

**Randolph Township Schools
Randolph High School
English I Curriculum**

“Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity.” –Chimamanda Ngozi Adichie

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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.

**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 standards. 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

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

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

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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, arguing, persuading, and achieving collaborative goals. Students are immersed in drama, poetry from across the globe, and samples of seminal American and multicultural literature, while also learning the tools and strategies necessary to become more sophisticated and independent readers 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. The course also focuses on vocabulary, grammar, usage, mechanics, sentence structure, and paragraphing. All students participate in research. To achieve these goals, the course will be guided by the New Jersey Student Learning Standards and goals established by the Randolph Township Board of Education.

Curriculum Pacing Chart

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SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
2 weeks	I	Basics of Grammar, Mechanics, and Usage
3 weeks	II	The Short Story: A Study of Consequences
12 weeks	III	The Novel: A Study of the Human Experience
6 weeks	IV	Genre-Centered Student Choice Novels: A Study of Time
5 weeks	V	The Graphic Novel: A Study of Social Issues
5 weeks	VI	Drama: A Study of Human Interactions
3 weeks	VII	Poetry: A Study of Reflections
Nonfiction reading, advanced grammar/mechanics/usage, and research skills are distributed throughout the above-named units		

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Unit I: Basics of Grammar, Mechanics, and Usage

TRANSFER: By studying the conventions of English grammar, mechanics, and usage, students will be able to produce a verbal or written response that demonstrates a command of the basics of the conventions with consideration given to the task and audience.		
STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W.9-10.6. Use technology, including the Internet, to produce, share, 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.</p> <p>W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.</p> <p>SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.</p> <p>L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Include use of parallel structure. Include use of various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	A true comprehension of grammar, mechanics, and usage leads one to be better able to successfully communicate ideas and arguments; appropriate use of the conventions of writing leads to a stronger and clearer voice.	<ul style="list-style-type: none"> • Why do the rules of grammar matter? • How does one apply the conventions of writing in order to strengthen and clarify their writing?
	Communication style (use of evidence; logical flow; organization; appropriate use of grammar, mechanics, and usage) must take into consideration both the purpose and the audience.	<ul style="list-style-type: none"> • How can the style of communication be impacted by purpose and audience?
	There are various ways to evaluate the content and quality of a piece of writing (or a speech), but the process must begin with assessing the task for which it was produced.	<ul style="list-style-type: none"> • What are appropriate responses for different prompts or tasks? • Why is there sometimes more than one right answer?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	The part of speech of a word depends upon how the word is used in a sentence.	Identify and define the parts of speech.

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<p>L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. Include use of a colon to introduce a list or quotation.</p> <p>L.9-10.3. Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening. Vary word choice and sentence structure to demonstrate an understanding of the influence of language.</p> <p>L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies. A.) Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. B.) Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>). C.) Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. D.) Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p> <p>L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A.) Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their</p>	<p>A clause is a unit of grammatical organization that consists of a subject and a predicate.</p>	<p>Create and diagram a sentence.</p> <p>Use the same word as different parts of speech to evaluate how it functions in each sentence.</p> <p>Identify independent and dependent clauses in the context of writing.</p> <p>Evaluate why certain clauses are dependent while others are independent.</p> <p>Produce writing that appropriately uses independent and dependent clauses.</p> <p>Identify phrases in the context of writing.</p> <p>Identify the part of speech of a phrase.</p> <p>Produce writing that appropriately use phrases.</p>
	<p>A phrase is a unit of grammatical organization that acts like a part of speech.</p> <p>Analyze, summarize, and argue are different, though related, strategies for discussing texts.</p>	<p>Understand the difference between analysis, summary, and creating argument.</p>

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<p>role in the text. B.) Analyze nuances in the meaning of words with similar denotations.</p> <p>L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>KEY TERMS:</p> <p>Noun, pronoun, adjective, verb, adverb, preposition, conjunction, interjection, antecedent, articles, clause, independent clause, dependent clause, phrase, prepositional phrase, analyze, summarize, argue, declarative, interrogative, imperative, exclamatory, simple, compound, complex, compound-complex</p>	<p>Produce appropriate responses to prompts that ask for analysis, summary, and creating an argument.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Preparing a written response that demonstrates a command of the basics of grammar, mechanics, and usage. Producing appropriate responses to prompts that ask students to analyze, summarize, or develop an argument. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> Complete a diagnostic grammar pre-assessment (available to English I teachers through department supervisor). Identify and correct grammar/mechanics/usage errors within a sentence or paragraph. 		
<p>SUGGESTED TIME ALLOTMENT</p>	<p>2 weeks</p>	
<p>SUPPLEMENTAL UNIT RESOURCES</p>	<p><u>All levels</u> must cover the following concepts:</p> <ul style="list-style-type: none"> Parts of Speech (noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection) 	

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|--|---|
| | <ul style="list-style-type: none">• Sentence structure (simple, compound, complex, compound-complex)• Sentence types (declarative, interrogative, imperative, exclamatory)• Independent and dependent clauses• Prepositional phrases• Differences between analyze, summarize, and argue |
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Supplemental Resources:

- | | |
|--|---|
| | <ul style="list-style-type: none">• “Phrases and Clauses,” Khan Academy,
(https://www.khanacademy.org/humanities/grammar/syntax-sentences-and-clauses/phrases-and-clauses/v/phrases-and-clauses-syntax-khan-academy)• “Phrases”, https://literarydevices.net/phrase/.• “Phrase vs. Clause – What’s the Difference? – English Grammar – Independent and Dependent Clauses,” Learn English Lab (January 29, 2017),
(https://www.youtube.com/watch?v=z45UdL0WTro).• “Simple, Compound, Complex Sentences – with Examples, Exercises – Sentence Clause Structure – Grammar,” Learn English Lab (May 18, 2018),
(https://www.youtube.com/watch?v=m9Avsw-kK-s).• “Sentence Types”,
(https://www.lamission.edu/learningcenter/docs/asc/worksheets/Grammar/Sentence%20Types.pdf).• “Definitions and Examples of Grammatical Terms”,
https://literarydevices.net/grammatical-terms/.• “8 Parts of Speech,” Learn English Lab (September 13, 2016),
(https://www.youtube.com/watch?v=kP_VkuB08qY). |
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Unit I: Basics of Grammar, Mechanics, and Usage

	<ul style="list-style-type: none">• “Conjunctions – Parts of Speech – Advanced Grammar – Types of Conjunctions with Examples,” Learn English Lab (March 4, 2017). https://www.youtube.com/watch?v=-FdEaeD1MdY.• “Summary vs Analysis,” Monmouth University Writing Center, https://www.monmouth.edu/resources-for-writers/documents/summary-vs-analysis.pdf/.
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Unit II: The Short Story: A Study of Consequences

TRANSFER: By evaluating the impact of an author's organizational techniques with regard to emphasizing character decisions and their consequences, students will be able to successfully addresses the complexity of short stories.		
STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS

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Unit II: The Short Story: A Study of Consequences

<p>RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.</p> <p>RL.9-10.5. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).</p> <p>RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.</p> <p>SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 9–10</i></p>	Short stories invite readers to explore the human experience across cultures and throughout history.	<ul style="list-style-type: none"> Why do short stories matter?
	Writers organize what they have to say and use detail and elaboration to make ideas clear to their audiences; active reading strategies help students to best engage with a text and promote critical thinking.	<ul style="list-style-type: none"> How does the organization of a short story impact the audience? How does one apply the key strategies that are essential to read, analyze, evaluate, and comprehend a short story?
	Modern short stories do not always have a thorough resolution of conflicts.	<ul style="list-style-type: none"> Must a story have a clear ending to be complete? Why or why not?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	The elements of plot (setting, conflict, exposition, rising action, climax, falling action, denouement) are interrelated and logically sequence an unfolding story.	Identify the elements of plot in a short story.
		Analyze the author’s use of plot and structural elements in a short story.
		Evaluate the similarities and differences of authors’ use of plot elements across texts using textual evidence.

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<p><i>topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p>	<p>Recognizing, understanding, and applying literary terms enables a reader to understand a text critically.</p> <p>Writing a 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.</p>	<p>Provide an objective summary of a short story.</p> <p>Define and identify literary terms.</p> <p>Analyze literary terms in a short story, including how complex characters develop, organization of a short story, the development of themes, and the emotional connection to the audience.</p> <p>Identify the character(s), setting, and language used in a short story unique to each author.</p> <p>Construct a narrative that contains a plot, static and dynamic characters, clear setting, and consistent language.</p>
	<p>KEY TERMS: Antagonist, protagonist, round, flat, static, dynamic, irony, flashback, foreshadow, foil, mood, personification, point of view, stereotype, symbolism, theme, tone,</p>	<p>Develop and strengthen writing with a focus on the elements of a short story.</p>

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Unit II: The Short Story: A Study of Consequences

	diction, syntax, cultural backdrop, plot, character, setting, conflict, exposition, rising action, climax, falling action, denouement	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Writing an analytical essay that successfully analyzes the elements of a short story. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Create reading journals about short stories in which students analyze decisions and consequences in the context of the story plot and the author's decisions about how to structure the text. • Read and annotate short stories to analyze how authors incorporate key elements of a short story. • Participate in thoughtful full class and small group discussions during which students analyze the elements of plot in a short story. • Write a clear and concise narrative that successfully utilizes elements of the short story. 		
SUGGESTED TIME ALLOTMENT	3 weeks	
SUPPLEMENTAL UNIT RESOURCES	<p>Requirements:</p> <p><u>All levels:</u></p> <ul style="list-style-type: none"> • <i>Grammar/mechanics/usage:</i> <ul style="list-style-type: none"> ○ Differences between analyze, summarize, and argue <p><u>Honors level:</u></p> <ul style="list-style-type: none"> • at least three short stories including: “There Will Come Soft Rains” by Ray Bradbury <p><u>A level:</u></p> <ul style="list-style-type: none"> • at least three short stories including: “Contents of a Dead Man’s Pocket” by Jack Finney <p><u>B level:</u></p> <ul style="list-style-type: none"> • at least two short stories including: “Lady or the Tiger?” by Frank Stockton 	

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Suggested/additional stories:

- “The Lottery” by Shirley Jackson (980L)
- “The Pedestrian” by Ray Bradbury (1100L)
- “All Summer in a Day” by Ray Bradbury (710L)
- “The Masque of the Red Death” by Edgar Allan Poe (1170L)
- “The Gift of the Magi” by O. Henry (950L)
- “2BR02B” by Kurt Vonnegut (810L)
- “The Necklace” by Guy de Maupassant (920L)

Suggested resources:

- Freytag’s Pyramid for the elements of plot,
<http://www.ohio.edu/people/hartleyg/ref/fiction/freytag.html>.
- Source for common literary elements/devices, <https://literarydevices.net>.
- Ray Bradbury biography, <https://www.biography.com/writer/ray-bradbury>.
- Jack Finney biography,
http://www.biographybase.com/biography/finney_jack.html.
- Frank Stockton biography, <https://americanliterature.com/author/frank-stockton>.
- Shirley Jackson biography, <https://www.biography.com/writer/shirley-jackson>.
- Edgar Allan Poe biography, <https://www.biography.com/writer/edgar-allan-poe>.
- O. Henry biography, <https://www.biography.com/writer/william-sydney-porter>.
- Kurt Vonnegut biography, <https://www.vonnegutlibrary.org/kurt-biography/>.
- Guy de Maupassant biography, <https://www.biography.com/writer/guy-de-maupassant>.

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Unit III: The Novel: A Study of the Human Experience

TRANSFER: By thoroughly analyzing the intricacies of the human experience, students will be able to relate their own and others' identities to the characterization and cultural influences found in text.

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>RL 9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.</p> <p>RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).</p>	Authors use language to celebrate and give voice to the events and experiences that move readers from childhood to adulthood, and readers' experiences affect their understanding and enjoyment of a text.	<ul style="list-style-type: none"> • What are the defining characteristics of childhood, adolescence, and adulthood? • Why are rites of passage important?
	Many works of literature examine the choices of characters and their consequences.	<ul style="list-style-type: none"> • How do one's choices affect outcomes for themselves and others?
	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.	<ul style="list-style-type: none"> • How do authors' backgrounds influence their writing? • How can one use written and oral language to explore the events and ideas that shape people's lives?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>

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Unit III: The Novel: A Study of the Human Experience

<p>RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work.</p> <p>RL.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RI.9-10.5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p>RI.9-10.8. Describe 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 reasoning.</p> <p>RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington’s Farewell Address the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”, Declaration of the Rights of Man and Citizen,</p>	<p>Increasing reading comprehension emerges with the ability to identify main ideas, summarize a text, visualize images, make connections, and draw inferences.</p> <p>Understanding language involves recognizing connotation and denotation through context, word parts, roots, and clues; it contributes to appreciating mood and irony.</p>	<p>Identify the main ideas of a novel or section of a novel.</p> <p>Create an objective summary of a novel or section of a novel.</p> <p>Analyze the main ideas and use of images in a novel.</p> <p>Synthesize ideas and themes from across texts and genres.</p> <p>Write a well-constructed essay that analyzes the literary elements in a text or texts.</p> <p>Evaluate the effect of connotation and denotation on the interpretation of a particular scene in a novel.</p> <p>Interpret an author’s use of mood by using the details of the novel.</p>
		<p>Analyze the author’s use of irony as it pertains to character and plot development.</p>

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<p>U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W.9-10.6. Use technology, including the Internet, to produce, share, 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.</p> <p>SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Characterization (direct/indirect) and character types (foil, stereotype, antagonist, protagonist, round/flat, static/dynamic) convey complexity and fuel the events of a narrative.</p> <p>Appreciation of point of view, diction, imagery, and syntax contribute to a better understanding of tone.</p> <p>Authors employ multiple techniques, structural elements, and devices to add meaning.</p>	<p>Analyze how complex characters develop over the course of a novel, interact with other characters, and advance the plot or develop a theme.</p> <p>Identify point of view, diction, imagery, syntax, and tone in a novel.</p> <p>Analyze an author's use of literary devices in a novel.</p> <p>Discuss how literary devices alter the overall impact of a key scene in a novel.</p> <p>Identify the structural elements used in a novel.</p> <p>Analyze how the author's choices regarding structure of a text create mystery, tension, or surprise.</p> <p>Analyze and predict how changes to the structural elements would alter the overall impact of a scene in a novel.</p>
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	<p>The theme of a novel provides the central idea and topic of discourse for the text.</p> <p>A literary work can be analyzed utilizing a literary/critical lens, which instructs the reader to assess the work while considering the author's choices regarding style, plot, and characters.</p>	<p>Evaluate the use of symbolism in a novel.</p> <p>Determine a theme or central idea of a novel and analyze in detail its development over the course of the novel, including how it emerges and is shaped by various literary elements and refined by specific details.</p> <p>Analyze a novel through a thematic lens.</p> <p>Identify and define literary/critical lenses (such as gender/feminist criticism, or race theory).</p> <p>Analyze an excerpt of a piece of literature while utilizing a literary/critical lens.</p> <p>Evaluate how the author's choices regarding style, plot, and characters influence a reader's ability to assess a text with a specific literary/critical lens.</p>
	<p>KEY TERMS:</p> <p>Mood, irony, characterization (indirect and direct), cultural backdrop, characters (foil, stereotype, antagonist, protagonist, round/flat, static/dynamic), point of view,</p>	

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	diction, syntax, imagery, climax, conflict, denouement, exposition, falling action, rising action, setting, dialogue, foreshadowing, personification, vignette, symbolism, theme, tone, figurative and connotative meanings, literary/critical lenses, synthesis	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Constructing an analytical essay that maintains an objective tone and utilizes proper MLA formatting regarding the use of various literary elements and/or critical/literary lenses. Participating in a Socratic Seminar in which students lead a self-directed conversation using student-created questions. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> Read and annotate novels with a specific focus on literary elements and literary/critical lenses. Read and annotate article(s) relevant to the novel with a focus on how the article(s) relate(s) to the novel. Write a short (1-page) response synthesizing a nonfiction article with quotes from a novel to support a claim. 		
SUGGESTED TIME ALLOTMENT	12 weeks (to be split between 2 novels)	
SUPPLEMENTAL UNIT RESOURCES	<p>Required:</p> <p><u>All levels must address the following:</u></p> <ul style="list-style-type: none"> Using literary/critical lenses as a way to analyze the novel(s) <i>Grammar/mechanics/usage concepts:</i> <ul style="list-style-type: none"> Subject-Verb agreement (verb tenses) <i>Research concepts:</i> <ul style="list-style-type: none"> Maintaining an objective tone 	

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- MLA formatting
- Citations
- Quotation integration
- Must write a one-page synthesis of the article(s) and the novel

Honors level (minimum requirements):

- *To Kill a Mockingbird*
- *A Tale of Two Cities*
- At least 2 nonfiction articles

A Level (minimum requirements):

- *To Kill a Mockingbird*
- Choice of: *The House on Mango Street*, *Lord of the Flies*, *Fahrenheit 451*, or *A Separate Peace* (**Note:** If using *Lord of the Flies* or *Fahrenheit 451*, you would eliminate that title in Unit IV if taking a Dystopian Fiction approach.)
- At least 1 nonfiction article

B Level (minimum requirements):

- *To Kill a Mockingbird* or *To Kill a Mockingbird: A Graphic Novel*
- Choice of: *The House on Mango Street*, *Lord of the Flies*, *Fahrenheit 451*, or *A Separate Peace* (**Note:** If using *Lord of the Flies* or *Fahrenheit 451*, you would eliminate that title in Unit IV if taking a Dystopian Fiction approach.)
- At least 1 nonfiction article

Supplemental resources for novels:

- *To Kill a Mockingbird*:
 - <https://www.commonlit.org/en/book-pairings/to-kill-a-mockingbird>.

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	<ul style="list-style-type: none"> ○ https://newsela.com/subject/ela/2000002745/493714/2000196020/472397/resources/text-set/472397. ○ “Who Were the Scottsboro Boys?”, https://www.pbs.org/wgbh/americanexperience/features/scottsboro-boys-who-were-the-boys/. ○ “Why <i>To Kill a Mockingbird</i> Still Resonates Today,” Margot Stern Strom (November 12, 2014), https://facingtoday.facinghistory.org/why-to-kill-a-mockingbird-still-resonates-today. ○ “Daily Life in the Jim Crow South, 1900-1945,” Jennifer Ritterhouse (May 2018), https://oxfordre.com/americanhistory/view/10.1093/acrefore/9780199329175.01.0001/acrefore-9780199329175-e-329. • <i>A Tale of Two Cities</i>: <ul style="list-style-type: none"> ○ https://learning.blogs.nytimes.com/2012/01/12/teaching-dickens-with-the-new-york-times/. ○ “The French Revolution.” Encyclopedia Britannica, (May 15, 2020), https://www.britannica.com/event/French-Revolution. • <i>The House on Mango Street</i>: <ul style="list-style-type: none"> ○ https://www.commonlit.org/en/book-pairings/the-house-on-mango-street. ○ https://newsela.com/subject/ela/2000002745/493714/2000196020/472072/resources/text-set/472072. ○ Teaching about the Bracero Program, http://braceroarchive.org/teaching. ○ Vignettes, https://literaryterms.net/vignette/. • <i>Lord of the Flies</i>: <ul style="list-style-type: none"> ○ “Children in the Heat of War,” Deborah Smith (September 2001), https://www.apa.org/monitor/sep01/childwar.
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| | <ul style="list-style-type: none">○ “Groupthink,” <i>Psychology Today</i>,
https://www.psychologytoday.com/us/basics/groupthink.• <i>Fahrenheit 451</i>:<ul style="list-style-type: none">○ “Banning Books: An Overview,” Michael Aliprandini and Carolyn Sprague (March 1, 2016),
http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=22830431&site=pov-live.○ “Point: Democracy and Censorship,” Amy Witherbee (December 31, 2017),
http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=12428149&site=pov-live.○ “Counterpoint: The Value of Censorship,” Brian Wilson (March 1, 2016),
http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=12421493&site=pov-live.• <i>A Separate Peace</i>:<ul style="list-style-type: none">○ “A Special Time, A Special School,” John Knowles, (1995),
https://libguides.exeter.edu/c.php?g=440360&p=3001740. |
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Additional resources:

- New York Times Learning Network, <https://www.nytimes.com/section/learning>.
- Common Lit, <https://www.commonlit.org/en/library>.
- NewsELA, <https://newsela.com>.
- Author biographical information: Harper Lee, William Golding, Ray Bradbury, Charles Dickens, John Knowles, Sandra Cisneros: <https://www.biography.com>.

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Unit IV: Genre-Centered Student Choice Novels: A Study of Time

TRANSFER: By evaluating a novel with a focus on the history of the author and subject, students will be able to recognize and discuss how different genres of literature provide insight on the historical, cultural, and societal factors of the past and present and help prepare readers for the possible future.

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.</p>	<p>Authors often draw on historical events, cultural context, and/or assumptions about the future as inspiration for their writing.</p>	<ul style="list-style-type: none"> • How do authors use historical events and cultural context to add deeper meaning to their writing? • How and why do authors use literature to explore the future of their societies?
	<p>Genres influence how a reader interacts with and comprehends a text due to the patterns of that style.</p>	<ul style="list-style-type: none"> • Why do different genres exist? • Why might an author choose to tell a story through a specific genre?

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<p>RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>RL.9-10.5. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).</p> <p>RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.</p> <p>RI.9-10.2. Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p>	<p>Historical fiction provides insights and perspectives on the past while allowing a reader to discern connections to the present; dystopian fiction calls for an examination of the past and present and a consideration of the philosophical and psychological effects of decisions that have been made and events that have taken place.</p>	<ul style="list-style-type: none"> • Why is it important to know, study, and understand the past? • How can the past impact the future?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>Historical events influence occurrences in the near and distant future, often influencing literature in ways that are real or imagined and helping to create cultural context.</p>	<p>Research significant historical events from the author’s lifetime, and/or historical events that have been known to influence the author.</p> <p>Identify major events within the novel.</p> <p>Synthesize the research on the author’s history with the events in the novel.</p>

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<p>RI.9-10.7. Analyze various perspectives as presented in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.</p> <p>RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington’s Farewell Address the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”, Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W.9-10.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize</p>		<p>Analyze the author’s representation of/allusion to/ the predicted impact of a significant historical event.</p> <p>Analyze a point of view or cultural experience reflected in a work of literature from outside the United States.</p>
	<p>Different genres of literature have different styles, features, and purposes.</p> <p>Historical fiction provides an informed perspective on past events, issues, and/or conflicts, while dystopian fiction provides commentary on complex and controversial issues.</p>	<p>Identify the style, features, and purposes of a specific genre of literature (dystopian or historical fiction).</p> <p>Analyze the author’s use of a genre and the styles, features, and purposes of it.</p> <p>Identify an issue addressed in the novel.</p> <p>Analyze what stance the author is likely taking on the identified issue.</p> <p>Support analysis of the text with specific textual evidence.</p>

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<p>multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals).</p> <p>W.9-10.9. Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research.</p> <p>W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.</p> <p>L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.9-10.3. Apply knowledge of language to make effective choices for meaning, or style, and to</p>	<p>Anti-heroes are flawed characters who do not possess the traits of a typical hero, but who also do not possess every trait of a villain; they are gray characters that often try to perform an act that could be considered “good,” though not necessarily for moral or ethical reasons.</p> <p>Characters are often faced with and must overcome conflicts that influence their</p>	<p>Identify a character in the novel who has the potential to be an anti-hero.</p> <p>Analyze a character who has traits that contrast with a hero as well as qualities that make him/her appealing and/or relatable in his/her quest toward change.</p> <p>Support analysis with direct textual evidence.</p> <p>Craft an argument of a defense of a character being an anti-hero.</p> <p>Identify conflict(s).</p>
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comprehend more fully when reading, writing, speaking or listening.	decisions, influence their opinions, and shape their personalities.	Analyze why a certain event constitutes a conflict for a character or set of characters.
	KEY TERMS: Genre (purposes, styles, dystopian fiction, historical fiction), cultural backdrop, utopia, character types (foil, stereotype, antagonist, protagonist, round, flat, static, dynamic, anti-hero), extended metaphor, symbolism, foreshadowing, conflicts (person v. society, person v. nature, person v. self, person v. person, etc.), argue, argumentative writing, microcosm	Analyze how characters are impacted by various conflicts throughout a text.
ASSESSMENT EVIDENCE: Students will show their learning by: <ul style="list-style-type: none"> Writing an argumentative essay focused on analyzing one theme, message, moral, or warning the author developed throughout the novel. KEY LEARNING EVENTS AND INSTRUCTION: <ul style="list-style-type: none"> Participate in meaningful discussions about the cultural/historical context, plot, characters, theme, etc. of the novel, and how it may overlap with other novels being read in the class. Complete reading journals focused on: making predictions and inferences about what is going to happen, analyzing the roles that different types of characters play, and/or reflecting on the historical/cultural/societal influences that helped to shape the novel. 		

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- Participate in a literature circle with a Researcher/Research Reporter; as a group, discuss the research that was found considering the cultural/historical context and the author's life, and how it plays a role in the novel.

SUGGESTED TIME ALLOTMENT	6 weeks
SUPPLEMENTAL UNIT RESOURCES	<p>Required:</p> <p><u>All levels</u> must address the following:</p> <ul style="list-style-type: none"> • <i>Every teacher must choose <u>one</u> (1) genre to study with the class—either <u>Dystopian Fiction</u> <u>or</u> <u>Historical Fiction</u>. (See below.)</i> • <i>Research concepts:</i> <ul style="list-style-type: none"> ○ Must conduct research for a literature circle, and all students must participate in the discussion about the research found and how it is reflected in the novel. ○ Source evaluation ○ Notetaking <p><u>Honors level</u> (minimum requirements):</p> <ul style="list-style-type: none"> • Use literary/critical lenses: <ul style="list-style-type: none"> ○ If class is participating in the dystopian fiction novels, consider Psychoanalytic lens or something similar. ○ If class is participating in the historical fiction novels, consider New Historic lens or something similar. • Students must read at least 2 nonfiction articles for their selected choice novel <p><u>A/B levels</u> (minimum requirements):</p> <ul style="list-style-type: none"> • The use of literary/critical lenses is optional at the individual student level but must be addressed with the whole class with guidance from the teacher. • Students must read at least 1 nonfiction article for their selected choice novel

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Dystopian Fiction Choice Titles:

- *Fahrenheit 451*, Ray Bradbury (Lexile: 890L)
- *Lord of the Flies*, William Golding (Lexile: 770L)
- *Animal Farm*, George Orwell (Lexile: 1170L)
- *The Eleventh Plague*, Jeff Hirsch (Lexile: 790L)
- *Never Let Me Go*, Kazuo Ishiguro (Lexile: 970L)
- *Proxy*, Alex London (Lexile: 690L)

Historical Fiction Choice Titles:

- *Between Shades of Gray*, Ruta Sepetys (Lexile: HL490L)
- *Purple Hibiscus*, Chimamanda Ngozi Adichie (Lexile: 920L)
- *Star of the Sea*, Joseph O'Connor (Lexile: 850L)
- *The Glass Palace: A Novel*, Amitav Ghosh (Lexile: estimated 810L-1000L)
- *Bless Me, Ultima*, Rudolfo Anaya (Lexile: 840L)

Supplemental Resources for Dystopian Fiction:

- *Fahrenheit 451*:
 - “Banning Books: An Overview,” Michael Aliprandini and Carolyn Sprague (March 1, 2016),
<http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=22830431&site=pov-live>.
 - “Point: Democracy and Censorship,” Amy Witherbee (December 31, 2017),
<http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=12428149&site=pov-live>.

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	<ul style="list-style-type: none"> • “Counterpoint: The Value of Censorship,” Brian Wilson (March 1, 2016), http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=12421493&site=pov-live. • <i>Lord of the Flies</i>: <ul style="list-style-type: none"> • “Children in the Heat of War,” Deborah Smith (September 2001), https://www.apa.org/monitor/sep01/childwar. • “Groupthink,” <i>Psychology Today</i>, https://www.psychologytoday.com/us/basics/groupthink. • <i>Animal Farm</i>: <ul style="list-style-type: none"> • “Capitalism vs. Socialism: An Overview,” Andrew Walter (September 30, 2019), http://search.ebscohost.com/login.aspx?direct=true&db=pwh&AN=43268219&site=pov-live • “Russian Revolution,” History.com Editors (February 28, 2020), https://www.history.com/topics/russia/russian-revolution#:~:text=Bolshevik%20Revolution,against%20the%20Duma's%20provisional%20government. • <i>The Eleventh Plague</i>: <ul style="list-style-type: none"> • “January 31, 2020 – Update and Interim Guidance on Novel Coronavirus (2019-CoV) Outbreak,” DC Health (January 31, 2020), https://dchealth.dc.gov/publication/january-31-2020-update-and-interim-guidance-novel-coronavirus-2019-cov-outbreak. • “The Psychological Impact of Quarantine and How to Reduce It: Rapid Review of the Evidence,” Samantha K. Brooks et al. (February 26, 2020), https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(20)30460-8/fulltext. • <i>Never Let Me Go</i>:
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	<ul style="list-style-type: none"> • “Ethical and Policy Issues of Human Cloning,” Harold T. Shapiro (July 11, 1997), https://science.sciencemag.org/content/277/5323/195.full. • “Organ Donation and Transplantation,” Cleveland Clinic, https://my.clevelandclinic.org/health/articles/11750-organ-donation-and-transplantation. • <i>Proxy</i> <ul style="list-style-type: none"> • “Does Capitalism Destroy Culture?,” Michael Matheson Miller, (February 18, 2020), https://isi.org/intercollegiate-review/does-capitalism-destroy-culture/. • “Class Differences,” Tori DeAngelis (February 2015), https://www.apa.org/monitor/2015/02/class-differences. • “Lesbian, Gay, Bisexual, and Transgender Persons & Socioeconomic Status,” American Psychological Association (2010), https://www.apa.org/pi/ses/resources/publications/lgbt. <p>Supplemental Resources for Historical Fiction:</p> <ul style="list-style-type: none"> • <i>Between Shades of Gray</i>: <ul style="list-style-type: none"> • “Lithuania,” United States Holocaust Memorial Museum, https://encyclopedia.ushmm.org/content/en/article/lithuania. • “World War 2 in Lithuania (1940-1944),” True Lithuania, http://www.truelithuania.com/world-war-2-in-lithuania-1940-1944-249. • “The Holocaust in Lithuania,” Facing History and Ourselves, https://www.facinghistory.org/resource-library/resistance-during-holocaust/holocaust-lithuania. • <i>Purple Hibiscus</i>: <ul style="list-style-type: none"> • “Nigerian Civil War,” New World Encyclopedia, https://www.newworldencyclopedia.org/entry/Nigerian_Civil_War.
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	<ul style="list-style-type: none"> • “The Danger of a Single Story,” Chimamanda Ngozi Adichie (July 2009 TED Talk). https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en. • <i>Star of the Sea</i>: <ul style="list-style-type: none"> • “The Irish Emigrant’s Guide to Surviving the Irish Famine Ships,” New England Historical Society, https://www.newenglandhistoricalsociety.com/irish-emigrants-guide-to-surviving-the-irish-famine-ships/#:~:text=From%201845%20to%201855%2C%20famine,many%20bodies%20were%20thrown%20overboard. • “Great Famine,” Joel Mokyr (last modified February 4, 2020), https://www.britannica.com/event/Great-Famine-Irish-history. • <i>The Glass Palace</i>: <ul style="list-style-type: none"> • “Myanmar,” Encyclopedia Britannica, https://www.britannica.com/place/Myanmar/The-initial-impact-of-colonialism. • “A Largely Indian Victory in World War II, Mostly Forgotten in India,” Gardiner Harris (June 21, 2014), https://www.nytimes.com/2014/06/22/world/asia/a-largely-indian-victory-in-world-war-ii-mostly-forgotten-in-india.html. • <i>Bless Me, Ultima</i>: <ul style="list-style-type: none"> • “World War II and New Mexico,” Atomic Heritage Foundation (June 5, 2014), https://www.atomicheritage.org/history/world-war-ii-and-new-mexico. • “American Southwest: Introduction,” National Park Service, https://www.nps.gov/nr/travel/amsw/intro.htm.
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Additional Resources:

- Ray Bradbury biography, <https://www.biography.com/writer/ray-bradbury>.
- William Golding biography, <https://www.william-golding.co.uk/william-goldings-early-life>.
- George Orwell biography, <https://www.biography.com/writer/george-orwell>.
- Jeff Hirsch biography, <https://www.jeff-hirsch.com/new-page-1>.
- Kazuo Ishiguro biography, <https://www.britannica.com/biography/Kazuo-Ishiguro>.
- Alex London biography, <https://www.calexanderlondon.com/about-alex>.
- Ruta Sepetys biography, <http://rutasepetys.com/wp-content/uploads/2016/06/Ruta-Sepetys-Bio.pdf>.
- Chimamanda Ngozi Adichie biography, <https://literature.britishcouncil.org/writer/chimamanda-ngozi-adichie>.
- Joseph O'Connor biography, <http://www.josephoconnorauthor.com/about-long.html>.
- Amitav Ghosh biography, <https://www.amitavghosh.com/bio.html>.
- Rudolfo Anaya biography, <https://www.notablebiographies.com/supp/Supplement-A-Bu-and-Obituaries/Anaya-Rudolfo-Alfonso.html>.

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Unit V: The Graphic Novel: A Study of Social Issues

TRANSFER: By analyzing relevant social issues as they are presented in graphic novels, students will gain an understanding of the complexities of pertinent issues currently facing global societies.

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.</p> <p>RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).</p> <p>RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>RL.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as</p>	Multimedia art blends mediums, such as text and images, to make material more interactive and alter the overall experience for the audience.	<ul style="list-style-type: none"> • Is using two mediums better than using one medium? • Why would someone choose to share information in a blended way as opposed to one distinct medium?
	The perspective through which a story is told impacts how the information is shared as well as how the audience comprehends the information.	<ul style="list-style-type: none"> • How does perspective influence the understanding of a topic?
	Societies and groups of people from around the world have been impacted by various social issues throughout history; these situations are often represented through authors' interpretations in literature.	<ul style="list-style-type: none"> • What short- and long-term impacts have social issues had on different societies/ groups of people around the world? • How do authors represent real social issues through graphic novels?
	<p><u>KNOWLEDGE</u></p> <p>Students will know:</p>	<p><u>SKILLS</u></p> <p>Students will be able to:</p>
	Multimedia art—such as graphic novels, which blend text and images—can be linear or non-linear; linear content has a	Identify the distinct multimedia elements in use in the graphic novel being read.

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<p>well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RI.9-10.2. Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RI.9-10.5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p>RI.9-10.6. Determine an author’s point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.</p> <p>RI.9-10.8. Describe 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 reasoning.</p> <p>W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as</p>	<p>clear start and finish with no navigational control from the user, while non-linear content is more interactive for the user.</p>	<p>Analyze how the blending of mediums impacts how the story is told.</p> <p>Investigate why an author makes the creative decisions he/she makes.</p> <p>Create a main character and a setting with a small group, individually draw an isolated scene, and then synthesize the scenes as a group to tell a story.</p> <p>Identify the perspective(s) used in the graphic novel, including point of view as well as the position or attitude of the author or character(s) on a subject.</p>
	<p>In a graphic novel, perspective not only influences the word choice and tone within a story, but also the way the audience views and understands the illustrations that work to tell the story.</p>	<p>Evaluate the attitude of the author and/or character(s) toward a particular key subject in the graphic novel.</p>

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<p>MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. W.9-10.6. Use technology, including the Internet, to produce, share, 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. W.9-10.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals). W.9-10.9. Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research. W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience. SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.</p>	<p>In a work that contains visual images, artistic style impacts a reader's experience with a text, especially regarding tone, mood, sequencing, and characterization.</p>	<p>Discuss how the perspective impacts the graphic novel.</p> <p>Select strong direct textual evidence—which can include reference to a specific illustration—to support an analysis of the author's attitude toward a key subject.</p> <p>Analyze a point of view or cultural experience reflected in a work of literature from outside the United States.</p> <p>Define the elements of artistic style in a graphic novel.</p> <p>Identify the elements of artistic style being used in the graphic novel.</p> <p>Explore how artistic style impacts a reader's experience with a text.</p>
		<p>Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create specific effects.</p>

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<p>SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.</p> <p>L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.9-10.3. Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening.</p>	<p>Societies around the world are faced with social issues that have short- and long-term impacts on their people; researching these issues helps to build an understanding of how cultures are formed and how people have been impacted by conflicts throughout history.</p>	<p>Identify a social issue addressed in the graphic novel read; narrow or broaden the topic.</p> <p>Conduct formal research focused on a pertinent social issue facing a society from around the world.</p> <p>Evaluate sources for bias and reliability.</p> <p>Participate in the cyclical process of research.</p> <p>Compile information into a clear and concise informational project or presentation.</p>
		<p>Present research in a professional and academic manner appropriate for the subject matter and audience.</p> <p>Appropriately cite sources according to MLA formatting guidelines.</p>

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	<p>KEY TERMS: Imagery, mood, perspective, symbolism, character types (foil, stereotype, antagonist, protagonist, round, flat, static, dynamic), flashback, sequence of events, metaphor, artistic style (line, shape, texture, pattern, color, tone/shading), illustration, linear, non-linear, social issues, formal research, bias, reliability, plagiarism, paraphrasing, coherence, integration of quotations, cyclical process</p>	<p>Evaluate the short-term and long-term impacts a particular social issue can have on a society, culture, and/or specific group of people.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Completing a project/presentation on a social issue addressed in the graphic novel read (example: immigration, mental health, assimilating into a specific society, etc.). Presentation or project must include some type of written element based on the research conducted, for example: a reflection on what has been learned, written proposal of a potential topic, written source evaluation, etc. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> Recreate a key scene from a different text read in the style of a graphic novel; evaluate what must be lost in order to implement the images; analyze what is gained. Non-Linear to Linear Group Activity: Working in a small group, generate a main character and a setting. Break away from group to individually draw an isolated scene that incorporates the character and setting without telling groupmates what scene you are drawing. Come back together as a group, view scenes, and synthesize the scenes as a group to tell a story. 		

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- Conduct formal research on a social issue addressed in the graphic novel read.

SUGGESTED TIME ALLOTMENT	5 weeks
SUPPLEMENTAL UNIT RESOURCES	<p>Required:</p> <p><u>All levels</u> must utilize a book club model using some or all of the following choices:</p> <ul style="list-style-type: none"> • <i>American Born Chinese</i>, Gene Luen Yang (Lexile: GN530L) • <i>The Unwanted: Stories of Syrian Refugees</i>, Don Brown (Lexile: GN870L) • <i>Persepolis: The Story of a Childhood</i>, Marjane Satrapi (Lexile: GN380L) • <i>I Am Alfonso Jones</i>, Tony Medina (Lexile: GN640L) • <i>Marbles: Mania, Depression, Michelangelo, and Me: A Graphic Memoir</i>, Ellen Forney (Lexile: unknown) <p><u>All levels</u> must address the following:</p> <ul style="list-style-type: none"> • <i>Grammar/mechanics/usage concepts:</i> <ul style="list-style-type: none"> ○ Punctuation (period, comma, colon, semicolon, apostrophes, ellipsis, quotation mark, brackets, hyphens) • <i>Research concepts:</i> <ul style="list-style-type: none"> ○ Proposal of topic ○ Source evaluation ○ Notetaking ○ Outlining/drafting ○ Direct quotes ○ MLA citation <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • <i>American Born Chinese</i>

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	<ul style="list-style-type: none"> ○ “Do We Really Want Immigrants to Assimilate?,” Peter Skerry (March 2020), https://www.brookings.edu/articles/do-we-really-want-immigrants-to-assimilate/. ○ “What Immigrants Say About Life in the United States,” Steve Farkas (May 1, 2003), https://www.migrationpolicy.org/article/what-immigrants-say-about-life-united-states. • <i>The Unwanted: Stories of Syrian Refugees</i> <ul style="list-style-type: none"> ○ Information on the Syrian Refugee crisis, https://www.worldvision.org/refugees-news-stories/syrian-refugee-crisis-facts. ○ “Syrian Refugee Children Stories: Life as a refugee,” Save The Children, https://www.savethechildren.org/us/what-we-do/emergency-response/refugee-children-crisis/refugee-stories. ○ “For Syrian Refugees, There is No Going Home,” Anne Barnard (February 2017), https://www.nytimes.com/2017/02/23/world/middleeast/lebanon-syria-refugees-geneva.html. • <i>Persepolis: The Story of a Childhood</i> <ul style="list-style-type: none"> ○ Text Set, https://www.commonlit.org/en/book-pairings/persepolis. ○ “Iran’s Revolution: Crash Course World History,” CrashCourse (2015), https://www.youtube.com/watch?v=8w4Ku6l7OEI&feature=youtu.be. ○ “The Secret Garden,” Azadeh Moaveni, https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbnx0cmJsYWNRZW5nbGlzaHxneDo0ZGUzZWU4MWM4NjI4YmE1. ○ “The Iranian Revolution- A timeline of events,” Suzanne Maloney and Keian Razipour (January 24, 2019), https://www.brookings.edu/blog/order-from-chaos/2019/01/24/the-iranian-revolution-a-timeline-of-events/. • <i>I Am Alfonso Jones</i> <ul style="list-style-type: none"> ○ “Black Lives Matter: From Hashtag to Movement,” Anti-Defamation League (June 2020), https://www.adl.org/education/educator-resources/lesson-plans/black-lives-matter-from-hashtag-to-movement.
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	<ul style="list-style-type: none">○ “The Color of Justice,” Constitutional Rights Foundation, https://www.crf-usa.org/brown-v-board-50th-anniversary/the-color-of-justice.html.• <i>Marbles: Mania, Depression, Michelangelo, and Me</i><ul style="list-style-type: none">○ “Bipolar Disorder,” National Alliance on Mental Illness (August 2017), https://www.nami.org/About-Mental-Illness/Mental-Health-Conditions/Bipolar-Disorder.○ “Medication for mental health problems,” Mental Health Foundation, https://www.mentalhealth.org.uk/a-to-z/m/medication-mental-health-problems.○ “Public Stigma of Mental Illness in the United States: A Systematic Literature Review,” Angela M. Parcesepe and Leopoldo J. Cabassa (2013), https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3835659/. <p>Additional Resources:</p> <ul style="list-style-type: none">• Gene Luen Yang biography, https://geneyang.com/about-gene.• Don Brown biography, https://www.booksbybrown.com/about-don/.• Marjane Satrapi biography, https://www.notablebiographies.com/newsmakers2/2006-Ra-Z/Satrapi-Marjane.html.• Tony Medina biography, https://aalbc.com/authors/author.php?author_name=Tony+Medina.• Ellen Forney biography, https://ellenforney.com/bio.html.
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Unit VI: Drama: A Study of Human Interactions

TRANSFER: By reading, watching, and performing dramatic productions, students will be able to analyze and appreciate the impact of dialogue and action in drama, leading to a more meaningful understanding of human interactions.		
STANDARDS / GOALS: RL 9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text. RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise). RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Drama, through artistic choices in scripts, set design, costume, sound, lighting, props and make-up, reflects history, evolving eras and culture.	<ul style="list-style-type: none"> Why have the tragedy and comedy genres endured for thousands of years? What do the elements of popular theatre reveal about a people?
	Human interaction plays a crucial role in theater, both in understanding the characters' motivations and also in uniting the performers.	<ul style="list-style-type: none"> How can one use written and oral language to explore the events and ideas that shape one's life? How do interactions between characters impact the plot and create tension in a play?
	Performance, including tone and gesture, is an essential part of conveying and comprehending the drama genre.	<ul style="list-style-type: none"> How do actions and expressions of the character help improve and support a performance of a scene?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	Comedies and tragedies reflect the mores of societies.	Identify the elements of comedy or tragedy present in the play. Research information about the time of the play.
		Apply knowledge of the time to the events occurring in the play.

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<p>from outside the United States, drawing on a wide reading of world literature.</p> <p>RL.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RI.9-10.5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p>RI.9-10.8. Describe 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 reasoning.</p> <p>RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington’s Farewell Address the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”, Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.</p>	<p>The theme of a play provides the author’s message about a topic.</p> <p>Tragic structure follows a pattern (exposition, inciting event, rising action, climax, falling action, denouement, and resolution) that challenges the interpretive and analytical abilities of audiences and performers.</p>	<p>Analyze why the playwright would choose this topic and express it in this medium at this time.</p> <p>Identify the theme of the play.</p> <p>Evaluate why the author would want to send the message about the topic of the play.</p> <p>Analyze the development of the theme over the course of the play.</p> <p>Select and utilize appropriate textual evidence to support the theme.</p> <p>Define and identify the elements of tragic structure.</p> <p>Analyze the tragic structure in a play using specific textual evidence.</p> <p>Discuss how the play would have been different if the elements of the tragic structure were rearranged.</p>
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<p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W.9-10.6. Use technology, including the Internet, to produce, share, 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.</p> <p>SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Effective characterization involves integrating characters who are static and dynamic, round and flat, or complex and stock.</p> <p>Command of a critical vocabulary helps a reader/viewer better understand and articulate an appreciation of theatre.</p>	<p>Analyze the development of characters over the course of the play utilizing specific textual evidence.</p> <p>Define character terms and identify characters who fit into those categories.</p> <p>Evaluate character traits, including the manner in which different characters speak under varied circumstances.</p> <p>Predict characters' behaviors based on an understanding of character types.</p> <p>Analyze the relationships between characters in a play.</p> <p>Evaluate why the playwright would include certain characters.</p> <p>Identify and define critical vocabulary.</p>
		<p>Write out a short scene successfully utilizing elements of critical vocabulary for theatre.</p> <p>Explain and analyze how and why the critical vocabulary terms have an impact on a scene in theatre.</p>

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	KEY TERMS: antagonist, irony, flashback, foreshadow, foil, irony, microcosm, mood, personification, point of view, protagonist, 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, tragic hero	
ASSESSMENT EVIDENCE: Students will show their learning by: <ul style="list-style-type: none"> Choose one: <ul style="list-style-type: none"> Working with a small group to participate effectively in an in-depth, thoughtful discussion analyzing the use of literary elements, dramatic elements, and human interactions as seen in the play, using direct textual evidence. Working with a small group to present an in-depth project/presentation that analyzes the use of literary elements, dramatic elements, and human interactions as seen in the play, using direct textual evidence. 		
KEY LEARNING EVENTS AND INSTRUCTION: <ul style="list-style-type: none"> View key scenes and compare the stage productions to the written word. Read dramatic literature aloud to analyze the use of blank verse versus prose. Construct an analytical response regarding the use of various dramatic elements in a key scene or scenes from the play. Conduct research on a different time period from history and re-write a scene from <i>Romeo and Juliet</i> to take place in that time period; appropriately cite sources. 		
SUGGESTED TIME ALLOTMENT	5 weeks	
SUPPLEMENTAL UNIT RESOURCES	Required:	

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All levels must address the following:

- *Grammar/mechanics/usage concepts:*
 - Sentence structure (simple, compound, complex, compound-complex)
 - Punctuation (period, comma, colon, semicolon, apostrophes, ellipsis, quotation mark, brackets, hyphens)
- *Research concepts:*
 - Research a specific time period and re-write a scene from *Romeo and Juliet* to take place in that time period.
 - MLA citations

Honors level:

- *Romeo and Juliet*
- *The Merchant of Venice*
- At least 2 nonfiction articles

A and B levels:

- *Romeo and Juliet/ Romeo and Juliet* (side by side)
- At least 1 nonfiction article
- Optional/additional: *West Side Story* and/or *Monster* by Walter Dean Myers

Additional Resources:

- William Shakespeare biography, <https://www.biography.com>.
- Shakespeare's life: <http://www.folger.edu/shakespeares-life>.
- "Shakespeare, Sexuality and Gender," Justin Borrow (July 21, 2014), <https://justinborrow.wordpress.com/2014/07/21/shakespeare-sexuality-and-gender/>.
- "The Psychology of Romantic Love," Darlene Lancer, JD, MFT, (October 8 2018), <https://psychcentral.com/lib/the-psychology-of-romantic-love/>.

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| | <ul style="list-style-type: none">• “The Jews of England and Venice,” Michelle Kern (2007),
http://www2.cedarcrest.edu/academic/eng/lfletcher/venice/papers/mkern.htm. |
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Unit VII: Poetry: A Study of Reflections

TRANSFER: By analyzing various subjects through the poet's distinct voice, including humanity, nature, and love, students will be able to read and analyze poetry to interpret messages beyond their literal level, thus enforcing a constant habit of reflection for growth.

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p> <p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.</p> <p>RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).</p> <p>RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	Poems create connections between the poet's life experience and others.	<ul style="list-style-type: none"> • Why does one create a poem?
	Poems express the human condition through their language, style, voice, and content, and through the use of literary devices.	<ul style="list-style-type: none"> • How does poetry express ideas and emotions differently from prose?
	Poets purposely manipulate structure in their writing for various purposes.	<ul style="list-style-type: none"> • How does the structure of poetry reveal the author's purpose?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	Varied poetic devices contribute to the context and content of a poem.	<p>Identify and define poetic devices.</p> <p>Create a poem that successfully utilizes various poetic devices.</p> <p>Analyze the use of poetic devices in a text and consider how these devices affect the meaning and theme.</p>

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Unit VII: Poetry: A Study of Reflections

	<p>KEY TERMS: Ballad, blank verse, couplet, end rhyme, foot, free verse, internal rhyme, meter, pentameter, quatrain, refrain, rhyme scheme, soliloquy, sonnet, stanza, allusion, hyperbole, irony, metaphor, mood, personification, point of view, simile, style, symbolism, theme, tone, alliteration, figure of speech, iambs, onomatopoeia, rhythm</p>	Create several pieces using various styles of poetry.
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Writing analyses of various styles of poetry. • Creating poetry in different genres while adhering to the rules of each genre. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Work as a group to analyze poetry and consider various perspectives and interpretations. • Study the poet and the themes of the poem prior to reading to increase one's ability to reflect during and after reading the poem. • Read and annotate poems to analyze how they incorporate the key elements of poetry. 		
SUGGESTED TIME ALLOTMENT	3 weeks	
SUPPLEMENTAL UNIT RESOURCES	<p>Required: <u>All levels must address:</u></p> <ul style="list-style-type: none"> • <i>Types of poetry:</i> 	

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Unit VII: Poetry: A Study of Reflections

- Haiku
- Ballad
- Free/blank verse
- Sonnet

- *Grammar/mechanics/usage concepts:*

- The rules of grammar must be mastered before they can be broken
- Punctuation (period, comma, colon, semicolon, apostrophes, ellipsis, quotation mark, hyphens)
- Subject/verb agreement
- Sentence structure/clauses and phrases

Honors level-at least five poems including:

- “Sonnet 130” by William Shakespeare
- A villanelle (such as “One Art” by Elizabeth Bishop)

A level-at least five poems including:

- “The Bells” by Edgar Allan Poe

B level-at least four poems including:

- “The Seven Stages of Man” by William Shakespeare

Other types of poetry to consider:

- Limerick
- Spoken word/SLAM poetry
- Blackout
- Ode
- Found Poetry

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Unit VII: Poetry: A Study of Reflections

	<p>Additional Resources:</p> <ul style="list-style-type: none">• “37 Common Poetry Terms” by Robert Lee Brewer, http://www.writersdigest.com/whats-new/common-poetry-terms.• Poetry Glossary, https://www.youngwriters.co.uk.
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APPENDIX A: BREAKDOWN OF TEXTS

Unit	Title	Origins/Cultures Represented	Time Period(s) Represented	Author(s): Identity
III: The Novel: A Study of the Human Experience	<i>To Kill a Mockingbird</i>	United States	1930s Alabama, USA	Harper Lee: White American Female
	<i>A Tale of Two Cities</i>	France/England	1770-1794	Charles Dickens: White English Male
	<i>The House on Mango Street</i>	United States /Latino	1960s Chicago, USA	Sandra Cisneros: Latina American Female
	<i>A Separate Peace</i>	United States	1940s, USA	John Knowles: White American Male
	<i>Fahrenheit 451</i>	United States	Future	Ray Bradbury: White American Male
	<i>Lord of the Flies</i>	British	1950s	William Golding: White English Male
IV: Genre-Centered Student Choice Novels: A Study of Conflicts	<i>Fahrenheit 451</i>	United States	Future	Ray Bradbury: White American Male
	<i>Lord of the Flies</i>	British	1950s	William Golding: White English Male
	<i>Animal Farm</i>	England	1910-1940s	George Orwell: White English Male
	<i>The Eleventh Plague</i>	United States	Future	Jeff Hirsch: White American Male
	<i>Never Let Me Go</i>	England, Japanese	1990-early 2000s England	Kazuo Ishiguro: Japanese English Male
	<i>Proxy</i>	United States, LGBTQ+	Future	Alex London: White American Male
	<i>Between Shades of Gray</i>	Lithuania	1940s Lithuania	Ruta Sepetys: White Lithuanian-American Female
	<i>Purple Hibiscus</i>	Nigeria	1960s-1970s Nigeria	Chimamanda Ngozi Adichie: Black Nigerian Female
	<i>Star of the Sea</i>	Ireland	1840s Ireland	Joseph O'Connor: White Irish Male

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	<i>The Glass Palace</i>	Burma, Bengal, India, Malaya	Early 20 th Century	Amitav Ghosh: Indian Male
	<i>Bless Me, Ultima</i>	United States /Latino	1940s, New Mexico, USA	Rudolfo Anaya: Chicano American Male
V: The Graphic Novel: A Study of Social Issues	<i>American Born Chinese</i>	China, United States	Modern, San Francisco, USA and Ancient China	Gene Luen Yang: Taiwanese American Male
	<i>The Unwanted: Stories of Syrian Refugees</i>	Syria/ Europe/Africa/Asia	2010-present day Syria/ Europe/Africa/Asia	Don Brown: White American Male
	<i>Persepolis: The Story of a Childhood</i>	Iran	1980s Iran	Marjane Satrapi: Iranian-born French Female
	<i>I Am Alfonso Jones</i>	United States	Modern Day	Dr. Tony Medina: Black American Male
	<i>Marbles: Mania, Depression, Michelangelo, and Me</i>	United States	Modern Day	Ellen Forney: White American Female
VI: Drama: A Study of Human Interactions	<i>Romeo and Juliet</i>	Italy, England	1300-1500s	William Shakespeare: White English Male
	<i>The Merchant of Venice</i>	Italy, England	1300-1500s	William Shakespeare: White English Male
	<i>West Side Story</i>	United States, Puerto Rican	1950s	Irving Shulman: White American Male
	<i>Monster</i>	United States	Modern Day	Walter Dean Myers: Black American Male

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APPENDIX B: CURRICULUM OVERVIEW

Unit	Texts	Literary/ Critical Lenses	Grammar/ Mechanics/ Usage	Research Concepts	Main Assessment	Other Learning Activities
I: Grammar, Mechanics and Usage			Parts of Speech Sentence Structure Sentence types Clauses/ Phrases Analyze vs Summarize vs Argue		Writing: a response that shows command of conventions Writing: response appropriate to a given task (analyze vs summarize vs argue)	Pre-assessment (available through department supervisor) Identify & correct errors within a sentence or paragraph Create and diagram a sentence
II: The Short Story: A Study of Consequen ces	H: "There Will Come Soft Rains" + 2 other stories A: "Contents of a Dead Man's Pocket" + 2 other stories B: "The Lady or the Tiger" + 1 other story		Analyze vs Summarize vs Argue		Writing: analytical essay (elements of the short story)	Reading journals (analyze decisions and consequences and the structure of the text) Read/annotate (focus on the elements of a short story) Discussions (elements of plot) Writing: narrative that successfully utilizes the elements of a short story
III: The Novel: A Study of the Human Experience	H: TKaM and ATOTC A: TKaM and 1 other novel	All levels: must use literary/ critical lenses to analyze the text	Subject-verb agreement (verb tenses)	H: at least 2 nonfiction articles A/B: at least 1 nonfiction article	Writing: analytical essay (literary elements and/or literary/critical lenses)- focus on research concepts listed	Read/annotate novels (focus on lit elements and lenses) Read/annotate articles (focus on relationship with the novel)

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	B: TKaM or TKaM Graphic Novel and 1 other novel			All levels: Objective tone MLA formatting Citations Quotation integration Synthesis	Speaking/Listening: Socratic Seminar with student-created questions	Writing: 1-page response synthesizing an article with quotes from a novel to support a claim
IV: Genre Choice: A Study of Time	All levels: teacher choice between dystopian book clubs or historical fiction book clubs	H: must use literary/ critical lenses to analyze the text A/B: the use of lenses is optional		H: at least 2 nonfiction articles A/B: at least 1 nonfiction article All levels: Research for literature circle Source evaluation Notetaking	Writing: argumentative essay (analyzing one theme, message, moral, or warning the author developed)	Discussions (historical context, plot, characters, theme, etc.) Reading journals (predictions/inferences and/or analyzing characters and historical influences) Literature circle with a required research element
V: Graphic Novel: A Study of Social Issues	All levels must utilize a book club model using some or all of the graphic novel choices		Punctuation	Proposal of topic Source evaluation Notetaking Outlining/ drafting Direct quotes/ MLA citation	Speaking/Listening: Informational project or presentation focused on a social issue (must include a written portion and significant research)	Recreate a scene from a different novel/story in the style of your graphic novel Non-linear to Linear small group activity (see Appendix C) Formal research on a social issue
VI: Drama: A Study of	H: R&J and MOV		Sentence structure	H: at least 2 nonfiction articles	Choice of:	Compare written scenes to performances

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Human Interactions	<u>A/B:</u> R&J (other titles optional)		Punctuation	<u>A/B:</u> at least 1 nonfiction article Research a specific time period and complete writing activity MLA citations	Small group discussion (such as a Socratic Seminar) OR Small group project/presentation ➔ (for both choices) focus on analysis of dramatic/lit elements and the impact of human interaction- inc. use of direct evidence	Read drama aloud Writing: analytical response (use of dramatic elements in a scene/ scenes) Writing: re-write a scene from R&J to take place in a different time period that students have researched
VII: Poetry: A Study of Reflections	<u>All levels:</u> haiku, ballad, free/blank verse, sonnet <u>H:</u> 5+ poems; mandatory: "Sonnet 130" and a villanelle <u>A:</u> 5+ poems; mandatory: "The Bells" <u>B:</u> 4+ poems; mandatory: "The Seven Stages of Man"		The rules of grammar must be mastered before they can be broken (as is often the case in poetry) Punctuation Subject/verb agreement Sentence Structure Clauses/Phrases		Writing: analysis of poetry Writing: creating poetry in different genres	Small group discussions/analysis of poetry Study poets and/or themes prior to analysis of a poem to enhance understanding Read/annotate poems

APPENDIX C: RESOURCES

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1. Sonnet Template
2. *A Tale of Two Cities* Mini-Research Assignment
3. *Romeo and Juliet* Research Topics
4. *A Separate Peace* Introductory Research Project
5. Socratic Seminars
6. Literature Circle Role Sheet: Research Reporter
7. Literature Circle Role Sheet: Literary Luminary
8. Literature Circle Role Sheet: Discussion Director
9. Literature Circle Role Sheet: Summarizer
10. Literature Circle Role Sheet: Captain Connector
11. Levels of Comprehension
12. Sentences, Clauses and Phrases
13. Participles and Participial Phrases
14. Short Story Terms
15. *The House on Mango Street* Understanding Theme Activity
16. Non-Linear to Linear Group Activity

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Sonnet Template

Directions: Use the template below to write your own sonnet. Focus on something you care about that has imperfections. The number corresponds with the line, and the letter corresponds with the rhyme scheme.

_____ (1.a)

_____ (2.b)

_____ (3.a)

_____ (4.b)

_____ (5.c)

_____ (6.d)

_____ (7.c)

_____ (8.d)

_____ (9.e)

_____ (10.f)

_____ (11.e)

_____ (12.f)

_____ (13.g)

_____ (14.g)

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A Tale of Two Cities Mini-Research Assignment

You will select one of the following topics for your research paper.

Requirements: In-text citations
Two quoted passages
Works cited page
You must submit all materials with highlighted references with the final copy
Paper will be uploaded to SafeAssign by _____

Topics:

1. Study the causes of the French Revolution. How accurately does Dickens depict these causes?
2. Write about the French prisons mentioned in the novel: the Conciergerie, La Force, and the Bastille. Describe the conditions in those prisons during the 18th century.
3. Research the Jaquerie. How did this underground organization work? When was it established? Of what importance was it to the revolution?
4. Describe London during Dickens's time.
5. Research songs/art/dance from this time period.

Deadlines:

You will research your topic in the library on _____

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Romeo and Juliet Research Topics

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

Queen Elizabeth
The church in fifteenth century England
English and royal nobility
Shakespearean language
Stratford-Upon-Avon
The Tower of London
The Protestant Reformation
Elizabethan education
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
Antisemitism in Shakespeare

A Separate Peace
Introductory Research Projects

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When reading a novel, it is necessary to understand the background and setting. Often the setting has a direct impact on the events and meaning of the story. *A Separate Peace* takes place during World War II (WWII) at a private boys' preparatory high school.

In groups, research one of the following topics, prepare a visual and oral presentation, and present your information to the class. Some websites/links have been provided.

Boarding Schools: Prepare a presentation on what it would be like to be a student at a boarding school. Include in your presentation the admission requirements, location of the school, number of days students attend school, extracurricular activities offered, type of school (girls, boys, co-ed, religious etc...), and anything else you find interesting.

St George's School	www.stgeorges.edu
Phillips Exeter Academy	www.exeter.edu
Miss Hall's School	www.misshalls.org
Blue Ridge School	www.blueridgeschool.com

Battles: Create a timeline of the major battles of WWII beginning with the United States induction into the war. Your timeline should start with the attack on Pearl Harbor and end with the final battle. Include dates, location, outcome, and significance of the battle. You will be presenting your timeline to the class.

Fashion/Food/Prices: Use the Internet and suggested websites to locate information about these topics during the 1940s focusing on the early 1940s, the years during WWII. Prepare a presentation to show your information to the class.

In the News: Use the websites provided and the Internet to research stories and articles from newspapers and magazines about/during WWII. They can include personal stories from soldiers, families left behind on the home front, or anyone involved in the war effort.

On the Home Front: Use the Internet and the websites provided to prepare a presentation on the efforts that those on the home front did in order to support the war cause. Some suggestions would be what women did while men were at war, rationing, impact on students/kids, etc.

Websites

<http://www.historyplace.com/worldwar2/timeline/ww2time.htm>

http://gi.grolier.com/wwii/wwii_mainpage.html

Library of Congress www.loc.gov

Women Air Force Service Pilots <http://www.wasp-wwii.org>

Women and the Home Front during WWII <http://www.teacheroz.com/WWIIHomefront.htm>

World War II: The Home Front Artifact Museum <http://library.thinkquest.org/15511/museum/>

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Posters on the American Home Front <http://americanhistory.si.edu/victory/index.htm>

Good for resources about anything related to WWII [http://americanhistory.about.com/od/worldwarii/
<http://www.eyewitnesstohistory.com/>](http://americanhistory.about.com/od/worldwarii/http://www.eyewitnesstohistory.com/)

Pictures of ration books <http://www.eubank-web.com/Donald/Aleutian/rbook1.htm>

A Soldier's Personal Letters <http://www.private-art.com/>

Socratic Seminars

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For each discussion question, students will write one paragraph answering the question. In total, this means students will write five paragraphs. (Each paragraph, at a minimum, must contain a strong topic sentence, one piece of textual evidence, and thoughtful analysis.)

To prepare strong questions, use the following guidelines:

- 1 question that connects the novel to an outside source (social, political, economic, or historical)
 - *Example:* How does the overuse of technology in Ray Bradbury's "There Will Come Soft Rains" relate to **society's seeming dependence on technology today**?
- 1 question based on literary elements
 - *Example:* Why does Bradbury **personify** the electric animals in the story, and what impact does it have?
- 1 question based on authorial intent (literary analysis)
 - *Example:* What impact does **Bradbury's** continuous reference of the voice clock speaking in italic font have on the reader?
- 1 question based on theme
 - *Example:* How does Bradbury use destruction to explore **the power of nature**?
- 1 question based on connecting this work to another we have read in class
 - *Example:* How do Ray Bradbury **and Edgar Allan Poe** use rooms to symbolize the life cycle?

Questions and answers should be typed in MLA format.

**Please note:* The make-up assignment for missing the Socratic Seminar will be to complete the five questions and responses, and additionally to write an essay based on a Socratic Seminar question. If you miss the Socratic Seminar, please see me as soon as possible to discuss.

Literature Circle Role Sheet: Research Reporter

Name _____ Meeting Date _____

Reading Assignment _____

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Researcher: Your job is to dig up some background information on any relevant topic related to your book. This might include:

- The geography, weather, culture, or history of the book's setting
- Pertinent information about the author and other related works
- Information about the time period portrayed in the book
- Information on any topics or events represented in the book
- Information on any topics or events that may have influenced the author
- Pictures, objects, or materials that illustrate elements of the book
- The history and derivation of words or names used in the book
- Information about any character that is based on a historical person

*****This is not a formal research report. The idea is to find some information or material that helps your group understand the book better. Investigate something that really interests you – something that struck you as puzzling or curious while you were reading.**

Ways of gathering information:

- The introduction, preface, or “about the author” section of the book
- Library books and magazines • On-line computer search or encyclopedia
- Interviews with people who know the topic (documentary clips are acceptable)
- Other novels, nonfiction, or textbooks you’ve read

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[illegible]

Name _____ **Meeting Date** _____

Literary Luminary: Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some especially interesting, powerful, funny, puzzling, or important

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sections of the reading and think about them more carefully. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one, decide which literary element it demonstrates, and consider some plans for how they should be shared. You can read passages aloud yourself, ask someone else to read them, or have people read them silently and then discuss. Remember, the purpose is to suggest material for discussion.

Paragraph/Page #	Reason for Picking	How to Involve in Discussion

Literature Circle Role Sheet: Discussion Director

Name _____ **Meeting Date** _____

Reading Assignment _____

Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details; your task is to help people talk over the **big** ideas in the reading and share their reactions.

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Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. Your questions should bring about discussion and should not bring a single response.

Here are some to consider:

- *A discussion of a work's characters: are they realistic, symbolic, historically-based?*
- *What motivates the characters or leads them to make the choices they do?*
- *An in-depth discussion of the work's events*
- *A discussion of any confusing passage or event*
- *The historical context and/or events that occurred in a particular work*
 - *Commentary on the social, political, or economic context in which a work was written -- how does the context influence the work?*
- *An analysis of a specific image, passage, phrase, etc.* • *An analysis of a recurring image, phrase, event, etc.*

Q1: _____

A: _____

Q2: _____

A: _____

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Q3: _____

A: _____

Literature Circle Role Sheet: Summarizer

Name _____ **Meeting Date** _____

Reading Assignment _____

Summarizer: *Your job is to prepare a brief summary of today's reading. Your group discussion will start with your 1-2 minute statement that covers the key points, main highlights, and general idea of today's reading assignment.*

Summary: _____

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Notable Characters:

Key Points:

1. _____
2. _____
3. _____
4. _____
5. _____

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Literature Circle Role Sheet: Captain Connector

Name _____ **Meeting Date** _____

Reading Assignment _____

Connector: Your job is to find connections between the book and you, and between the book and the wider world.

Consider the list below when you make your connections.

- Your own past experiences
- Happenings at school or in the community
- Stories in the news
- Similar events at other times and places
- Other people or problems that you are reminded of
- Between this book and other writings on the same topic or by the same author

Some connections I made between this reading and my own experiences, the wider world, and other texts or authors:

My own experiences:

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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

Sentences, Clauses, Phrases

The sentence is the basic unit of communication in English. Clauses and phrases are the sub-units of a sentence.

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1. Sentence structure

Simple

Every simple sentence is an *independent clause*: it contains a subject and verb, expresses one complete thought, and is grammatically independent.

1. It snowed all night long.
2. He broke my ankle.
3. Popeye and Olive Oyl are comic characters.

Compound

A compound sentence has *two or more independent clauses* joined by a semicolon (;) or by a comma and a coordinating conjunction *and, but, or*.

1. Some people enjoy horror movies; others hate them.
2. The bus arrived, *and* we took off.

Complex

A complex sentence has *one independent clause* and at least *one dependent clause*. The dependent clause is introduced by a relative pronoun (*who, which, that, etc.*) or a subordinating conjunction (*although, because, when, etc.*).

1. He has a crush on the girl *who sits next to him in class*.
2. She promised *that she would do it*.
3. Betty is comfortable in many cultures, *because she has traveled* a lot.

Compound-Complex

A compound-complex sentence has *two or more independent clauses* plus *one or more dependent clauses*.

1. The bus arrived *and* we took off, *because we were already late*.
2. *Although it was raining heavily*, the kids were playing outdoors *and* their fathers were barbecuing ribs.

2. Independent clauses (the simple sentence)

An independent clause is another name for a simple sentence. An independent clause has a **subject** and a **verb**, expresses a complete thought, and is grammatically independent.

1. *Thomas Jefferson and Sally Hemmings* lived in Paris for a time.
2. *Martha* was a mechanic.
3. *Socrates* drank hemlock and died.
4. *The cat* clawed his way to the top of the tree.

3. Dependent clauses

A dependent clause has a subject and a verb but cannot stand alone grammatically. A dependent clause is dependent because its connecting word (*because, if, so, which, that, etc.*) links it to an independent clause.

A *dependent clause* can function as a *noun, adjective, or adverb*.

1. I know **that wheat grows in Kansas**. *noun*
2. The car **which rolled over the cliff** was a pink Cadillac. *adjective*
3. He retired early, **because he had made so much money**. *Adverb*

A. Noun Clauses *n cl*

A noun clause is a dependent clause. A noun clause can be a subject, a direct or indirect object, or an object of a preposition. Noun clauses can begin with *wh-* question words (*what, which, when, where, who, whom*) and question words like *how, if, that*.

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noun

noun clause

subject

1. His *whereabouts* are unknown.

1. *Where he lives* is unknown.

direct object

2. I don't know *that man*.

2. I don't know *who he is*.

indirect object

3. The security officer gave *the students* the key.

3. The security officer gave *whoever wanted it* the key.

object of preposition

4. *He* isn't interested in *geometry*.

4. He isn't interested in *what the class is studying*.

Notice the difference between *wh-* questions (*Who is he?*) and noun clauses introduced by *wh-* question words (*I don't know who he is.*). Noun clauses use ordinary subject-verb order.

wh- questions

noun clauses

Which movie does he want to see? We don't know *which movie he wants to see*.

What is the class studying?

I wonder *what the class is studying*.

Why did Jacques get an F in math? Jacques doesn't understand *why he got an F in math*.

B. Adjective Clauses *adj cl*

An adjective clause is a dependent clause. An adjective clause modifies a noun or a pronoun. An adjective clause begins with *who, whom, which, that, whose, when, where, why* and follows the word it modifies.

1. He sells his wares to tourists *who spend lots of money*.
2. The time *when our plane arrives* is 3:00.
3. The house *where Lincoln lived as a young man* was in Springfield.
4. The diamond *which the thief stole* was worth a million dollars.
5. The fingerprints *that they found* were too old to identify.

C. Adverb Clauses *adv cl*

An adverb clause is a dependent clause. An adverb clause modifies a verb, an adjective, another adverb, or a sentence. An adverb clause answers the question *when? where? why? how? to what degree? and under what condition?* An Adverb clause begins with a subordinating conjunction-*after, because, since, unless*, etc.

Cause as, because, since

He stayed home *because it was snowing*. *why did he stay home?*

Since the movie lasted so long, we all missed dinner. *why did we miss dinner?*

Comparison as....as, more than

The bush is *as high as* the fence is. *compares height of bush to height of fence*

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Gold is worth *more than* tin. *compares worth of gold to tin*

Condition even if, if, unless

If we win tonight, we'll celebrate. *what is the condition for the celebration?*

The fire will burn the forest *unless it rains*. *what is the condition for the fire?*

Contrast although, even though, though

She didn't cry, *although she was disappointed*. *contrasts feelings and actions*

The ice cream melted *even though we kept it cold*. *contrasts two actions*

Manner as, as if, as though

He studied *as if his life depended on it*. *how did he study?*

Place where, wherever

The old lady hid the key *where no one could find it*. *where did she hide it?*

Hanna can live *wherever she wants to*. *where can she live?*

Purpose so that

The Foster family went to Colorado *so that they could ski*. *for what reason?*

We will carry water *so that we won't get dehydrated*. *for what reason?*

Result so....that

The little boy was *so happy that he cried*. *why did he cry?*

My sister drove *so fast that she got a ticket*. *how fast did she drive?*

He lost *so much money that he couldn't pay his bills*. *how much did he lose?*

Time after, before, since, until, when, as soon as, as long as

Cinderella lost her shoe *after the clock struck twelve*. *when did she lose it?*

4. Phrases

A phrase is a group of related words acting as one word-a noun, adjective, or adverb.

A. Infinitive Phrase

Infinitives are to+verb. An infinitive phrase is an infinitive plus any objects and modifiers. Infinitives can act as nouns, adjectives or adverbs.

1. *To own a house* was Mr. Biswas' dream. *noun*
2. The onions *to be chopped* are on the table. *adjective*
3. The robber stole money *to feed his family*. *adverb*

B. Gerund and Participial Phrase

Participles are verb+ing or verb+ed. Participial phrases can function as nouns, adjectives or adverbs. A participle in a phrase shows tense and voice.

Gerund Phrase

When a participle has an object or modifiers and acts as a noun, it is a gerund phrase.

1. His job includes *reading memos*.
2. *Having lived through a crisis* made her more compassionate.

Participial Phrase

When a participle has an object or modifiers and acts as an adjective, it is a participial phrase.

1. The man *reading a memo* is my dad.
2. *Having attended college in the 60s*, Sylvia knows rock music.
3. *Published in 1851*, the book was a best seller for three years.

Absolute Phrase

When a participle has a subject and modifies an entire sentence, it is an *absolute phrase*.

1. *The line for the movie being all the way to the corner*, we decided not to wait.

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2. *Present company excepted*, most people don't vote.

C. Prepositional phrase

A prepositional phrase consists of a preposition, its object and any modifiers. Prepositional phrases can act as adjectives or adverbs.

1. The girl *with red hair* is my cousin. *adjective*
2. They walked *to the park*. *adverb*
3. They met *before homecoming*. *adverb*

D. Appositive phrase

An appositive phrase identifies or defines the word it follows.

John's Jaguar, *the one with the leopard skin seat covers*, cost \$40,000.

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Teacher _____

English I _____

Phrases: Participles and Gerunds

Participles and Participial Phrases

1. Correct the following sentences to eliminate misplaced or dangling participles.

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2. Lapping and pounding on the beach, he was awakened by the surf.
3. He rushed from the warm house into the snowstorm and saw a wolf, wearing nothing but an old pair of flannel trousers.
4. Jumping in ecstasy, the mountaintop was seen.
5. Answering every question asked by the tourists, the statue was placed in the cabinet by the curator.
6. A herd of bison was seen by my grandmother from a train, eating grass on the prairie.

Gerund or Participle?

Mark the sentence pair as gerund/participle.

1. a. Finding the diamond was rewarding experience.
b. The men finding the diamond received the reward.
2. a. The man presenting the speaker is noted for his wit.
b. He found difficulty in presenting the speaker.
3. a. The man reading Shakespeare in the library was Tom.
b. We enjoy reading Shakespeare in the library.
4. a. His mistake was using this exit.
b. Using this exit, anybody will find the courtyard.

Verb, Participle, or Gerund?

Mark the underlined word verb, participle, or gerund.

1. He laughed at my mistaking the hoe for a rake.
2. Shoveling snow is tiring.
3. He did not like the girl eating the ice cream cone.
4. The girl was eating an ice cream cone on the bus.
5. He did not like the girl's eating an ice cream cone on the bus.

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Dangling Gerund Phrases Used as Prepositions

Fix the sentences to avoid a dangling gerund phrase.

1. In singing the story of Jonah, a whale was pushed by the chorus across the stage.

2. In gliding gracefully over Boston, the Old North Church came into view several times.

3. By sweeping the floor three times, the mascara brush emerged from the cinders and spared Cinderella another beating.

4. In solving this problem, Helen demonstrated her knowledge of computer science.

5. Before turning on the hose, the Dalmatian received an order to get into a cab of the fire truck.

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English IA

Short Story Terms

1. points of plot
 - a) exposition
 - b) conflict
 - c) rising action
 - d) climax
 - e) falling action
 - f) Resolution (denouement)
2. mood
3. suspense
4. foreshadowing
5. characterization
 - a) round
 - b) flat
 - c) static
 - d) dynamic
 - e) direct
 - f) indirect
6. atmosphere
7. symbol
8. allegory

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THOMS - Understanding Theme Activity

Name: _____ Period: _____

Each of the vignettes in this novel can stand alone and provide its own theme. However, one over-arching topic that can be found in almost every vignette is COMING OF AGE. What does COMING OF AGE mean?

In the following chart, list the incidents from each chapter which support the idea that Esperanza is coming of age. The first one is done for you.

Vignette	Incidents that support the idea: Esperanza is growing up.
The Family of Little Feet	Esperanza realizes the girls have "legs." Mr. Benny disapproves of high heels. The boy on bicycle compliments the girls. The girls are frightened by the bum.
A Rice Sandwich	
Chanclas	
Hips	

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Non-Linear to Linear Graphic Novel Group Activity

Directions: Please use this sheet as a guide to completing today's activity. Follow the directions carefully.

Part I

As a group, determine who your main character is. Your main character does not have to be human. As a group, establish the following:

- What is your main character? (Human, dog, unicorn, the moon, etc.) What does your main character look like?
○ _____
- What is your main character's name?
○ _____
- What are at least five adjectives that describe your main character?
○ _____
- What are at least five things your main character likes?
○ _____
- What are at least five things your main character does not like?
○ _____

As a group, determine a setting for your main character.

- Where is your main character?
○ _____
- In what time period does your main character live?
○ _____

**Make sure all group members know the above information before
moving on to Part II!**

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Part II

Individually, draw out an isolated scene with the main character and setting you and your group created in Part I. **Do not communicate with your group members about what you are drawing.** Be as detailed as possible. Do not use any words, except for interjections if they apply.

Part III

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Come back together with your group. Review all of the drawings. As a group, create a story out of the drawings. Determine the order in which the drawings should be placed. Add minimal text as necessary to tell the story. Be prepared to share your story with the class.

Part IV

As a group, reflect on this activity.

- How did your work go from non-linear to linear?
 - _____

- Was there one clear solution to combine the drawings? Why or why not?
 - _____

- Consider the story a different group told. If you were to rearrange the drawings to tell a story in a different way, what would you do?
 - _____

- How would this activity have been different if you had to describe a scene in words for Part II, instead of drawing it out with few to no words?
 - _____

- As a group, choose another story that a different group told. Briefly describe how you could combine your story with that one, creating even more navigational control for the user (you!).
 - _____

