes, students engage in discourse about multiple genres of literature as well as topics of current concern and interest, using language for a variety of purposes, including telling stories, sharing information, questioning, persuading and achieving collaborative goals. Students are immersed in Shakespearean drama, poetry from across the globe, and samples of seminal American literature, while also learning the tools and strategies necessary to become more sophisticated independent readers while using self-selected and teacher-guided selections. Students increase their vocabulary, improve comprehension skills, enhance literary responses, and develop an appreciation of literature. Students learn to articulate their literary analysis using a variety of modalities including written response, public speaking, and electronic media. Students use reading to actively construct meaning and connect with others’ ideas. They grow intellectually, socially, and emotionally as they consider universal themes, diverse cultures and perspectives, as well as common aspects of human existence. To achieve these goals, the course will be guided by the New Jersey Common Core Curriculum Standards and goals established by the Randolph Township Board of Education.

Honors English I is offered to students who have demonstrated superior ability, motivation, and performance and who wish to pursue excellence and sophistication in reading, writing, listening, speaking, viewing, and critical thinking. Students interpret, analyze, and otherwise respond to significant works of literature from various genres. Fundamentals of thesis-control and personal-voice writing receive careful attention. The course also focuses on vocabulary, grammar, usage, mechanics, sentence structure, and paragraphing. All students write a research paper.

English I Honors Student Expectations

Literature
- Independent reading: 20 pp. per night (some novels will have study guides)
- Full-length works: 4 novels, 2 plays
- Literary/poetic terms: from text
- Units from literature anthology (all genres)

Writing/Grammar
- Four types of writing: persuasive, narrative, descriptive, comparison/contrast
- Thesis-driven essays: 2 per quarter
Research paper: 3-4 pages
Research paper: 6-8 pages
Reflective/Responsive journals
Creative writing: expressive, extensions of literature, personal essays, poetry
Timed writings (in class): 1 per quarter (minimum)
   Text selection to be applied to other readings
Higher-level grammar concepts and usage
Independent study of basic grammar concepts as needed by individuals

Vocabulary
   Building an Enriched Vocabulary: units 1-15
   Literature-based vocabulary in context

Participation
   Participation in the class is essential to the student’s grade. This includes completed homework assignments as well as speaking in the classroom and working cooperatively with peers.

English IA Student Expectations

Literature
   Independent reading: 15-20 pp. per night (some novels will have study guides)
   Full-length works: 4 novels, 1 play
   Literary/poetic terms: from text
   Units from literature anthology (all genres)

Writing/Grammar
   Four types of writing: persuasive, narrative, descriptive, comparison/contrast
   Thesis-driven essays: 1 per quarter
   Research paper: 3-4 pages
   Reflective/Responsive journals
   Creative writing: expressive, extensions of literature, personal essays, poetry
   Timed writings (in class): 1 per quarter (minimum)
      Text selection to be applied to other readings
   Higher-level grammar concepts and usage
   Independent study of basic grammar concepts as needed by individuals
Vocabulary

Literature-based vocabulary in context

Participation

Participation in the class is essential to the student’s grade. This includes completed homework assignments as well as speaking in the classroom and working cooperatively with peers.

English IB Student Expectations

Literature

Independent reading: 10-15 pp. per night (some novels will have study guides)
  - Full-length works: 4 novels, 1 play
  - Literary/poetic terms: from text
  - Units from literature anthology (all genres)

Writing/Grammar

Four types of writing: persuasive, narrative, descriptive, comparison/contrast
  - Thesis-driven essays: 1 per semester
  - Research paper: 3 pages
  - Reflective/Responsive journals
  - Creative writing: expressive, extensions of literature, personal essays, poetry
  - Timed writings (in class): 1 per semester (minimum)
    - Text selection to be applied to other readings
  - Review of grammar concepts and usage

Vocabulary

Literature-based vocabulary in context

Participation

Participation in the class is essential to the student’s grade. This includes completed homework assignments as well as speaking in the classroom and working cooperatively with peers.
COURSE LEVEL EXPECTATIONS

For each of the four years of high school, every student is required to pass a year-long English class that is offered at four levels. Teacher recommendation, classroom performance, and diagnostic assessments are the primary criteria for determining appropriate course levels. Based on classroom performance and teacher recommendation, students may drop one level at the end of any marking period or rise one level at the end of any semester.

Moving up a level:
The following indicators should be present:
✓ An average of 97 or above
✓ An apparent ease with assignments
✓ An ability to grasp concepts quickly
✓ A capacity for thinking at a deeper level with greater insight
✓ An interest in the subject matter that seems more appropriate to a higher level student

***Please note that students who have an A in a class may simply be appropriately placed and are able to shine at that level. Having an A average alone does not indicate that a student should move to a more advanced level.

Dropping to a lower level:
At least three of the following indicators should be present:
A level class
✓ averaging a C.
✓ struggling or seeming overwhelmed by the work
✓ inability to grasp concepts without additional, separate, individual explanation
✓ critical thinking and writing skill levels noticeably lower than those of peers
✓ lack of motivation to meet the challenges of an accelerated course

**Regarding lack of motivation:
If students don’t submit work, it’s difficult to gauge intelligence and ability level. Although having difficulties completing homework assignments will naturally impact a student’s grade, homework is only a portion of the average. Therefore, it stands to reason that if a student is appropriately placed, he/she should be able to maintain a high C average based on tests, essays, and participation.

Placement should focus on skill level and the amount of support, guidance, and motivation a student needs. The higher the level, the more independent, skilled, self-motivated, and perspicacious the student should be.

All Randolph High School English courses prepare students for college. In general, students at a higher level are expected to be more independent, self-disciplined, and self-motivated; they read more complex works; their writing is expected to be more fluent and more sophisticated, and their thinking more rigorous and original.
# RANDOLPH TOWNSHIP SCHOOL DISTRICT
## English I
### Unit I: Short Story

<table>
<thead>
<tr>
<th>ENDURING UNDERSTANDINGS</th>
<th>ESSENTIAL QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short stories invite readers to explore the human experience across cultures and throughout history.</td>
<td>• How do I apply the key strategies are essential to read, analyze, evaluate and comprehend a short story?</td>
</tr>
<tr>
<td>Short stories often have a narrow focus on character and conflict.</td>
<td>• What are short stories and why do they matter?</td>
</tr>
<tr>
<td>Writers organize what they have to say, and use detail and elaboration to make ideas clear to their audiences.</td>
<td>• How does an aspiring young writer generate and develop a short story?</td>
</tr>
<tr>
<td>Modern short stories do not always have a thorough resolution of conflicts.</td>
<td>• Must a story have a clear ending to be complete?</td>
</tr>
</tbody>
</table>

## KNOWLEDGE

**Students will know:**
The elements of plot (exposition, setting, conflict, setting, rising action, climax, denouement, falling action) are interrelated and logically sequence an unfolding story.

## SKILLS

**Students will be able to:**

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.
- Provide an objective summary of the text.
- Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.
- Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Write narrations to develop real or imagined experiences or events using

## NJCCCS

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<thead>
<tr>
<th>RL 9-10.1</th>
<th>RL 9-10.2</th>
<th>RL 9.10-3</th>
<th>RL 9-10.4</th>
<th>RL 9-10.5</th>
<th>RL 9-10.6</th>
<th>RL 9-10.10</th>
<th>W9-10-3</th>
<th>W 9-10.4</th>
<th>W 9-10.5</th>
<th>W 9-10.6</th>
<th>W 9-10.10</th>
<th>SL9-10.1</th>
<th>SL 9-10.6</th>
<th>L9-10.1</th>
<th>L 9-10.2</th>
<th>L 9-10.3</th>
<th>L 9-10.4</th>
<th>L 9-10.5</th>
<th>L 9-10.6</th>
</tr>
</thead>
</table>
Writing an original short story requires an understanding of plot, character, setting and language in order to structure an engaging story that will appeal to a target audience.

Diction, syntax and cultural backdrop all contribute to the tone and message of a story.

effective technique, well-chosen details, and well-structured event sequences.

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.

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

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.

Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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.
| Rich conversations about shared readings are grounded in observations based on specific details and arguments that transcend simple plot summary. | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. |
### ENDURING UNDERSTANDINGS

We use language to celebrate and give voice to the events and experiences that move us from childhood to adulthood.

Readers’ experiences affect their understanding and enjoyment of a text.

Readers better appreciate literature when they understand the author’s background and writing style, and can identify and understand literary techniques that are essential to comprehension.

### ESSENTIAL QUESTIONS

- What are the defining characteristics of childhood, adolescence, and adulthood?
- What are the rites of passage and are they important?
- How does culture influence our identity?
- How do our choices affect outcomes for ourselves and others?
- What is the author saying?
- How can we use written and oral language to explore the events and ideas that shape our lives?

### KNOWLEDGE

**Students will know:**

- Increasing reading comprehension (fluidity and understanding) emerges with the ability to identify main ideas, summarize a text, visualize images, make connection and draw inferences.
- Understanding language involves recognizing connotation and denotation through context, word parts, roots and clues, and contributes to appreciating mood and irony.

### SKILLS

**Students will be able to:**

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
- 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.
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze how complex characters develop over the course of a text,

### CCS

- RL 9-10.1
- RL 9-10.2
- RL 9.10-3
- RL 9-10.4
- RL 9-10.5
- RL 9-10.6
- RL 9-10.10
- W9-10.3
- W 9-10.4
- W 9-10.5
- W 9-10.6
- W 9-10.7
- W 9-10.8
- W 9-10.9
- W 9-10.10
- SL 9-10.1
- SL 9-10.6
- L 9-10.1
- L 9-10.2
- L 9-10.3
- L 9-10.4
Characterization (direct/indirect) and character types (foil, stereotype, antagonist, protagonist, round/flat, static/dynamic) convey complexity and fuel the events of a narrative.

Appreciation of point of view, diction, details, imagery and syntax contribute to a better understanding of tone.

Authors employ multiple techniques, structural elements and devices to add meaning: climax, conflict, denouement, dialogue, exposition, falling action, flashback, foreshadowing, microcosm, personification, point of view, rising action, setting, vignette.

The theme of a novel (prejudice, education, family, etc.) provides the central idea and topic of discourse for the text.

Deconstructing symbolism in the novel as it pertains to characters, plot, and setting is subjective and requires articulate, well-supported analysis.

<table>
<thead>
<tr>
<th>Characterization</th>
<th>Appreciation of point of view</th>
<th>Authors employ multiple techniques</th>
<th>The theme of a novel</th>
<th>Deconstructing symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>(direct/indirect) and character types (foil, stereotype, antagonist, protagonist, round/flat, static/dynamic) convey complexity and fuel the events of a narrative.</td>
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<td>The theme of a novel (prejudice, education, family, etc.) provides the central idea and topic of discourse for the text.</td>
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</tbody>
</table>

| Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | 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. | Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically. | Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. | 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. |

| Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. | Conduct a short research project to answer a question or solve a problem. | Narrow or broaden the inquiry when appropriate. |

<p>| L 9-10.5 | L 9-10.6 |</p>
<table>
<thead>
<tr>
<th></th>
<th>Synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</th>
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<tbody>
<tr>
<td></td>
<td>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively.</td>
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<td></td>
<td>Assess the usefulness of each source in answering the research question.</td>
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<tr>
<td></td>
<td>Integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</td>
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<tr>
<td></td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<td></td>
<td>Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</td>
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# Randolph Township School District

## English I

### Unit III: Nonfiction

<table>
<thead>
<tr>
<th><strong>Enduring Understandings</strong></th>
<th><strong>Essential Questions</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>How we manipulate language gives voice and sways readers when they read how we choose to chronicle events and experiences.</td>
<td>- How can written and oral language be used to explore the events and ideas that shape our lives?</td>
</tr>
</tbody>
</table>
| Readers’ experiences and familiarity with a topic affect their understanding and reactions to a piece of reading. | - What can I apply from what I get from an informational text?  
- Argumentative text?  
- Analytical text? |
| The author’s background, writing style and intent in publishing document all factor into how we should read both fiction and nonfiction. | - Why should I need to know background details when I read a nonfiction text? |
| A good reader should identify and understand the elements of nonfiction that are essential to meaningful comprehension. | - How can I figure out what I need to know in order to feel satisfactorily informed by a nonfiction text? |
| A reader should be able to detect bias and discern validity in a wide variety of texts. | - How can I tell if a text is truthful? |

### Knowledge

**Students will know:**

There are defining traits to help determine if a nonfiction piece is narrative or expository (persuasive essay, article, news story or editorial).

Reading and speaking about nonfiction requires an understanding of the same types of elements that guide fiction: allusion, analogy, anecdote, assertion, author’s intent, bias, connotation and denotation, deductive and inductive reasoning, irony, jargon, lead, main idea, rhetorical questions, satire, supporting details.

### Skills

**Students will be able to:**

- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

- Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.

- Initiate and participate effectively in a range of collaborative discussions, building on others’ ideas and expressing their own clearly and persuasively.

- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.

### CCS

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| RI 9-10.2 |
| RI 9-10.3 |
| RI 9-10.4 |
| RI 9-10.5 |
| RI 9-10.6 |
| RI 9-10.7 |
| RI 9-10.8 |
| RI 9-10.9 |
| RI 9-10.10 |
| RL 9-10.1 |
| RL 9-10.2 |
| RL 9-10.3 |
| RL 9-10.4 |
| RL 9-10.5 |
| RL 9-10.6 |
| RL 9-10.7 |
| W9-10.3 |
| W 9-10.4 |
and understatement.

Being able to evaluate multiple points of view helps a discerning reader to uncover versions of truths in texts.

<table>
<thead>
<tr>
<th>Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.</td>
</tr>
<tr>
<td>Analyze the cumulative impact of specific word choices on meaning and tone.</td>
</tr>
<tr>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
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<tr>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td>Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</td>
</tr>
<tr>
<td>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</td>
</tr>
<tr>
<td>Integrate multiple sources of information presented in diverse media.</td>
</tr>
<tr>
<td>Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or</td>
</tr>
</tbody>
</table>
| The foundational elements of narrative writing, particularly having an effective thesis and being concise, are essential to nonfiction modes of writing. | distorted evidence.  
Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.  
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.  
Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.  
Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.  
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  
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.  
Use technology to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.  
Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.  
Writing is a dialogue with the reader that is orchestrated by the author. |
Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
<table>
<thead>
<tr>
<th>ENDURING UNDERSTANDINGS</th>
<th>ESSENTIAL QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The research/thesis paper is the capstone learning project that allows students to demonstrate their analytical and argumentative skills in an academic forum.</td>
<td>• What am I trying to achieve in my writing?</td>
</tr>
<tr>
<td></td>
<td>• What contemporary issues mirror the novel?</td>
</tr>
<tr>
<td>Integrating varied resources that are reputable and free of bias to enhance your writing and argumentation abilities is a critical life skill.</td>
<td>• Why do I need to use the ideas and research of others to support my argument?</td>
</tr>
<tr>
<td>Writers organize what they have to say to make their meaning clear to their audience.</td>
<td>• What can we communicate through research-based writing?</td>
</tr>
<tr>
<td></td>
<td>• How can I adjust my writing to my audience?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KNOWLEDGE</th>
<th>SKILLS</th>
<th>CCS</th>
</tr>
</thead>
</table>
| **Students will know:** The writing process begins with a question, then pre-writing (note-taking and outlining) followed by multiple drafts that culminate with a polished, publishable piece. | **Students will be able to:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | RL 9-10.1  
RL 9-10.2  
RL 9-10.4  
RL 9-10.5  
RL 9-10.6  
RL 9-10.7  
RL 9-10.9  
RI 9-10.1  
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W 9-10.1  
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W 9-10.5  
W 9-10.6  
W 9-10.7  
W 9-10.8 |
|           | Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text. | |
|           | 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. | |
|           | Use technology to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically. | |
|           | Write routinely over extended time and shorter time frames for a range of tasks, purposes, and audiences. | |
|           | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | |
Multiple resources (print, internet, databases) can be integrated with your insights on both a social issue and a primary source, which is a significant work of literature, to produce a well-supported argument.

Reputable sources can be discerned through investigation of author, currency, subject and balance; writers must then give credit for intellectual property by citing correctly the paraphrased and quoted texts that are infused in their papers.

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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.

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

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

Analyze how an author draws on and transforms source material in a specific work.

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Conduct short as well as more sustained research projects to answer a self-generated question; narrow or broaden the inquiry when appropriate.

Synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.
The organization and development of the paper are crucial in making it readable, affording it argumentative heft and demonstrating analytical competency.

Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively.

Assess the usefulness of each source in answering the research question.

Integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.

Provide an objective summary of the text.

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.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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.

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
**ENDURING UNDERSTANDINGS**

| Drama, through artistic choices in scripts, set design, costume, sound, lighting, props and make-up, reflects history, evolving eras and culture. |
| Appreciating the literary techniques that guide the commercial and artistic enterprises of the dramatic arts and theatre leads to a more meaningful lifelong interest in the arts. |
| Performers need to develop vocal and body control for communicating artistic expression and to convey an interpretation of a playwright’s words. |

**ESSENTIAL QUESTIONS**

| Why have the tragedy and comedy genres endured for thousands of years? |
| What do the elements of popular theatre reveal about a people? |
| How does culture influence our identity? |
| How can we use written and oral language to explore the events and ideas that shape our lives? |
| If all the world is indeed a stage, in what types of situations can you apply your understanding of theatre? |
| How do actions and expressions of the character help improve and support a scene? |

**KNOWLEDGE**

<table>
<thead>
<tr>
<th>Students will know:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The types of drama and productions thereof reflect the mores of societies.</td>
</tr>
<tr>
<td>The theme of a play provides the author’s message about a topic.</td>
</tr>
<tr>
<td>Tragic structure follows a set pattern (exposition, inciting event, rising action, climax, falling action, denouement and resolution) that challenges the interpretive and analytical abilities of audiences and performers.</td>
</tr>
</tbody>
</table>

**SKILLS**

<table>
<thead>
<tr>
<th>Students will be able to:</th>
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<tbody>
<tr>
<td>Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</td>
</tr>
<tr>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.</td>
</tr>
<tr>
<td>Provide an objective summary of the text.</td>
</tr>
<tr>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.</td>
</tr>
<tr>
<td>Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on others’ ideas and</td>
</tr>
</tbody>
</table>

**CCS**

| RL 9-10.1 |
| RL 9-10.2 |
| RL 9.10-3 |
| RL 9-10.4 |
| RL 9-10.5 |
| RL 9-10.6 |
| RL 9-10.10 |
| W9-10.3 |
| W 9-10.4 |
| W 9-10.5 |
| W 9-10.6 |
| W 9-10.10 |
| SL9-10.1 |
| SL 9-10.2 |
| SL 9-10.3 |
| SL 9-10.5 |
| SL 9-10.6 |
| L 9-10.1 |
Interpretations of plays vary according to adaptations of the language and stage directions.

Effective characterization involves integrating characters who are static and dynamic, round and flat, complex and stock, among the protagonists, antagonists, foils and tragic heroes.

Command of a critical vocabulary (flashback, foreshadowing, microcosm, mood, personification, point of view, symbolism, tone, aside, hyperbole, iambic pentameter, metaphor, meter, moral, prologue, rhyme scheme, simile, soliloquy, sonnet) expressing their own clearly and persuasively.

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.

Cite thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.

Analyze the cumulative impact of specific word choices on meaning and tone.

Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

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.

Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L 9-10.2
L 9-10.3
L 9-10.4
L 9-10.5
L 9-10.6
<table>
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<tr>
<th>Helps a viewer better understand and articulate an appreciation of theatre.</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irony (dramatic, verbal, Socratic, and situational) can be difficult to recognize, which often leads to misinterpretations.</td>
<td>Use technology to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</td>
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<tr>
<td>Performance relies on command of language and physical attributes to convince an audience of a persona.</td>
<td>Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</td>
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<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
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<td>Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
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<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
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</table>
## ENDOURING UNDERSTANDINGS

| Poems are written for pleasure, instruction, and enlightenment. | • How does the structure of poetry reveal the author’s purpose? |
| Poems create connections between the poet’s life experience and others (cultural/historical). | • What does the speaker of the poem want? |
| Poems express the human condition through their language, style, voice, and content, and through use of literary devices. | • How does poetry express ideas and emotions differently from prose? |
| Poetry is open to interpretation but only with substantiation from the poem itself. | • How do you create a poem? |

## KNOWLEDGE

**Students will know:**

Varied poetic devices contribute to the context and content of a poem: allusion, hyperbole, irony, metaphor, mood, personification, point of view, simile, style, symbolism, theme, and tone.

Language is both revealing and concealing and generates meaning through various elements: alliteration, figure of speech, iambs, onomatopoeia, and rhythm.

## SKILLS

**Students will be able to:**

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.

Provide an objective summary of the text.

Analyze how an author draws on and transforms source material in a specific work.

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

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.

Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## CCS

- RL 9-10.1
- RL 9-10.2
- RL 9-10.3
- RL 9-10.4
- RL 9-10.5
- RL 9-10.6
- RL 9-10.10
- W 9-10.3
- W 9-10.4
- W 9-10.5
- W 9-10.6
- W 9-10.7
- SL 9-10.1
- SL 9-10.4
- SL 9-10.5
- L 9-10.1
- L 9-10.2
- L 9-10.3
- L 9-10.4
- L 9-10.5
- L 9-10.6
An understanding of the structure of a poem as a critical poetic form helps a reader better appreciate how writers convey meaning through various elements: ballad, blank verse, couplet, end rhyme, foot, free verse, internal rhyme, meter, pentameter, quatrain, refrain, rhyme scheme, soliloquy, sonnet, and stanza.

Analysis of a poem for meaning, style, and structure involves learning through analytical writing (i.e. analytical essay or journal) and collaborative discussions (i.e. literary circles and gallery walks).

As emerging writers it is important to compose a variety of poems using varied formats, both prescriptive and free-form.

| Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. |
| Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| Initiate and participate effectively in a range of collaborative discussions with diverse partners, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. |
| Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. |
| Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. |
| Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. |
| Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening. |
| Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening. |
| Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. |
| Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| 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. |
| Use technology to produce, publish, and update individual or shared |
Interdisciplinary analysis, engaging historical, cultural, musical and artistic knowledge, adds greater meaning to the appreciation of poetry.

<table>
<thead>
<tr>
<th>writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</th>
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<tbody>
<tr>
<td>Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</td>
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<td>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.</td>
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</table>
## English I: Semester 1 (Note that units are asynchronous)

*Bold titles/assessments indicate requirement for all classes/levels*

<table>
<thead>
<tr>
<th>Text</th>
<th>Time</th>
<th>Assessments</th>
<th>Reading/Writing Skills</th>
<th>Grammar Skills/Vocabulary</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit I: Short Story</strong></td>
<td></td>
<td></td>
<td>Setting, plot, conflict, dilemma, stereotypes, characterization, hyperbole, cultural</td>
<td>Vocabulary in context of each story</td>
<td>RL 9-10.1</td>
</tr>
<tr>
<td>*Selections from Prentice</td>
<td>3 weeks</td>
<td>Suggested by not limited to</td>
<td>perspective, symbolism, inference, story extension, point of view, dialogue,</td>
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<td>RL 9-10.2</td>
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<tr>
<td>Hall: Platinum</td>
<td></td>
<td>• Creating an original short story</td>
<td>expository, creative writing, reflective writing, constructing paragraphs, organizing</td>
<td></td>
<td>RL 9-10.3</td>
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<tr>
<td>Prentice Hall: Gold</td>
<td></td>
<td>• Journals</td>
<td>details, unity, coherence</td>
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<td>RL 9-10.4</td>
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<td>• Quizzes</td>
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<td>RL 9-10.5</td>
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<td>• Tests</td>
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<td>RL 9-10.6</td>
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<td><strong>Unit II: The Novel</strong></td>
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<td>RL 9-10.1</td>
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<tr>
<td><em>To Kill a Mockingbird</em></td>
<td>5 weeks</td>
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<td>RL 9-10.2</td>
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<td>(all levels)</td>
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<td>RL 9-10.3</td>
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<tr>
<td><em>The House on Mango Street</em></td>
<td>3 weeks</td>
<td><strong>Personal Narrative for TKAM</strong></td>
<td>antagonist, climax, conflict, characterization (direct/indirect, round/flat, static/</td>
<td>Vocabulary in context of the novel</td>
<td>RL 9-10.1</td>
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<td><em>(A, B)</em></td>
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<td>dynamic), denouement, dialogue, exposition, falling action, flashback, foil,</td>
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<td>RL 9-10.2</td>
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<td>foreshadowing, irony, microcosm, mood, personification, point of view, protagonist,</td>
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<td>RL 9-10.3</td>
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<td>rising action, setting, stereotype, symbolism, theme, tone, vignette, expository,</td>
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<td>RL 9-10.4</td>
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<td>creative writing, reflective writing, constructing paragraphs, organizing details,</td>
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<td>RL 9-10.5</td>
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<td>unity, coherence</td>
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<td>RL 9-10.6</td>
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<td><em>Lord of the Flies</em></td>
<td>4 weeks</td>
<td><em>Analytical Essay for Lord of the Flies/Fahrenheit</em></td>
<td>RL 9-10.1</td>
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<td>W9-10.3</td>
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<td><em>(H, A, B)</em></td>
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<td>451</td>
<td>RL 9-10.2</td>
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<td>W 9-10.4</td>
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<td><strong>or</strong></td>
<td></td>
<td><strong>Personal Narrative for TKAM</strong></td>
<td>RL 9-10.3</td>
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<td>W 9-10.5</td>
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<td><strong>Analytical Essay for Lord of the Flies</strong></td>
<td>RL 9-10.6</td>
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<td>W 9-10.6</td>
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<td><strong>Fahrenheit 451</strong></td>
<td>RL 9-10.10</td>
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<td>W 9-10.10</td>
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<tr>
<td><em>(H, A, B)</em></td>
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<td>RL 9-10.3</td>
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<td>SL9-10.1</td>
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<td>RL 9-10.4</td>
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<td>RL 9-10.4</td>
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<td>L 9-10.4</td>
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</tbody>
</table>
| **Optional: Unit V: Drama**  
Twelve Angry Men (A, B) | 3 weeks | • Newspaper writing  
• Researched Essay—TKAM, Fahrenheit 451  
• Quizzes  
• Tests |  
L 9-10.5  
L 9-10.6 |
| --- | --- | --- | --- |
| **Unit III: Non-Fiction**  
Selections from novel and short story  
*Marley and Me* optional | Infused with novel and short story | Suggested but not limited to  
• Journals  
• Quizzes  
• Tests | Vocabulary in context of the selections  
| RI 9-10.1  
RI 9-10.2  
RI 9-10.3  
RI 9-10.4  
RI 9-10.5  
RI 9-10.6  
RI 9-10.7  
RI 9-10.8  
RI 9-10.9  
RI 9-10.10  
RL 9-10.1  
RL 9-10.2  
RL 9-10.3  
RL 9-10.4  
RL 9-10.5  
RL 9-10.6  
RL 9-10.10 | RI 9-10.1  
RI 9-10.2  
RI 9-10.3  
RI 9-10.4  
RI 9-10.5  
RI 9-10.6  
RI 9-10.7  
RI 9-10.8  
RI 9-10.9  
RI 9-10.10  
RL 9-10.1  
RL 9-10.2  
RL 9-10.3  
RL 9-10.4  
RL 9-10.5  
RL 9-10.6  
RL 9-10.10  
SL 9-10.1  
SL 9-10.2  
SL 9-10.3  
SL 9-10.4  
SL 9-10.5  
SL 9-10.6  
L 9-10.1  
L 9-10.2  
L 9-10.3  
L 9-10.4  
L 9-10.5  
L 9-10.6  
W 9-10.3  
W 9-10.4  
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W 9-10.6  
W 9-10.7  
W 9-10.8  
W 9-10.9  
W 9-10.10  
SL 9-10.1  
SL 9-10.2  
SL 9-10.3  
SL 9-10.4  
SL 9-10.5  
SL 9-10.6  
L 9-10.1  
L 9-10.2  
L 9-10.3  
L 9-10.4  
L 9-10.5  
L 9-10.6  |
| **Unit IV: Primary Source/Argumentative Research Paper**  
Student selected novel (H, A)  
novel/ short story (B) | 5 weeks | Pre-writing/writing strategies:  
• note cards  
• annotated passages  
• outlining  
• rough draft  
• final draft | argumentative writing, constructing paragraphs, organizing details, unity, coherence, note taking, transitions, MLA citation formatting, integration of quotes  
| RL 9-10.1  
RL 9-10.2  
RL 9-10.3  
RL 9-10.4  
RL 9-10.5  
RL 9-10.6  
RL 9-10.7  
RL 9-10.8  
RL 9-10.9  
RI 9-10.1  
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RI 9-10.3  
RI 9-10.4  
RI 9-10.5  
RI 9-10.6  
RI 9-10.7 | RL 9-10.1  
RL 9-10.2  
RL 9-10.3  
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RL 9-10.6  
RL 9-10.7  
RL 9-10.8  
RL 9-10.9  
RI 9-10.1  
RI 9-10.2  
RI 9-10.3  
RI 9-10.4  
RI 9-10.5  
RI 9-10.6  
RI 9-10.7 |
### Grammar

**Composition and Grammar, 3rd Course (HBJ 1988)**

- **Using multiple resources**
  - print, internet, data base
- **Identifying reputable sources**
- **Proper MLA citations**

<table>
<thead>
<tr>
<th>Grammar</th>
<th>Using multiple resources</th>
<th>Identifying reputable sources</th>
<th>Proper MLA citations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grammar</strong></td>
<td>Infused with the novel and short story units</td>
<td>Infused in writing quizzes tests</td>
<td>Sentence variety Incorporating phrases and clauses into writing Sentence classification according to structure Diction: word choice/vocabulary</td>
</tr>
<tr>
<td><strong>Parts of Speech review as needed</strong></td>
<td>Parts of the Sentence review as needed Subjects/Predicates Phrases—Verbals Clauses Punctuation Diction</td>
<td></td>
<td>L 9-10.1 L 9-10.2 L 9-10.3 L 9-10.4 L 9-10.5 L 9-10.6</td>
</tr>
</tbody>
</table>
English I: Semester II (Note that units are asynchronous and Unit II is revisited)
*Bold titles/assessments indicate requirement for all classes/levels

<table>
<thead>
<tr>
<th>Text</th>
<th>Time</th>
<th>Assignments</th>
<th>Reading/Writing Skills</th>
<th>Grammar Skills/Vocabulary</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit II: The Novel</strong></td>
<td></td>
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</tr>
<tr>
<td><em>A Separate Peace</em> (all levels)</td>
<td>5 weeks</td>
<td>Expository Essay for <em>A Separate Peace/ A Tale of Two Cities</em></td>
<td>antagonist, climax, conflict, characterization (direct/indirect, round/flat, static/dynamic), denouement, dialogue, exposition, falling action, flashback, foil, foreshadowing, irony, microcosm, mood, personification, point of view, protagonist, rising action, setting, stereotype, symbolism, theme, tone, vignette, expository, creative writing, reflective writing, constructing paragraphs, organizing details, unity, coherence</td>
<td>Vocabulary in context of the novel</td>
<td>RL 9-10.1</td>
</tr>
<tr>
<td><em>A Tale of Two Cities</em> (H)</td>
<td>5 weeks</td>
<td>• Journals</td>
<td></td>
<td></td>
<td>RL 9-10.2</td>
</tr>
<tr>
<td><em>Animal Farm</em> (H, A, B)</td>
<td>3 weeks</td>
<td>• Newspaper writing</td>
<td></td>
<td></td>
<td>RL 9-10.3</td>
</tr>
<tr>
<td><em>Bless Me Ultima</em> (A)</td>
<td>3 weeks</td>
<td>• Quizzes</td>
<td></td>
<td></td>
<td>RL 9-10.4</td>
</tr>
<tr>
<td><em>A Night to Remember</em> (B)</td>
<td>4 weeks</td>
<td>• Tests</td>
<td></td>
<td></td>
<td>RL 9-10.5</td>
</tr>
<tr>
<td><em>The Old Man and the Sea</em> (B)</td>
<td>3 weeks</td>
<td></td>
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<td>RL 9-10.6</td>
</tr>
<tr>
<td><strong>Unit V: Drama</strong></td>
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<tr>
<td><em>Romeo and Juliet</em> (H,A,B)</td>
<td>5 weeks</td>
<td>Analytical Essay for <em>Romeo and Juliet/ The Merchant of Venice</em></td>
<td>characters, plot, setting, etc. increase reading comprehension:</td>
<td>Vocabulary in context of the play Xenophobia (H)</td>
<td>RL 9-10.1</td>
</tr>
<tr>
<td></td>
<td>(2 weeks</td>
<td>Suggested by not limited to</td>
<td>Fluidity</td>
<td></td>
<td>RL 9-10.2</td>
</tr>
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<td></td>
<td>for H)</td>
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<td>understanding</td>
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<td>RL 9-10.3</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>determine various</td>
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<td>RL 9-10.4</td>
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</tbody>
</table>
### The Merchant of Venice (H)

**3 weeks**

- Creating a prologue (sonnet)
- R&J text message
- R&J License plates
- *Merchant*: Create your chest—include a riddle/poem
- Comparative essay of two movie versions of *R&J*
- Prompt Book
- Journals
- Quizzes
- Tests

Themes of the play interpretations of adaptations
- antagonist/protagonist,
- round/flat, static/dynamic,
- irony, flashback, foreshadow,
- foil, irony, microcosm,
- mood, personification, point of view, stereotype,
- symbolism, theme, tone,
- aside, comedy, dialogue,
- genre, hyperbole, iambic,
- internal rhyme, metaphor,
- meter, moral, onomatopoeia,
- prologue, rhyme scheme,
- simile, soliloquy, sonnet,
- tragedy, tragic flaw

### Unit III: Non-Fiction

**Selections from PH: Platinum PH: Gold**

*Marley and Me* optional

**Infused with novel and short story**

Suggested but not limited to
- Journals
- Quizzes
- Tests

Irony, microcosm, mood, point of view, symbolism, theme, tone, persuasive, narrative, expository, point of view, creative writing, reflective writing, constructing paragraphs, organizing details, unity, coherence

Vocabulary in context of the selections

<table>
<thead>
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<th>W 9-10.5</th>
<th>W 9-10.6</th>
<th>W 9-10.10</th>
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<tbody>
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<td>SL 9-10.7</td>
<td>SL 9-10.8</td>
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<td>SL 9-10.9</td>
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<td>SL 9-10.9</td>
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<td>L 9-10.4</td>
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<tr>
<td>SL 9-10.3</td>
<td>SL 9-10.4</td>
<td>L 9-10.5</td>
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</tr>
<tr>
<td>SL 9-10.5</td>
<td>SL 9-10.6</td>
<td>L 9-10.5</td>
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</tbody>
</table>
| Unit VI: Poetry | 2 weeks | Suggested but not limited to  
- Poetry portfolio  
- Recital/ coffee house | Compose a variety of poems using varied formats, both prescriptive and free-form, poetic devices: alliteration, allusion, ballad, blank verse, couplet, end rhyme, figure of speech, foot, free verse, hyperbole, iambic, internal rhyme, irony, metaphor, meter, mood, onomatopoeia, pentameter, personification, point of view, quatrain, refrain, rhyme scheme, rhythm, simile, soliloquy, sonnet, stanza, style, symbolism, theme, tone analysis/comprehension | Literary terms  
Punctuation | RL 9-10.10 | L 9-10.6 |
| --- | --- | --- | --- | --- | --- | --- |
| Grammar  
*Composition and Grammar, 3rd Course (HBJ 1988)* | Infused with the novel and drama units  
3 weeks | Infused in writing quizzes tests | Sentence variety  
Incorporating phrases and clauses into writing  
Sentence classification according to structure  
Diction: word choice/vocabulary | Usage:  
- Subject/Verb  
- Pronoun/Antecedent | L 9-10.1  
L 9-10.2  
L 9-10.3  
L 9-10.4  
L 9-10.5  
L 9-10.6  
L 9-10.7  
L 9-10.8  
L 9-10.9  
L 9-10.10 |
Freshman Paper
English I
Purpose:
➢ The freshman paper is an opportunity for you to demonstrate your analytical writing ability as cultivated over the first semester by applying a critical approach to a text of your choice while incorporating research on a common theme/social issue. A product of this unit is that you will be able to answer the question: How does analyzing a theme to a text that is supported through research further enhance the depth of meaning for that text?

Suggested themes:
➢ Action vs. In-Action
➢ Censorship
➢ Class Warfare
➢ Coming of Age
➢ Courage
➢ Exile
➢ Family
➢ Fate
➢ Fate vs. Free will
➢ Friendship
➢ Gender
➢ Individual vs. Society
➢ Innocence to Experience
➢ Love
➢ Morality/Ethics
➢ Prejudice
➢ Propaganda
➢ Revolution vs. Corruption
➢ Rule and Order
➢ Sacrifice
➢ Totalitarianism
➢ Youth

Requirements:
➢ Read one novel of your choice (B level option novel or short story)
➢ Choose one theme to apply to your text and research that theme/social issue in order to apply it
- Proposal of a topic (text, theme and how you intend to apply it)
- Complete note taking activity (index cards to annotation)
  - Students must have a minimum of three reputable sources other than the selected literary text
- Complete outline
- Complete draft
- Complete final paper
  - Paper should be 4-6 pages for honor classes (excluding the work cited page)
  - Paper should be 3-4 pages for A level classes (excluding the work cited page)
  - Paper should be 2-4 pages for B level classes (excluding the work cited page)
  - Paper should have a clear thesis, an in-depth discussion analyzing the theme of the text with the critical lens, textual evidence to support your argument and a significant conclusion.
  - Paper must include 4-6 direct quotations with MLA in text citations
  - All quotes must be incorporated and cited correctly
  - The paper must include an MLA work cited page

**Assessment:**
- Proposal
- Note taking & outline
- Research
- Draft
- Final Paper
<table>
<thead>
<tr>
<th>Generic Rubric</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thesis Statement/Introduction</strong></td>
<td>Strong funnel introduction; Thesis statement is very clear, specific, and arguable.</td>
<td>Good funnel introduction; Thesis statement is somewhat clear, specific, and arguable.</td>
<td>Good introduction; Thesis statement is somewhat vague, but arguable.</td>
<td>Weak introduction; Thesis statement is vague, but arguable.</td>
<td>No introduction; Thesis statement is completely vague and not arguable.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>All analysis is well organized in a logical and flowing manner.</td>
<td>All analysis is organized in a logical and flowing manner.</td>
<td>Most analysis is organized in a logical and flowing manner.</td>
<td>Analysis lacks clear organization.</td>
<td>Analysis is not mentioned in the controlling idea of the paragraph.</td>
</tr>
<tr>
<td><strong>Analysis</strong></td>
<td>All analysis including quoted support is comprehensive, well-supported, and clearly connects to the thesis statement.</td>
<td>Analysis including quoted support is comprehensive, well-supported, and connects to the thesis statement.</td>
<td>Analysis including some quoted support is somewhat comprehensive, but supported, and connects to the thesis statement.</td>
<td>Analysis is present but lacking explanation and quoted support. It still connects to the thesis statement.</td>
<td>There is no evidence of clear analysis. The essay relies on summary.</td>
</tr>
<tr>
<td><strong>Identification of Rhetorical/Stylistic Devices</strong></td>
<td>Strong identification of author’s rhetoric and style</td>
<td>Good identification of author’s rhetoric and style</td>
<td>Some identification of author’s rhetoric and style</td>
<td>Weak identification of author’s rhetoric and style</td>
<td>No/Little identification of author’s rhetoric and style</td>
</tr>
<tr>
<td><strong>Sentence Structure</strong></td>
<td>Excellent variety in length, patterns, subordination, and openings</td>
<td>Variety in length, patterns, subordination, and openings</td>
<td>Some variety in length, patterns, subordination, and openings</td>
<td>Little variety in length, patterns, subordination, and openings</td>
<td>No variety in length, patterns, subordination, and openings</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>Strong word choices: active verbs, inclusion of figurative language, elimination of “bland” words</td>
<td>Good word choices: active verbs, inclusion of figurative language, elimination of “bland” words</td>
<td>Some active verbs, inclusion of figurative language, elimination of “bland” words</td>
<td>Weak word choices, little inclusion of figurative language, no elimination of “bland” words</td>
<td>Weak word choices, no inclusion of figurative language, no elimination of “bland” words</td>
</tr>
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<td>----------</td>
<td>-----------------------------------------------------------------</td>
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<td>-----------------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td>X 2</td>
<td>All quotes are correctly cited</td>
<td>Most quotes are correctly cited</td>
<td>Some quotes are correctly cited</td>
<td>Few quotes are correctly cited</td>
<td>No quotes; no citations</td>
</tr>
<tr>
<td>Citation Form</td>
<td>______ X 1</td>
<td>______ X 1</td>
<td>______ X 1</td>
<td>______ X 1</td>
<td>______ X 1</td>
</tr>
<tr>
<td>Title</td>
<td>Very Creative</td>
<td>Creative</td>
<td>Good</td>
<td>Bland</td>
<td>Missing</td>
</tr>
</tbody>
</table>

**Essay _____ / 100**
Romeo and Juliet Essay

Select one of the following topics for your essay.

1. Discuss some of the consequences of Romeo and Juliet’s decision to marry in secret. Explain whether you think they should have married. Find examples from the play to support your essay.

2. Shakespeare portrays Romeo and Juliet as “star-crossed lovers,” doomed by fate to a tragic end. Do you agree that they were victims of fate or do you think they suffered as the result of their own bad choices? Find examples from the play to support your essay.

3. Which character do you think is most interesting: Romeo, Juliet, Friar Lawrence, Nurse, or Mercutio? Support your answer with details from the play.

Use the space below to pre-write:

Introduction: 3-4 sentences—set up the essay with a few sentences about the play/topic

Body:
example #1

example #2

example #3

Conclusion: 3-4 sentences—restate your ideas about the topic
Analytical Essay
*To Kill a Mockingbird* Essay Topics

DO NOT USE THE TRANSITIONS OF “FIRSTLY,” “SECONDLY,” etc. or “IN CONCLUSION”!

1. Choose three events from the Boo Radley plot in Part I and show how they parallel to events in the Tom Robinson plot of Part II.

2. What values does Atticus want to teach his children? Support your answer with specific events from the novel.

3. What “mockingbirds” can you find in the novel? Explain your choices.

4. Choose either the theme of *courage* or the theme of *education—formal and informal* and explain how a definition for this idea develops and changes over the course of the novel.

5. Discuss the purpose the following characters in the novel: Dill, Miss Maudie, Miss Stephanie
Poetry Portfolio

Revise and edit your original poems from this unit to “publish” in a portfolio. The following types/poetic devices MUST be included in this order in the final portfolio.

1. Narrative/Dramatic with rhyme (24 lines)
2. Lyric poem with personification (10 lines)
3. Lyric poem Musical devices— alliteration, rhyme with simile/metaphor/personification (10 lines)
4. Haiku (3)
5. Concrete (2)

Any extra poems you would like to include are welcome.

EACH POEM must be typed in a font that best represents THE POEM’S MEANING. (The Concrete poem is excluded from the typing requirement) Each poem must also be appropriately titled. Artwork that will enhance the poem must be included. Pretty background paper is not enough! Each poem will be graded for literary content as well as the content of the poem itself. The final product is due ________________.

Grading rubric for each poem:

<table>
<thead>
<tr>
<th>Category</th>
<th>Points per Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary content</td>
<td>4 pts/ per poem = 32</td>
</tr>
<tr>
<td>Poetic devices</td>
<td>4 pts/ per poem = 32</td>
</tr>
<tr>
<td>Font/Artwork (excludes concrete)</td>
<td>3 pts/ per poem = 24</td>
</tr>
<tr>
<td>Cover with proper heading, title, art</td>
<td>6 pts = 6</td>
</tr>
<tr>
<td>Table of contents</td>
<td>6 pts = 6</td>
</tr>
</tbody>
</table>

________________________
100 total points
Reading Response Logs
Guidelines to help you with your reading log

1. Ask yourself questions (and try to answer them)
2. Ask questions of the characters and author
3. Make connections with characters
   - Have you had similar experiences or feelings?
   - Do any of these characters remind you of people you know?
4. Make predictions
5. Write down your personal feelings, thoughts, and opinions
6. Write down what you like or dislike about the story, what’s strange, unusual, or puzzling
7. Write down what you think the theme is. Record character traits. Make note of conflict(s), and try to predict the outcome of the conflicts
8. How does this book compare to others you have read?

Writing/Discussion Circles
How to generate lively discussions

1. When you read an interesting passage, write down the page number and paragraph so that you can refer to it during discussion.
2. Describe the setting(s) of the story to help you visualize the story and discuss the setting’s impact on the story.
3. Find background information related to aspects or topics in book (time period, geography, characters).

Asking Open-Ended Questions

Open-ended questions encourage reflection and critical thinking. As you model reflecting and explaining your thinking, students learn what effective readers do when they read.

Suggestions –

- What did you wonder about when . . .
- What did you begin to think of when . . .
- Were you reminded of anything when . . .
- What was hard for you to believe?
- If you had been there, what would you have done?
- What did you think when . . .
- When were you surprised?
• What didn't you understand?
• What feeling did you have when . . .
• What did you notice about . . .
• What idea did you like?
• How is this book similar to . . .
• Who do you know who would like this book? Why?
• How would the story be different if it had taken place in another setting?
• What questions would you like to ask the author of this book?
• What clues in the story told you how it would end?
• Which characters were important to the story besides the main character?
• How does the author get you interested in the story?
• Does this story remind you of any others you have heard or read?
• What kind of person is the main character in this story?
• In your opinion, what was the most important event in the story?
• What were you thinking about when the story ended?
LEVELS OF COMPREHENSION

In class discussion in student writing (including reading logs), ask questions that touch three levels: **literal comprehension, inferential comprehension, and critical thinking.**

**LITERAL COMPREHENSION**

- Who, what, when, where
- Deriving meaning from words, sentences, paragraphs
- Sequence
- Main idea and supporting details
- Traits of characters

**INFERENTIAL COMPREHENSION**

- How, why
- Comparing and contrasting
- Drawing conclusions
- Determining relative importance
- Predicting outcomes and solutions
- Cause and effect
- Interpreting figurative language
- Determining real and unreal
- Theme and supporting details
- Traits of characters

**CRITICAL THINKING**

*(Requires a judgment or evaluation about what was said or meant)*

- Recognizing the author’s bias
- Judging the author’s purpose
- Expressing opinions
- Discovering connections
  - To the personal experience
  - To the other books
  - To the world outside the classroom
- Interpreting the style of writing
- Making value judgments
<table>
<thead>
<tr>
<th>Characterization</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterization is very clear, believable and natural.</td>
<td>Characterization is clear, believable and natural.</td>
<td>Characterization is somewhat clear, believable and natural.</td>
<td>Characterization is not clear, believable and natural.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Narration</th>
<th>15</th>
<th>10</th>
<th>5</th>
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<tbody>
<tr>
<td>Narration clearly shows appropriate tone, sets the atmosphere and mood.</td>
<td>Narration shows appropriate tone, sets the atmosphere and mood.</td>
<td>Narration somewhat shows appropriate tone, sets the atmosphere and mood.</td>
<td>Narration does not appropriate tone, sets the atmosphere and mood.</td>
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<table>
<thead>
<tr>
<th>Development of Plot: Exposition</th>
<th>15</th>
<th>10</th>
<th>5</th>
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<tbody>
<tr>
<td>Clear conflict, setting revolves around holiday, atmosphere/mood grabs reader’s attention</td>
<td>Good conflict, setting revolves around holiday, atmosphere/mood is strong, but does not grab the reader’s attention.</td>
<td>Somewhat good/strong conflict, setting sometimes revolves around holiday, atmosphere/mood is present, but does not grab the reader’s attention.</td>
<td>No conflict, setting does not revolve around holiday, no atmosphere.</td>
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<thead>
<tr>
<th>Rising Action</th>
<th>15</th>
<th>10</th>
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<tbody>
<tr>
<td>Intriguing dialogue; key events to the climax; clear cause/effect</td>
<td>Good dialogue; events to the climax; good cause/effect</td>
<td>Dialogue; few events to the climax; little cause/effect</td>
<td>Bland dialogue; no events to the climax; no cause/effect</td>
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<thead>
<tr>
<th>Resolution</th>
<th>15</th>
<th>10</th>
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<tbody>
<tr>
<td>Climax is resolved—not forced; change in the main character</td>
<td>Climax is resolved—but forced; some change in the main character</td>
<td>Climax is resolved, but forced; little change in the main character</td>
<td>Climax is not resolved; no change in the main character</td>
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<table>
<thead>
<tr>
<th>Writing Techniques, Mechanics/Style</th>
<th>15</th>
<th>10</th>
<th>5</th>
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<tbody>
<tr>
<td>Excellent use of vivid descriptions; very few, if any, spelling, punctuation, or usage errors.</td>
<td>Good use of vivid descriptions; few spelling, punctuation, or usage errors.</td>
<td>Some use of descriptions; no consistent spelling, punctuation, or usage errors.</td>
<td>Poor descriptions; severe spelling, punctuation, or usage errors. Poor word choic-</td>
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<td>rors. Strong word choices. Cover with correct heading format.</td>
<td>Good word choices. Cover with correct heading format.</td>
<td>Somewhat “bland” word choices. Cover but incorrect heading format.</td>
<td>es. No cover with incorrect heading format.</td>
</tr>
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Romeo and Juliet Text Messages
You often say that you have no idea of what Shakespeare is saying, so now it is your turn! Recreate a few scenes or an act from *Romeo and Juliet* through today's technology of texting. (Of course, it must be appropriate for school!) Use the space below to practice translating a conversation into text.

**Balcony scene**

Login: Romeo: R u awake? Want 2 chat?
Juliet: O Rom. Where4 art thou?
Romeo: Outside yr window.
Juliet: Stalker!
Romeo and Juliet License Plates

Think up some creative "personalized license plates" for various characters. Some use quotes. EX. "LYKAROZ" (like a rose) "JLTZSUN" (Juliet is the sun) Popular characters include Romeo, Juliet, The Nurse, Mercutio, and Tybalt (KNGOCTS - King of cats).

Put the license plates on rectangular pieces of paper, and color or highlight however you want. Some like to add touches like registration stickers or license plate frames.
Romeo and Juliet Project

Select one of the following projects to be completed by _______________________________.

Advertising—individual work

Make a movie poster that a theatre might display as an advertisement. Emphasize parts of the story that have box office appeal, such as fight scenes and romance. Illustrate the poster with an enticing scene. You may not duplicate an existing poster or picture for this play. The grade will be based on originality, creativity, color, and the qualities listed above.

****NO COMPUTER-GENERATED PICTURES OR WRITING!

Acting and Music—partner/group work

Music often establishes the mood of a dramatic scene. Look for music that captures the mood of a scene of your choice. Perform the scene with the music in the background. Music selections must be school appropriate. The grade will be based on the acting as well as the music. Include a written piece to describe the mood you were setting and why, in your opinion, the music selection worked. **You may create a contemporary version of the scene.

Writing a Newspaper—partner/group work

You are going to create a newspaper indicative of the time period. Brainstorm at least four sections of a newspaper—some suggestions are below. Include articles describing events that happen in the play. Assign tasks to each person; each group member is responsible for writing a section. The final product will be graded on newspaper authenticity, writing style, and creativity.

Suggested sections: headline news, obituaries, sports, advertisements and help wanted, wedding announcements, opinion/letter to the editor.
Romeo and Juliet Research Topics

Select one of the following topics for a mini research paper. You must include in-text citations and a work(s) cited page. No wiki pages or encyclopedias may be used.

Queen Elizabeth
King Henry VIII
The church in fifteenth century England
English and royal nobility
Shakespearean sonnets
Stratford-Upon-Avon
The Tower of London
The Protestant Reformation
Elizabethan education
Shakespeare histories
Elizabethan London
Bubonic plague
Women in the theatre
Elizabethan clothing
English navy during Elizabethan times
English pirates
The Globe Theatre
Elizabethan medicine
Elizabethan crime and punishment
Elizabethan music and dance
Elizabethan child-raising practices
Romeo and Juliet Film Essay

Using your notes from the two film versions of Romeo and Juliet, write an essay in which you decide which version you preferred and why. Use your best writing skills (including sentence combining skills) to help with the flow of your essay. There is no maximum or minimum length requirement; simply write an essay that fully covers the topic.

- This is a formal writing assignment, so you may not use first-person (I, me, we, us) or second-person (you, your) pronouns or contractions.
- You must have an introduction that begins with a broad topic about the play and narrows into your controlling idea, the essay topic, as the last sentence.
- The body paragraphs should include support from your notes on the two film versions.
- The conclusion should not say, “In conclusion” or the like. Do not end the essay with a trite statement about the genius of Shakespeare, or a ranking of the play (“I think it’s great and give Shakespeare a 9!”).