Teacher Name: Earl DeMott

Year 2012-13

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[***Emergency Lessons***](#Emergency)

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[***Course Objectives***](#CourseObjectives) ***/ Documents***

Includes: Course Objectives (English 9, English 10, English 11, English 12), Units (9Honors Units I-V), Suggestions for study (Drama, Nonfiction/Satire, Novel Studies, Poetry, Short Story, Epic), Skills (Communication, Reading / Response to Literature, Written Communication, Research)

[***Gifted Benchmarks***](#GiftedBenchmarks)

Includes: labeled gifted benchmarks

[***Protocols***](#Protocols)

Includes: strategies and protocols to be used to enhance reading skills.

[***How To Notes***](#HowToNotes)

Includes: General set up suggestions on customizing this document to fit your curricular needs.

*Each item above is bookmarked; click on to the highlighted title to go directly to the cover page for the lessons.*

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***Lessons***

*(Each item is bookmarked; Go to the lesson number (delineated by date) to go directly to the page in question)*

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[1](#S1L1) Sept 3-7 Global Media Analysis (GMA) [(click for course description/expectations)](#S1)

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[2](#S1L2) Sept 10-14 GMA

[3](#YL1L3) Sept 17-21 English 9

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[8](#YL1L8) Oct 22-26 English 9

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[9](#YL1L9) Oct 29-Nov 2 English 9

[9](#S1L9) Oct 29-Nov 2 GMA

[10](#YL1L10) Nov 5-9 English 9

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[13](#YL1L13) Nov 26-30 English 9

[13](#S1L13) Nov 26-30 GMA

[14](#YL1L14) Dec 3-7 English 9

[14](#S1L14) Dec 3-7 GMA

[15](#YL1L15) Dec 10-14 English 9

[15](#S1L15) Dec 10-14 GMA

[16](#YL1L16) Dec 17-21 English 9

[16](#S1L16) Dec 17-21 GMA

[17](#YL1L17) Jan 1-4 English 9

[17](#S1L17) Jan 1-4 GMA

[18](#YL1L18) Jan 7-11 English 9

[18](#S1L18) Jan 7-11 GMA

[19](#YL1L19) Jan 14-18 English 9

[19](#S1L19) Jan 14-18 GMA

[20](#YL1L20) Jan 21-25 English 9

[20](#S1L20) Jan 21-25 GMA

[21](#YL1L21) Jan 28-Feb 1 English 9

[21](#S2L21) Jan 28-Feb 1 Creative Writing (CW) (click for course description /expectations)

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[22](#S2L22) Feb 4-8 CW

[23](#YL1L23) Feb 11-15 English 9

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[24](#YL1L24) Feb 18-22 English 9

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[26](#YL1L26) Mar 4-8 English 9

[26](#S2L26) Mar 4-8 CW

[27](#YL1L27) Mar 11-15 English 9

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[28](#YL1L28) Mar 18-22 English 9

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[29](#YL1L29) Mar 25-29 English 9

[29](#S2L29) Mar 25-29 CW

[30](#YL1L30) Apr 8-12 English 9

[30](#S2L30) Apr 8-12 CW

[31](#YL1L31) Apr 15-19 English 9

[31](#S2L31) Apr 15-19 CW

[32](#YL1L32) Apr 22-26 English 9

[32](#S2L32) Apr 22-26 CW

[33](#YL1L33) Apr 29-May 3 English 9

[33](#S2L33) Apr 29-May 3 CW

[34](#YL1L34) May 6-10 English 9

[34](#S2L34) May 6-10 CW

[35](#YL1L35) May 13-17 English 9

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[36](#YL1L36) May 20-24 English 9

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Year Long

Name of Course: English 9 GSWLA

**Teacher: DeMott**

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***COURSE EXPECTATIONS***

**Tallwood High School**

**Global Studies and World Languages Academy**

Course Name : World Literature and Composition I

Teacher Name: Earl C. DeMott

Contact Information: 143b, 648-5700 (ext. 78701), earl.demott@vbschools.com

Course Prerequisite: N/A

Required Text: Holt *Elements of Literature, World Literature*

Opportunities for Extra Help: tutoring during study block or schedule extra help with teacher as needed.

|  |  |
| --- | --- |
| **Course Description**  World Literature and Composition I is the language arts requirement for ninth grade Global Studies Academy students. Learners will read a variety of nonfiction, fiction and poetry with an emphasis on critical thinking and writing in response to the ideas found in the literature. Learners will maintain a works in progress folder. Selected works from this folder will be revised and edited for presentation in the final portfolio near the end of the school year. **Materials**   * Pencil, pen (blue or black ink only) * The required text * The student planner * Flash drive * A highlighter pen * An organized binder with plenty of loose leaf paper   Or a spiral notebook  **The Portfolio**  A significant part of your work this year will be the development of a writer’s portfolio. A portfolio is a collection of student writing that emphasizes the student’s use of the writing process and that demonstrates the individual student’s growth. Initially, each student will establish a Works-in-Progress Portfolio (WIP). Refined writing selections from the WIP will be revised and placed in the final portfolio. | |
| **Consequences for**  **Inappropriate Choices**   * Verbal reminder and/or conference with student * Parent contact and/or conference with parent * After-school detention * Written referral to Administration/Coordinator     Students whose academic achievement or behavior does not meet Academy expectations will be placed on academic/behavior probation with a plan for improvement. The purpose of academic/behavior probation is to facilitate collaboration among parents, teachers, and the student to develop strategies to help the student  **Academy Expectations**  Academy students are expected to demonstrate an appreciation for diversity and to be courteous and respectful toward classmates and school staff members. The following are some ways in which you can demonstrate these qualities.  **Demonstrate respect for your education by**   * Completing all assignments on time. * Bringing the required materials each day. * Having your planner with you and using it effectively. * Providing appropriate verification for an absence and inquiring about make-up work on the day you return to school.   **Demonstrate respect for yourself by**   * Maintaining good health and dressing appropriately for school and school-related events.   Becoming involved in your school community byexperience success.  **Make-up Work and Late Assignments**   * Late homework and late class work will not be accepted. A grade of **0** will be recorded. * When you are absent on a test day, you should be prepared to makeup the test immediately upon your return to school. A grade of **0** will be recorded for any test not made up within five days of returning to school. * Projects submitted after the assigned due date will receive a grade no higher than **77**. If the work is not turned in within a week of the due date, a **0** will be recorded for the assignment. * If you are absent from school on the day a previously assigned project is due, the project is due no later than the next class meeting. | **Grading Policy**  Grades will be calculated according to the Virginia Beach City Public Schools grading scale.   |  |  |  | | --- | --- | --- | | **Range** | **Letter Grade** | **Points** | | **93 - 100** | **A** | **4.0** | | **90 - 92** | **A-** | **3.7** | | **87 - 89** | **B**+ | **3.3** | | **83 - 86** | **B** | **3.0** | | **80 - 82** | **B-** | **2.7** | | **77 - 79** | **C+** | **2.3** | | **73 - 76** | **C** | **2.0** | | **70 - 72** | **C-** | **1.7** | | **67- 69** | **D+** | **1.3** | | **64 - 66** | **D** | **1.0** | | **Below 64** | **E** | **0.0** |   **Grading Method**  For each student, the total number of points accrued will be compared to the total number of possible points. For example, a student who earns 1400 points out of a possible 1600 points will receive a B+ using the following calculation.  1400  \_\_\_\_\_ = 87.5% = B+    1600 |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: Sept 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: September 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
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| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
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| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
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| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 22-26** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 29-November 2** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 5-9** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 12-16** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 19-23** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 26-30** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 17-21** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 1-4** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 7-11** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 14-18** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 21-25** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 28-February 1** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: February 4-8** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: February 11-15** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: February 18-22** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: February 25-March 1** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: March 4-8** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: March 11-15** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: March 18-22** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: March 25-29** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 8-12** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 15-19** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 22-26** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 23-May 3** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 6-10** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 13-17** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 20-24** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 27-31** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 17-21** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

Semester Long (S1)

Name of Course: Global Media Analysis

**Teacher: DeMott**

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***COURSE EXPECTATIONS***

**Tallwood High School**

**Global Studies and World Languages Academy**

Course Name : Global Media Analysis

Teacher Name: Earl C. DeMott

Contact Information: 143b, 648-5700 (ext. 78701), earl.demott@vbschools.com

Course Prerequisite: N/A

Required Text: Holt *Elements of Literature, World Literature*

Opportunities for Extra Help: tutoring during study block or schedule extra help with teacher as needed.

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| **Course Description**  The Global Media Analysis offered to Academy students allows students to examine world media outlets, using the concepts presented in the world of journalism. GMA is a one semester course offered as enrollment warrants each academic year. Through the use of Point of View analysis, students will explore the ways in which the fourth estate influences the collective experiences of their peoples and cultures. The work of all students will be copied and shared in class as part of a roundtable and workshop forum for discussion and revision.  **Materials**   * Pencil, pen (blue or black ink only) * The required text * The student planner * Flash drive * A highlighter pen * An organized binder with plenty of loose leaf paper   Or a spiral notebook  **The Portfolio**  A significant part of your work this year will be the development of a writer’s portfolio. A portfolio is a collection of student writing that emphasizes the student’s use of the writing process and that demonstrates the individual student’s growth. Initially, each student will establish a Works-in-Progress Portfolio (WIP). Refined writing selections from the WIP will be revised and placed in the final portfolio. | |
| **Consequences for**  **Inappropriate Choices**   * Verbal reminder and/or conference with student * Parent contact and/or conference with parent * After-school detention * Written referral to Administration/Coordinator     Students whose academic achievement or behavior does not meet Academy expectations will be placed on academic/behavior probation with a plan for improvement. The purpose of academic/behavior probation is to facilitate collaboration among parents, teachers, and the student to develop strategies to help the student  **Academy Expectations**  Academy students are expected to demonstrate an appreciation for diversity and to be courteous and respectful toward classmates and school staff members. The following are some ways in which you can demonstrate these qualities.  **Demonstrate respect for your education by**   * Completing all assignments on time. * Bringing the required materials each day. * Having your planner with you and using it effectively. * Providing appropriate verification for an absence and inquiring about make-up work on the day you return to school.   **Demonstrate respect for yourself by**   * Maintaining good health and dressing appropriately for school and school-related events.   Becoming involved in your school community byexperience success.  **Make-up Work and Late Assignments**   * Late homework and late class work will not be accepted. A grade of **0** will be recorded. * When you are absent on a test day, you should be prepared to makeup the test immediately upon your return to school. A grade of **0** will be recorded for any test not made up within five days of returning to school. * Projects submitted after the assigned due date will receive a grade no higher than **77**. If the work is not turned in within a week of the due date, a **0** will be recorded for the assignment. * If you are absent from school on the day a previously assigned project is due, the project is due no later than the next class meeting. | **Grading Policy**  Grades will be calculated according to the Virginia Beach City Public Schools grading scale.   |  |  |  | | --- | --- | --- | | **Range** | **Letter Grade** | **Points** | | **93 - 100** | **A** | **4.0** | | **90 - 92** | **A-** | **3.7** | | **87 - 89** | **B**+ | **3.3** | | **83 - 86** | **B** | **3.0** | | **80 - 82** | **B-** | **2.7** | | **77 - 79** | **C+** | **2.3** | | **73 - 76** | **C** | **2.0** | | **70 - 72** | **C-** | **1.7** | | **67- 69** | **D+** | **1.3** | | **64 - 66** | **D** | **1.0** | | **Below 64** | **E** | **0.0** |   **Grading Method**  For each student, the total number of points accrued will be compared to the total number of possible points. For example, a student who earns 1400 points out of a possible 1600 points will receive a B+ using the following calculation.  1400  \_\_\_\_\_ = 87.5% = B+    1600 |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: September 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: September 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: September 17-21** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: September 24-28** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 1-5** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 8-12** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 15-19** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 22-26** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: October 29-November 2** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 5-9** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 12-16** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 19-23** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: November 26-30** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: December 17-21** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 1-4** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 7-11** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

Semester Long (S2)

Name of Course: Creative Writing

**Teacher: DeMott**

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***COURSE EXPECTATIONS***

**Tallwood High School**

**Global Studies and World Languages Academy**

Course Name : Creative Writing

Teacher Name: Earl C. DeMott

Contact Information: 143b, 648-5700 (ext. 78701), earl.demott@vbschools.com

Course Prerequisite: N/A

Required Text: Holt *Elements of Literature, World Literature*

Opportunities for Extra Help: tutoring during study block or schedule extra help with teacher as needed.

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| **Course Description**  The creative writing course through the VBCPS offers students opportunities to apply and refine their creative writing skills and abilities beyond those developed and required in the regular English classroom. Creative writing is a one semester course offered as enrollment warrants each academic year. Students will use creative writing as a way of exploring meaning in language and the world around them. Through the use of a multicultural literary genre text, students will explore the ways in which writers use their individual voices to represent the collective experiences of their peoples and cultures. Students will learn about the specific processes of creating fiction, non-fiction, drama, and poetry and will analyze the larger context of the ways in which these literary forms express both individual and universal truths. Through practicing the various conventions, students will improve their own abilities to communicate individual experiences creatively and connect those ideas to the larger dialog of language created by previous writers. The work of all students will be copied and shared in class as part of a roundtable and workshop forum for discussion and revision. Through self-publication of their work and the sharing of that work in a workshop environment, students will experience the empowerment of sharing their voice and receiving critical and constructive acknowledgment of that voice.  **Materials**   * Pencil, pen (blue or black ink only) * The required text * The student planner * Flash drive * A highlighter pen * An organized binder with plenty of loose leaf paper   Or a spiral notebook  **The Portfolio**  A significant part of your work this year will be the development of a writer’s portfolio. A portfolio is a collection of student writing that emphasizes the student’s use of the writing process and that demonstrates the individual student’s growth. Initially, each student will establish a Works-in-Progress Portfolio (WIP). Refined writing selections from the WIP will be revised and placed in the final portfolio. | |
| **Consequences for**  **Inappropriate Choices**   * Verbal reminder and/or conference with student * Parent contact and/or conference with parent * After-school detention * Written referral to Administration/Coordinator     Students whose academic achievement or behavior does not meet Academy expectations will be placed on academic/behavior probation with a plan for improvement. The purpose of academic/behavior probation is to facilitate collaboration among parents, teachers, and the student to develop strategies to help the student  **Academy Expectations**  Academy students are expected to demonstrate an appreciation for diversity and to be courteous and respectful toward classmates and school staff members. The following are some ways in which you can demonstrate these qualities.  **Demonstrate respect for your education by**   * Completing all assignments on time. * Bringing the required materials each day. * Having your planner with you and using it effectively. * Providing appropriate verification for an absence and inquiring about make-up work on the day you return to school.   **Demonstrate respect for yourself by**   * Maintaining good health and dressing appropriately for school and school-related events.   Becoming involved in your school community byexperience success.  **Make-up Work and Late Assignments**   * Late homework and late class work will not be accepted. A grade of **0** will be recorded. * When you are absent on a test day, you should be prepared to makeup the test immediately upon your return to school. A grade of **0** will be recorded for any test not made up within five days of returning to school. * Projects submitted after the assigned due date will receive a grade no higher than **77**. If the work is not turned in within a week of the due date, a **0** will be recorded for the assignment. * If you are absent from school on the day a previously assigned project is due, the project is due no later than the next class meeting. | **Grading Policy**  Grades will be calculated according to the Virginia Beach City Public Schools grading scale.   |  |  |  | | --- | --- | --- | | **Range** | **Letter Grade** | **Points** | | **93 - 100** | **A** | **4.0** | | **90 - 92** | **A-** | **3.7** | | **87 - 89** | **B**+ | **3.3** | | **83 - 86** | **B** | **3.0** | | **80 - 82** | **B-** | **2.7** | | **77 - 79** | **C+** | **2.3** | | **73 - 76** | **C** | **2.0** | | **70 - 72** | **C-** | **1.7** | | **67- 69** | **D+** | **1.3** | | **64 - 66** | **D** | **1.0** | | **Below 64** | **E** | **0.0** |   **Grading Method**  For each student, the total number of points accrued will be compared to the total number of possible points. For example, a student who earns 1400 points out of a possible 1600 points will receive a B+ using the following calculation.  1400  \_\_\_\_\_ = 87.5% = B+    1600 |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: January 28-Feb 1** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
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| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
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| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 8-12** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 15-19** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 22-26** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: April 29-May 3** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 6-10** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 13-17** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 20-24** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: May 27-31** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 3-7** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 10-14** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
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|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

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| **Teacher: DeMott**  [**Return to Table of Contents**](#Contents)  [**Return to Appendix**](#Appendix)  [**Return to Course Objectives**](#CourseObjectives)  [**Return to Gifted Benchmarks**](#GiftedBenchmarks)  [**Return to Emergency Lessons**](#Emergency)  [**Return to Protocols**](#Protocols)  [**Return to How To Notes**](#HowToNotes) | | | | **Course/Block:**  **Global Media Analysis (GSWLA)**  **(S1/B1)**  **Creative Writing (GSWLA)**  **(S2/B1)**  **English 9.5 (GSWLA)**  **(S1 and S2; Blocks A1, A3, A4, B3)** | | | **Dates: June 17-21** | | | | | |
| **Unit:** | | | | | | | **Learning Plan Topic:** | | | | | |
| **Pre-Assessment(s):** | | **Real World Connection (s):** | | | **Essential Question(s) for Today’s Lesson:** | | | | | **Enduring Understanding(s)** | | |
|  | |  | | |  | | | | |  | | |
| **Standards/ Objectives**  **GIFTED BENCHMARK** | | | **The student will be able to DO (TSWBAT):** | | | | | **Vocabulary/ Concepts/Academic Language that must be taught in this lesson** | | | | |
| *Literacy skills:* | | |  | | | | |  | | |  | |
|
|
| **Time** | **Stance: Prepare Students for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * ***Interest*** * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Teach for Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Application of Learning** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |
| **Time** | **Stance: Closure** | | | | | **Differentiation** | | | **Assessment** | | | **Materials** |
| *Min.* |  | | | | | * *Interest* * *Readiness* * *Learning Style* | | |  | | |  |

Emergency Lesson

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**Standards and Objectives for English 9**

**Virginia Beach City Public Schools**

**9.1 The student will participate in small-group learning activities. (SOL 9.1)**

* + 1. Give and follow spoken directions to perform specific tasks, answer questions, or solve problems. (SOL 9.1i)
    2. Use a variety of strategies to listen actively. (SOL 9.1j)
    3. Summarize and evaluate information presented orally by others. (SOL 9.1k)
    4. Assume shared responsibility for collaborative work. (SOL 9.1l)
    5. Contribute to group members' mastery of the information.
    6. Participate actively in the group by carrying out a specific role (e.g., facilitator, recorder, group spokesperson, vocabulary builder, and timekeeper).
    7. Clarify or justify ideas with evidence from literary or informational texts.
    8. Demonstrate a level of preparedness by using notes from a source to justify opinions.
    9. Present dissenting opinions in acceptable ways.

**9.2 The student will make planned oral presentations independently and within small groups. (SOL 9.1)**

9.2.1 Plan an organizational structure for an individual presentation.

9.2.2 Include definitions to increase clarity. (SOL 9.1a)

9.2.3 Use relevant details to support main ideas. (SOL 9.1b)

9.2.4 Illustrate main ideas through anecdotes and examples. (SOL 9.1c)

9.2.5 Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 9.1d)

9.2.6 Use verbal and nonverbal techniques for presentation. (SOL 9.1e)

9.2.7 Select and use presentation technology appropriately.

9.2.8 Evaluate impact and purpose of presentation. (SOL 9.1f)

9.2.9 Credit information sources. (SOL 9.1g)

9.2.10 Give impromptu responses to questions about presentation. (SOL 9.1h)

**9.3 The student will produce, analyze, and evaluate auditory, visual, and written media messages. (SOL 9.2)**

9.3.1 Analyze and interpret special effects used in media messages including television, film, and Internet. (SOL 9.2a)

9.3.2 Determine the purpose of the media message and its effect on the audience. (SOL 9.2b)

9.3.3 Describe possible cause and effect relationships between mass media coverage and public opinion trends. (SOL 9.2b)

9.3.4 Evaluate sources including advertisements, editorial, and feature stories for relationships between intent and factual content. (SOL 9.2b)

9.3.5 Monitor, analyze, and use multiple streams of simultaneous information. (SOL 9.2b)

**READING AND RESPONDING TO LITERATURE**

**9.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 9.3)**

* + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 9.3a)
    2. Use context, structure, and connotations to determine meanings of words and phrases. (SOL 9.3b)
    3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 9.3c)
    4. Identify the meaning of common idioms in texts. (SOL 9.3d)
    5. Identify literary and classical allusions and figurative language in texts. (SOL 9.3e)
    6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 9.3f)
    7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 9.3g)
  1. **The student will read, comprehend, and analyze a variety of literary texts including narratives, narrative nonfiction, poetry, and drama. (SOL 9.4)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 9.4m)
    2. Make predictions, develop inferences, draw conclusions, and connect prior knowledge to support reading comprehension. (SOL 9.4l)
    3. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.

***Skills for Analyzing and Critiquing Text***

* + 1. Identify author’s theme and purpose [format and text structure]. (SOL 9.4a)
    2. Summarize essential supporting details that relate to the theme or main idea. (SOL 9.4b)
    3. Identify the characteristics that distinguish literary forms. (SOL 9.4c)
    4. Use literary terms in describing and analyzing selections. (SOL 9.4d)
    5. Explain the relationships between and among elements of literature: characters, plot, setting, tone, point of view, and theme. (SOL 9.4e)
    6. Examine complex rhetorical techniques such as subplots and multiple conflicts, themes, and settings.
    7. Discuss the relevancy of themes identified in literature within various situations.
    8. Analyze the cultural or social function of a literary text. (SOL 9.4g)
    9. Explain the relationship between the author’s style and literary effect. (SOL 9.4h)
    10. Explain the influence of historical context on the form, style, and point of view of a written work. (SOL 9.4i)
    11. Compare and contrast author’s use of literary elements within a variety of genres. (SOL 9.4j)
    12. Analyze how an author’s specific word choices and syntax achieve effects, develop tone, and support the author’s purpose. (SOL 9.4k)
    13. Compare and contrast the use of rhyme, rhythm, sound, imagery, and other literary devices to convey a message and elicit the reader’s emotion. (SOL 9.4f)

***Oral Interpretation***

* + 1. Communicate understanding of literature by restating, paraphrasing, and reading aloud.
    2. Choose literary form for presentation, such as poems, monologues, scenes from plays, or stories, and adapt presentation techniques to fit literary form.
  1. **The student will read and analyze a variety of nonfiction texts. (SOL 9.5)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 9.5k)
    2. Draw conclusions and make inferences on explicit and implied information using textual support as evidence. (SOL 9.5h)
    3. Summarize essential supporting details that relate to the main idea (SOL 9.5b)
    4. Analyze and synthesize information in order to solve problems, answer questions, or complete a task. (SOL 9.5g)

***Skills for Analyzing and Critiquing Text***

* + 1. Identify characteristics of expository, technical, and persuasive texts, including multimedia sources. (SOL 9.5d)
    2. Understand the purpose of text structures and use those features/patterns of development to locate information and gain meaning from texts. (SOL 9.5c)
    3. Differentiate between fact and opinion. (SOL 9.5i)
    4. Explain how an author’s intended purpose for writing extends to the main idea. (SOL 9.5a)
    5. Identify positions and arguments to be confirmed, disproved, or modified. (SOL 9.5e)
    6. Organize and synthesize information from sources for use in written and oral presentations. (SOL 9.5j)
    7. Evaluate the validity, accuracy, and credibility, including from multimedia sources. (SOL 9.5f)
    8. Compare the treatment of a given subject across various accounts of a subject told in different mediums (e.g., a personal essay in both print and multimedia), determining which details are emphasized in each account.

**WRITING**

**9.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 9.6)**

9.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.

* + 1. Develop expository essay though classification.

9.7.3 Develop expository essay though example.

9.74 Develop expository essay though compare/contrast.

9.7.5 Compose a personal essay that illustrates a significant idea or belief.

9.7.6 Compose extended responses to literature, including a character analysis and personal reaction.

9.7.7 Adapt written work to include media images and external links, as appropriate.

**9.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.**

9.8.1 Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).

9.8.2 Compose effective introductions that communicate a clear purpose for writing and include a thesis statement, as appropriate. (SOL 9.6c)

* + 1. Compose effective conclusions that include a closing summary and restate the thesis in new language.
    2. Apply knowledge and skills of paragraphing techniques to construct both effective paragraphs and multi-paragraph responses.
    3. Compose effective topic sentences that illustrate a generalized idea to support the thesis.
    4. Provide effective support for ideas through the inclusion of relevant examples, illustrations, and details.
    5. Arrange paragraphs into a logical progression. (SOL 9.6f)
    6. Use transitions to link ideas within and across paragraphs. (SOL 9.6g)
    7. Write clear, varied sentences using specific vocabulary and information. (SOL 9.6d)
    8. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.
    9. Elaborate ideas clearly through word choice and vivid description. (SOL 9.6e)

**9.9 The student will apply knowledge of the writing process to develop and strengthen writing and to reflect upon growth as writer.**

9.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 9.6a)

9.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 9.6a)

9.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 9.6b)

9.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 9.6h)

9.9.5 Proofread and edit final product for intended audience and purpose.

9.9.6 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.

9.9.7 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.

9.9.8 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.

9.9.9 Use technology to compose and reshape written communication, as appropriate.

**9.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**

9.10.1 Improve sentence variety by applying knowledge of sentence parts, including subject/verb, direct/indirect object, and predicate nominative/predicate adjective. (SOL 9.7a)

9.10.2 Embed introductory phrases and appositives into simple sentences.

9.10.3 Use coordinating conjunctions and commas accurately to form and punctuate compound sentences. (SOL 9.7a)

9.10.4 Use conjunctive adverbs and semi-colons accurately to form and punctuate compound sentences.

9.10.5 Use adverbial clauses (dependent clauses) to form complex sentences.

9.10.6 Distinguish between active and passive voice. (SOL 9.7e)

**9.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 9.7)**

9.11.1 Use commas and semi-colons accurately with introductory phrases, appositives, compound sentences, and complex sentences. (SOL 9.7d)

9.11.3 Prepare final drafts to avoid sentence fragments, run-ons, and misplaced modifiers.

9.11.4 Use parallel structures across sentences and paragraphs. (SOL 9.7b)

9.11.5 Apply rules governing subject-verb agreement and pronoun-antecedent agreement.

9.11.6 Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 9.7f/Common Core)

**RESEARCH**

**9.12 The student will use print, electronic databases, online resources, and other media to access information to create a research product. (SOL 9.8)**

9.12.1 Apply features of classification to write an informative paper of the student's choice.

9.12.2 Use technology as a tool for research to organize, evaluate, and communicate information.  (SOL 9.8a)

9.12.3 Narrow the focus of a search. (SOL 9.8b)

9.12.4 Utilize a plan for the research. (e.g., Venn diagram, outline, other graphic organizers).

9.12.5 Find, evaluate, and select appropriate sources to access information and answer questions.  (SOL 9.8c)

9.12.6 Verify the validity and accuracy of all information. (SOL 9.8d)

9.12.7 Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 9.8e)

9.12.8 Credit the sources of quoted, paraphrased, and summarized ideas. (SOL 9.8f)

9.12.9 Cite sources of information using a standard method of documentation such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 9.8g)

9.12.10 Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 9.8h)

9.12.11 Work collaboratively to apply research skills for learning purposes, such as to answer questions, generate ideas, or communicate findings.

**Standards and Objectives for English 10**

**Virginia Beach City Public Schools**

**COMMUNICATION: SPEAKING, LISTENING, AND MEDIA LITERACY**

**10.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 10.1)**

10.1.1 Assume responsibility for specific group tasks. (SOL 10.1a)

10.1.2 Collaborate in the preparation or summary of the group activity. (SOL 10.1b)

10.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal. (SOL 10.1e)

10.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems. (SOL 10.1f)

10.1.5 Use a variety of strategies to listen actively. (SOL 10.1i)

10.1.6 Access, critically evaluate, and use information accurately to solve problems. (SOL 10.1g)

10.1.7 Clarify or justify ideas with evidence from literary or informational texts.

**10.2 The student will make planned oral presentations independently and within small groups.**

* + 1. Include all group members in collaborative oral presentation. (SOL 10.1c)
    2. Organize the presentation logically and effectively.
    3. Choose vocabulary, language, and tone appropriate to the topic, audience, and purpose. (SOL 10.1d)
    4. Use a variety of techniques to hold the interest of the audience, e.g., interesting opening, use of details, and emphatic ending.
    5. Select and use presentation technology appropriately.
    6. Analyze and interpret other’s presentations. (SOL 10.1j)
    7. Evaluate one’s own role in preparation and delivery of oral reports. (SOL 10.1h)
    8. Evaluate effectiveness of group process in preparation and delivery of oral reports. (SOL 10.1k)
    9. Cite sources, as appropriate.
    10. Give impromptu responses to questions about presentation.

**10.3 The student will analyze, produce, and examine similarities and differences between visual and verbal media messages. (SOL 10.2)**

* + 1. Use media, visual literacy, and technology skills to create products. (SOL 10.2a)
    2. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 10.2b)
    3. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 10.2c)
    4. Identify the tools and techniques used to achieve the intended focus. (SOL 10.2d)

**READING AND RESPONDING TO LITERATURE**

**10.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 10.4)**

* + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 10.3a)
    2. Use context, structure, and connotations to determine meanings of words and phrases. (SOL 10.3b)
    3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 10.3c)
    4. Identify the meaning of common idioms from different cultures. (SOL 10.3d)
    5. Identify and analyze literary and classical allusions and figurative language in text. (SOL 10.3e)
    6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 10.3f)
    7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 10.3g)
  1. **The student will read, comprehend, and analyze literary texts of different cultures and eras. (SOL 10.4)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 10.4m)
    2. Make predictions, draw inferences, and connect prior knowledge to support reading comprehension. (SOL 10.4b)
    3. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.

***Skills for Analyzing and Critiquing Text***

* + 1. Identify main and supporting ideas. (SOL 10.4a)
    2. Identify universal themes prevalent in the literature of different cultures and explain how they are applicable to life today. (SOL 10.4e)
    3. Evaluate how an author’s specific word choices, syntax, tone, and voice shape the intended meaning of the text, achieve specific effects and support the author’s purpose. (SOL 10.4h)
    4. Compare and contrast how rhyme, rhythm, sound, imagery, style, form, and other literary devices convey a message and elicit a reader’s emotions. (SOL 10.4k)
    5. Analyze an author's use of figurative language.
    6. Compare and contrast character development in a play to characterization in other literary forms. (SOL 10.4l)
    7. Paraphrase a poem to show understanding of the author’s intent.
    8. Distinguish between a critique and a summary. (SOL 10.4j)
    9. Describe cultural archetypes in short stories, novels, poems, and plays across several cultures.
    10. Examine a literary selection from several critical perspectives. (SOL 10.4f)
    11. Explain the influence of historical context on the form, style, and point of view of a literary text. (SOL 10.4g)
    12. Analyze the cultural or social function of literature. (SOL 10.4d)

***Understanding World Literature***

* + 1. Explain similarities and differences of techniques and literary forms represented in the literature of different cultures and eras. (SOL 10.4c)
    2. Compare and contrast literature from different cultures and eras. (SOL 10.4i)
  1. **The student will read, interpret, analyze, and evaluate nonfiction texts. (SOL 10.5)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 10.5h)
    2. Draw conclusions and make inferences on explicit and implied information using textual support as evidence. (SOL 10.5f)
    3. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge. (SOL 10.5g)

***Skills for Analyzing and Critiquing Text***

* + 1. Identify text organization and structure. (SOL 10.5a)
    2. Recognize an author’s intended audience and purpose for writing. (SOL 10.5b)
    3. Locate specific information in print and digital informational sources by using strategies such as skimming, summarizing, and highlighting. (SOL 10.5c)
    4. Interpret information in maps, charts, graphs, timelines, and graphs. (SOL 10.5e)
    5. Explain how the main idea is developed by and supported through important details, example, and illustrations, including external text features.
    6. Analyze nonfiction essays for focus, content, style, and organization.
    7. Recognize and evaluate point of view and bias of author and reader.
    8. Compare and contrast the treatment of subjects, the organizational patterns, and the stylistic elements across multiple informational texts. (SOL 10.5d)
    9. Confirm, disprove, or modify positions and arguments addressed in at least two separate texts.

**WRITING**

**10.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 10.6)**

10.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.

10.7.2 Develop expository essay though example.

10.7.3 Develop expository essay though compare/contrast.

10.7.4 Develop expository essay though cause/effect.

10.7.5 Compose a personal essay that illustrates a significant idea or belief.

10.7.6 Compose extended responses to literature, including a theme analysis.

10.7.7 Develop creative writing, as appropriate to the study of world literature.

10.7.8 Adapt written work to include media images and external links, as appropriate.

**10.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 10.6)**

10.8.1 Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).

* + 1. Compose effective introductions that communicate a clear purpose for writing and include a thesis statement, as appropriate.
    2. Compose effective conclusions that include a closing summary and restate the thesis in new language.
    3. Apply knowledge and skills of paragraphing techniques to construct both effective paragraphs and multi-paragraph responses.
    4. Compose effective topic sentences that illustrate a generalized idea to support the thesis.
    5. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details. (SOL 10.6b)
    6. Arrange ideas and paragraphs into a logical progression. (SOL 10.6e)
    7. Use transitions to link ideas within and across paragraphs.
    8. Write clear, varied sentences using specific vocabulary and information. (SOL 10.6d)
    9. Employ effective word choice based on accuracy, specificity, connotation, and desired effect. (SOL 10.6c)
    10. Elaborate ideas clearly through word choice and vivid description. (SOL 10.6c)

**10.9 The student will apply knowledge of the writing process to develop and strengthen writing and to reflect upon growth as writer.**

10.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 10.6a)

10.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 10.6a)

* + 1. Select an organizational pattern appropriate to the purpose and audience. (SOL 10.6b)
    2. Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 10.6f)
    3. Proofread and edit final product for intended audience and purpose. (SOL 10.7h)
    4. Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved. (SOL 10.7e; SOL 10.7f; SOL 10.7g)
    5. Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.
    6. Use reflection as a tool to document growth as a writer and to self-evaluate process and product.
    7. Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.
    8. Use technology to compose and reshape written communication, as appropriate. (SOL 10.6g)

**10.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**

10.10.1 Use appropriate grammatical structures accurately to form and punctuate compound, complex, and compound-complex sentences.

10.10.2 Embed prepositional and verbal phrases into writing to improve sentence variety, to enhance descriptive language, and to emphasize certain details.

10.10.3 Distinguish between active and passive voice. (SOL 10.7a)

**10.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 10.7)**

10.11.1 Use commas and semi-colons accurately with introductory phrases, appositives, compound sentences, and complex sentences. (SOL 9.7d)

10.11.2 Edit sentence structure to avoid fragments and fused (run-on) sentences.

10.11.3 Use parallel structures across sentences and paragraphs.

10.11.4 Apply rules governing use of the colon. (SOL 10.7b)

10.11.5 Apply rules governing subject-verb agreement and pronoun-antecedent agreement.

10.11.6 Use a style manual, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA), to apply rules for punctuation and formatting, including conventions for direct quotations. (SOL 10.7c)

**RESEARCH**

**10.12 The student will collect, evaluate, organize, and present information to create a research product. (SOL 10.8)**

* + 1. Demonstrate effective use of current and emerging digital tools to locate, analyze, evaluate, and use information resources to support research and learning.
    2. Select and narrow a topic appropriate for a problem/solution paper for a given audience.
    3. Select and narrow a topic collaboratively for informative research.
    4. Develop descriptive research-based responses (papers, essays, projects, class discussions, paragraphs) with increasing autonomy.
    5. Use technology as a tool to research, organize, evaluate, synthesize, and communicate information. (SOL 10.8a)
    6. Develop the central idea or focus. (SOL 10.8b)
    7. Verify the accuracy, validity, and usefulness of information. (SOL 10.8c)
    8. Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 10.8d)
    9. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 10.8e)
    10. Differentiate between in-text citations and works cited on the bibliography page. (SOL 10.7d)
    11. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 10.8f)

**Standards and Objectives for English 11**

**Virginia Beach City Public Schools**

**Communication: Speaking, Listening, and Media Literacy**

**11.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 11.1h)**

11.1.1 Assume responsibility for specific group tasks.

11.1.2 Collaborate in the preparation or summary of the group activity.

11.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal.

11.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.

11.1.5 Access, critically evaluate, and use information accurately to solve problems and justify opinions and ideas.

**11.2 The student will make informative and persuasive presentations, individually and collaboratively. (SOL 11.1)**

* + 1. Gather and organize evidence to support a position. (SOL 11.1a)
    2. Present evidence clearly and convincingly. (SOL 11.1b)
    3. Address counterclaims. (SOL 11.1c)
    4. Support and defend ideas in public forums. (SOL 11.1d)
    5. Use a variety of techniques to hold the interest of the audience, e.g., interesting opening, use of details, and emphatic ending.
    6. Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 11.1e)
    7. Analyze the accuracy, relevance, and organization of evidence.
    8. Evaluate the clarity and effectiveness of delivery.
    9. Monitor listening and use a variety of active listening strategies to make evaluations. (SOL 11.1f)
    10. Use presentation technology. (SOL 11.1g)
    11. Cite sources, as appropriate.

**11.3 The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors. (SOL 11.2)**

* + 1. Use technology and other information tools to organize and display knowledge in ways others can view, use, and assess. (SOL 11.2a)
    2. Use media, visual literacy, and technology skills to create products. (SOL 11.2b)
    3. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 11.2c)
    4. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 11.2d)

**READING AND RESPONDING TO LITERATURE**

**11.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 11.3)**

* + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 11.3a)
    2. Determine the meaning of words and phrases as they are used in context, including figurative, connotative, and technical meaning. (SOL 11.3b)
    3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 11.3 )
    4. Identify the meaning of common idioms. (SOL 11.3d)
    5. Identify literary and classical allusions and figurative language in text. (SOL 11.3e)
    6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 11.3f)
    7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 11.3g)
    8. Analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
  1. **The student will read, comprehend, and analyze relationships among American literature, history, and culture. (SOL 11.4)**

***Comprehension Strategies***

* + 1. Use reading strategies (predicting, inferring, connecting, synthesizing, questioning, clarifying) to monitor comprehension throughout the reading process.
    2. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.
    3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 11.4k)

***Skills Analyzing and Critiquing Text***

* + 1. Analyze the use of literary elements and dramatic conventions including verbal, situational and dramatic irony used in literature (specifically American). (SOL 11.4j)
    2. Explain how an author’s specific word choices, syntax, tone, and voice support the author’s purpose. (SOL 11.4h)
    3. Analyze how context and language structures convey an author’s intent and viewpoint. (SOL 11.4e)
    4. Explain how imagery and figures of speech appeal to the reader’s senses and experience. (SOL 11.4g)
    5. Determine themes or central ideas of a text and analyze the development over the course of the text, including how themes and literary elements interact and build on one another to produce a complex account.
    6. Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject, mood, and theme. (SOL 11.4f)

***Understanding American Literature***

* + 1. Read and analyze a variety of American dramatic selections. (SOL 11.4i)
    2. Describe contributions of different cultures to the development of American literature. (SOL 11.4a)
    3. Compare and contrast periods in American literature with specific attention given to the relationship between the author's period and purpose to include the literature of other countries. (SOL 11.4b)
    4. Discuss American literature as it reflects traditional and contemporary themes, motifs, universal characters, and genres. (SOL 11.4c)
    5. Analyze the social and cultural function of American literature. (SOL 11.4d)
  1. **The student will read, interpret, analyze, and evaluate a variety of nonfiction texts. (SOL 11.5)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process.
    2. Generalize ideas from selections to make predictions about other texts. (SOL 11.5c)
    3. Draw conclusions and make inferences on explicit and implied information using textual support. (SOL 11.5d)
    4. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 11.5h)
    5. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge.

***Skills for Analyzing and Critiquing Texts***

* + 1. Read and follow directions to complete an application for college admission, for a scholarship, or for employment. (SOL 11.5b)
    2. Read and analyze the ideas presented in essays by several authors.
    3. Read, analyze, and evaluate a variety of persuasive texts for purpose, proof supporting the position, and style.
    4. Analyze how an author develops and refines the meaning of a key term(s) and concepts.
    5. Use information from texts to clarify understanding of concepts. (SOL 11.5a)
    6. Identify false premises in persuasive writing. (SOL 11.5f)
    7. Recognize and analyze use of ambiguity, tone, contradiction, paradox, irony, overstatement, and understatement in any format (e.g., textual, visual, media, digital) (SOL 11.5g)
    8. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
    9. Evaluate information found in selected sources on the basis of accuracy, validity, appropriateness, importance and social and cultural context.
    10. Analyze two or more texts addressing the same topic to identify authors’ purpose and determine how authors reach similar or different conclusions. (SOL 11.5e)

**WRITTEN COMMUNICATION**

**11.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 11.6)**

11.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.

* + 1. Develop expository essay though extended definition.

11.7.3 Develop expository essay though cause/effect.

11.7.4 Produce arguments in writing, developing a thesis that demonstrates knowledgeable judgments, addresses counterclaims, and provides effective conclusions. (SOL 11.6b)

11.7.5 Compose a personal narrative.

11.7.6 Compose extended responses to literature, including a comparison of themes across works.

11.7.7 Adapt written work to include media images and external links, as appropriate.

**11.8 The student will convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 11.6)**

* + 1. Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).
    2. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details.
    3. Adapt content, vocabulary, voice, and tone to audience, purpose, and situation. (SOL 11.6e)
    4. Organize ideas in a sustained and logical manner. (SOL 11.6c)
    5. Use transitions to link ideas within and across paragraphs.
    6. Write clear, varied sentences using specific vocabulary and information.
    7. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.
    8. Elaborate ideas clearly through word choice and vivid description.
    9. Clarify and defend position with precise and relevant evidence elaborating ideas clearly and accurately. (SOL 11.6d)

**11.9 The student will apply knowledge of the writing process to develop and strengthen writing and to reflect upon growth as writer.**

11.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 11.6a)

11.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 11.6a)

11.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 11.6a)

11.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 11.6f)

11.9.5 Proofread and edit final product for intended audience and purpose. (SOL 11.7h)

10.9.6 Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved.

10.9.7 Write and revise correspondence to a standard acceptable both in the workplace and in postsecondary education. (SOL 11.6h)

11.9.8 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.

11.9.9 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.

11.9.10 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.

11.9.11 Use technology to compose and reshape written communication, as appropriate. (SOL 11.6g)

**11.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**

* + 1. Use verbals and verbal phrases to achieve sentence conciseness and variety. (SOL 11.7b)
    2. Adjust sentence and paragraph structures for a variety of purposes and audiences. (SOL 11.7e)
    3. Vary syntax for effect.
    4. Distinguish between active and passive voice. (SOL 11.7c)

**11.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 11.7)**

* + 1. Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 11.7a)
    2. Proofread and edit writing for intended audience and purpose. (SOL 11.7f)
    3. Adjust sentence structure to avoid fragments and fused (run-on) sentences.
    4. Adjust sentence structure to avoid misplaced modifiers.
    5. Adjust punctuation to avoid comma splices.
    6. Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization.
    7. Recognize the difference between standard and nonstandard language and use language appropriate to purpose and audience.

**RESEARCH**

**11.12 The student will analyze, evaluate, synthesize, and organize information from a variety of sources to produce a research product. (SOL 11.8)**

* + 1. Select and narrow topics for an informative research independently and collaboratively, seeking assistance and guidance as appropriate.
    2. Select and narrow a topic appropriate for a persuasive argument.
    3. Use technology as a tool to research, organize, evaluate, and communicate information. (SOL 11.8a)
    4. Narrow a topic and develop a plan for research. (SOL 11.8b)
    5. Collect information to support a thesis. (SOL 11.8c)
    6. Critically evaluate quality, accuracy, and validity of information. (SOL 11.8d)
    7. Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 11.8a)
    8. Synthesize and present information in a logical sequence. (SOL 11.8f)
    9. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 11.8g)
    10. Differentiate between in-text citations and works cited on the bibliography page. (SOL 11.7d)
    11. Revise writing for clarity of content, accuracy, and depth of information.(SOL 11.8h)
    12. Edit writing for grammatically correct use of language, spelling, punctuation, capitalization, and sentence/paragraph structure. (SOL 11.8i)
    13. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 11.8j)

**Standards and Objectives for English 12**

**Virginia Beach City Public Schools**

**Communication: Speaking, Listening, and Media Literacy**

**12.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 12.1f)**

12.1.1 Assume responsibility for specific group tasks.

12.1.2 Collaborate in the preparation or summary of the group activity.

12.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal.

12.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.

12.1.5 Access, critically evaluate, and use information accurately to solve problems and justify opinions and ideas.

* 1. **The student will make a formal oral presentation in a group or individually. (SOL 12.1)**
     1. Choose the purpose of the presentation (e.g., to defend a position, to entertain an audience, or to explain information.) (SOL 12.1a)
     2. Plan a well-structured narrative or logical argument appropriate to the presentation.
     3. Choose vocabulary, language, and tone appropriate to the audience, topic, and purpose. (SOL 12.1b)
     4. Use details, illustrations, statistics, comparisons, and analogies to support the presentation. (SOL 12.1c)
     5. Use media, visual literacy, and technology skills to create and support the presentation. (SOL 12.1d)
     6. Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 12.1e)
     7. Evaluate formal presentations including personal, digital, visual, textual, and technological. (SOL 12.1g)
     8. Use a variety of listening strategies to analyze relationships among purpose, audience, and content of presentations. (SOL 12.1h)
     9. Critique effectiveness of presentations. (SOL 12.1j)
     10. Cite sources, as appropriate.

**12.3 The student will examine how values and points of view are included or excluded and how**

**media influences beliefs and behaviors. (SOL 12.2)**

* + 1. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 12.2a)
    2. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 12.2b)

**READING AND RESPONDING TO LITERATURE**

**12.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 12.3)**

* + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 12.3a)
    2. Determine the meaning of words and phrases as they are used in context, including figurative and connotative meanings. (SOL12.3b)
    3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 12.3c)
    4. Identify the meaning of common idioms, literary and classical allusions in text. (SOL 12.3d)
    5. Expand general and specialized vocabulary through speaking, reading, and writing. (SOL12.3e)
    6. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 12.3f)
    7. Explain the processes by which language changes by examining the evolution of the English language, including the introduction of words that have influenced or brought into the language from other languages.
    8. Analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
  1. **The student will read, comprehend, and analyze the development of British literature and literature of other cultures. (SOL 12.4)**

***Comprehension Strategies***

* + 1. Use reading strategies (predicting, inferring, connecting, synthesizing, questioning, clarifying) to monitor comprehension throughout the reading process.
    2. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.
    3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts.

***Skills for Analyzing and Critiquing Text***

* + 1. Recognize major literary forms and their elements. (SOL 12.4b)
    2. Determine themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.
    3. Analyze the author's purpose through the use of diction, tone, and detail.
    4. Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject, mood, and theme. (SOL 12.4f)
    5. Explain how imagery and figures of speech (personification, simile, metaphor) appeal to the reader's senses and experience.
    6. Explain the development of tone and voice in a literary text, specifically in poetry.
    7. Compare and contrast traditional and contemporary poems from many cultures. (SOL 12.4g)
    8. Analyze how dramatic conventions including character, scene, dialogue, and staging contribute to the theme and effect. (SOL 12.4h)
    9. Compare and contrast dramatic elements of plays from American, British, and other cultures. (SOL 12.4i)
    10. Analyze how the universal truths explored in literature relate to his/her own life and develop a personal essay.

***Understanding the Influence of British Literature on World Literature***

* + 1. Recognize the characteristics of major chronological eras. (SOL 12.4e)
    2. Relate literary works and authors to major themes and issues of their eras. (SOL 12.4d)
    3. Compare and contrast the development of British literature and the English language in its historical context. (SOL 12.4a)
    4. Analyze the social and cultural function of British literature. (SOL 12.4e)
  1. **The student will read, interpret, analyze, and evaluate a variety of nonfiction texts. (SOL 12.5)**

***Comprehension Strategies***

* + 1. Use reading strategies to monitor comprehension throughout the reading process.
    2. Draw conclusions and make inferences on explicit and implied information using textual support. (SOL 12.5f)
    3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 12.5a)
    4. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge. (SOL 12.5b)

***Skills for Analyzing and Critiquing Texts***

* + 1. Read and follow directions for a variety of authentic tasks such as but not limited to employment application, technical manual, scholarship application, college application, email, letter of complaint, reports.
    2. Use information from texts to clarify and extend understanding of concepts.
    3. Evaluate information found in selected sources on the basis of accuracy, validity, appropriateness, importance and social and cultural context.
    4. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
    5. Identify false premises in persuasive writing. (SOL 12.5e)
    6. Recognize and analyze use of ambiguity, tone, contradiction, paradox, irony, overstatement, and understatement in any format (e.g., textual, visual, media, digital) (SOL 12.5d)
    7. Analyze two or more texts addressing the same topic to identify authors’ purpose and determine how authors reach similar or different conclusions. (SOL 12.5c)

**WRITTEN COMMUNICATION**

**12.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 12.6)**

12.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.

* + 1. Develop expository essay though extended definition.
    2. Produce arguments in writing that develop a thesis to demonstrate knowledgeable judgments, address counterclaims, and provide effective conclusions. (SOL 12.6b)
    3. Compose a personal essay, such as a college essay.
    4. Compose extended responses to literature, including a literary analysis that includes primary and secondary sources.
    5. Write a multi-paragraph letter to apply for a job or scholarship and/or to seek admittance to college.
    6. Revise and update a résumé and a cover letter.
    7. Adapt written work to include media images and external links, as appropriate.

**12.8 The student will convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 12.6)**

* + 1. Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).
    2. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details.
    3. Adapt content, vocabulary, voice, and tone to audience, purpose, and situation. (SOL 12.6d)
    4. Organize ideas in a sustained and logical manner. (SOL 11.6c)
    5. Use transitions to link ideas within and across paragraphs.
    6. Clarify and defend position with precise and relevant evidence elaborating ideas clearly and accurately. (SOL 12.6c)
    7. Use a variety of rhetorical strategies to accomplish a specific purpose. (SOL 12.6e)
    8. Create arguments free of errors in logic and externally supported. (SOL 12.6f)
    9. Write clear, varied sentences using specific vocabulary and information.
    10. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.
    11. Elaborate ideas clearly through word choice and vivid description.

**12.9 The student will apply knowledge of the writing process to develop and strengthen writing and to reflect upon growth as writer.**

12.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 12.6a)

12.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 12.6a)

12.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 12.6a)

12.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 12.6g)

12.9.5 Proofread and edit final product for intended audience and purpose.

12.9.6 Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved.

12.9.7 Write and revise correspondence to a standard acceptable both in the workplace and in postsecondary education.

12.9.8 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.

* + 1. Use reflection as a tool to document growth as a writer and to self-evaluate process and product.
    2. Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.
    3. Use technology to compose and reshape written communication, as appropriate. (SOL 12.6h)

**12.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**

* + 1. Use verbals and verbal phrases to achieve sentence conciseness and variety. (SOL 11.7b)
    2. Adjust sentence and paragraph structures for a variety of purposes and audiences. (SOL 12.7e)
    3. Vary syntax for effect.
    4. Distinguish between active and passive voice. (SOL 11.7c)

**12.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 12.7)**

* + 1. Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 12.7c)
    2. Edit, proofread, and prepare writing for intended audience and purpose. (SOL 12.7a)
    3. Adjust sentence structure to avoid fragments and fused (run-on) sentences.
    4. Adjust sentence structure to avoid misplaced modifiers.
    5. Adjust punctuation to avoid comma splices.
    6. Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization. (SOL 12.7b)
    7. Recognize the difference between standard and nonstandard language and use language appropriate to purpose and audience.

**RESEARCH**

**12.12 The student will analyze, evaluate, synthesize, and organize information from a variety of sources to produce a research product. (SOL 12.8)**

* + 1. Select and narrow topics for an informative research independently and collaboratively, seeking assistance and guidance as appropriate.
    2. Select and narrow a topic appropriate for a critical analysis paper.
    3. Use technology as a tool to research, organize, evaluate, and communicate information. (SOL 12.8a)
    4. Frame, analyze, and synthesize information to solve problems, answer questions, and generate new knowledge. (SOL 12.8b)
    5. Critically evaluate the accuracy, quality, and validity of the information. (SOL 12.8c)
    6. Synthesize information to support the thesis and present information in a logical manner. (SOL 12.8d)
    7. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 12.8e)
    8. Revise writing for clarity, depth of information, and technique of presentation. (SOL 12.8f)
    9. Edit writing for language, spelling, punctuation, capitalization, syntax, and paragraphing as appropriate for standard English. (SOL 12.8g)
    10. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 12.8h)

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**9 Honors- Unit I: Introduction to the Genres and the Writing Portfolio**

**Suggested Pacing: 5 Blocks/2 Weeks**

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| --- | --- | --- |
| **Overview:** Writers use the language of literary design to employ strategies, models, and techniques that inform purpose. Choices reflect the purpose of the individual writing modes, techniques, and styles. This unit introduces the elements of the writing process, the Works in Progress folder, the writing portfolio, and the types of writing that they will explore and craft in Honors English 9. The second function of this unit will introduce the students to the language of literature which is essential in the year-long study of genres. Those genres are: nonfiction, short story, novel, poetry, and drama. While studying the genres, they will also review the elements of narration: plot, setting, point of view, characterization, conflict, and theme. By the end of the unit, students will be able to identify the characteristics that distinguish each of the literary forms.  **Overarching Questions (to be examined throughout the year and to bring unity across units)**   1. How does questioning, exploring, and discussing language and literature influence the way we think, act, and perceive the world? 2. What characteristics are unique to each literary genre? 3. How do the choices writers make influence the meaning of language and literature? | | |
| **Know** | **Understand** | **Do** |
| The characteristics of genres, including   * Nonfiction * Short story * Novel * Poetry * Drama   The WIP and portfolio are tools assisting the students in the various stages of a writer’s craft. | The student will understand that   * literary genres differ in form and technique * different literary genres can be used to express similar ideas. * writers make deliberate stylistic choices in order to achieve purpose and effect. | * Apply the language of literature to any given text * Demonstrate understanding of the elements of each literary genre * Establish a Works in Progress folder * Store all written work in the WIP * Develop an annotated table of contents in their WIP folder * Complete the writing pre-test, score it with the state rubric and store it in the WIP folder |

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| **OBJECTIVES** |

**The following objectives should be emphasized and evaluated for student mastery.**

* + 1. Identify the characteristics that distinguish literary forms. (SOL 9.4c)

9.6.5 Identify characteristics of expository, technical, and persuasive texts, including multimedia sources. (SOL 9.5d)

9.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.

9.9.6 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.

9.9.8 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.

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| **MATERIALS** |

1. *Elements of Literature*, Third Course, *(EOL)*

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| --- | --- |
|  | **Stage 2: Mandatory Assessment Evidence** |

* Students will, in groups, transform one literary genre into another to demonstrate the understanding and knowledge of the elements and forms of different genres.  For example, a fairy tale could become a poem, or a piece of nonfiction; a news story or an interview could become a short story or a play. Refer to **Assessments**: [*Literary Genre Transformation*](#_Genre_Transformation_Rubric) *Rubric* for scoring criteria and **Assessments**: [*Suggestions for Reflection on the Literary Genre Transformation Task*](#_Sample_Reflective_Cover).
* Have the students respond to the VBCPS pretest writing prompt. Refer to **Assessments**: [*SOL Writing Adapted Rubrics*](#_Suggested_Writing_Rubric) or **Assessments**: [*SAT Writing Rubric*](#_Suggested_Writing_Rubric) to score the writing samples. Students should use their individual feedback to set goals for the first semester of the school year. These goals should be updated throughout the year as they compose various writings.
* Have the students maintain the organization of a writing portfolio to include an annotated table of contents, the SOL writing rubrics, and three writing goals (composing, written expression, and language skills).

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| **ADDITIONAL IDEAS FOR ASSESSMENT** |

* Have the students use a news story or an interview to become a short story or a play. Or students could develop and extend the conflicts, cast of characters, and plot line of a short story to become a skeleton framework for a novel or an epic.
* Have the students write/reshape a multi-paragraph essay explaining a process or a device. The essay should be accompanied by a reflective piece explaining how the essay shows improvement in sentence formatting, usage, and/or mechanics.
* Have the students reshape their autobiographical incident. The autobiographical piece should illustrate that the students have improved in an area of identified weakness. In addition, the essay should be accompanied by a reflective piece explaining how the essay shows improvement in sentence formatting, usage, and/or mechanics.
* Have the students, using the proper form, write a letter of inquiry. The letter should be accompanied by a reflective piece explaining how the letter shows improvement in sentence formatting, usage, and/or mechanics.

**Genre Transformation Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Advanced**  **4** | **Proficient**  **3** | **Emerging**  **2** | **Novice**  **1** |
| **Transformation of Genre** | The transformation of genres allows for a transparent view of the differences between chosen genres, while maintaining complete integrity of the original text. | There is a clear distinction between genres. While there may be some minor parts of the original text may be omitted, the main components are included, maintaining the cohesiveness of the piece. | The transformation between genres is present, but vague. Large gaps of information may exist, but do not detract from the reader’s basic understanding of the piece. | The transformation of genres does not progress appropriately. A loss of key ideas through the transformation results in a detraction of the reader’s understanding of the piece. |
| **Characteristics of Genre** | The “reconstructed” product masterfully embeds the appropriate structures, such as narrative elements or poetic structures. | The new product closely resembles the characteristics of the new genre although it may lack sophistication. | An attempt is made to create a product in a new genre but the product does not represent the characteristics of the appropriate structures, such as figurative language in poetry or a main conflict that drives the plot of a short story. | The new product does not resemble the selected genre. |
| **Reflection** | Student reflection clearly and appropriately demonstrates understanding of the differences between the chosen genres. The reflection provides specific, suitable examples from the transformed piece to fully support the reflection. | Student reflection clearly demonstrates understanding of the differences between the chosen genres. The reflection provides examples from the transformed piece, but it may not provide enough examples to fully support the reflection. | While student reflection is present, it does not clearly show student understanding of the differences between the chosen genres due to a lack of appropriate examples; although, some examples may be provided. | Student reflection does not demonstrate an understanding of the differences between chosen genres. Student examples from the transformed piece are not present. |

**Sample Reflective Cover Letter for Literary Genre Transformation Task**

1. Explain the group’s decision to change the original text into the selected genre.
2. Describe the group’s planning process used to transform the text into a new genre.
3. How did the group work to maintain the overall meaning of the original text?
4. How did the group’s knowledge of the characteristics of the new genre guide the transformation?
5. What did the group find most challenging?
6. Of what is the group most proud?

**SAT Essay Scoring Guide**

|  |  |  |
| --- | --- | --- |
| **SCORE of 6** | **SCORE of 5** | **SCORE of 4** |
| An essay in this category demonstrates *clear and consistent mastery*, although it may have a few minor errors. A typical essay | An essay in this category demonstrates *reasonably consistent mastery*, although it will have occasional errors or lapses in quality. A typical essay | An essay in this category demonstrates *adequate mastery*, although it will have lapses in quality. A typical essay |
| * effectively and insightfully develops a point of view on the issue and demonstrates outstanding critical thinking, using clearly appropriate examples, reasons, and other evidence to support its position | * effectively develops a point of view on the issue and demonstrates strong critical thinking, generally using appropriate examples, reasons, and other evidence to support its position | * develops a point of view on the issue and demonstrates competent critical thinking, using adequate examples, reasons, and other evidence to support its position |
| * is well organized and clearly focused, demonstrating clear coherence and smooth progression of ideas | * is well organized and focused, demonstrating coherence and progression of ideas | * is generally organized and focused, demonstrating some coherence and progression of ideas |
| * exhibits skillful use of language, using a varied, accurate, and apt vocabulary | * exhibits facility in the use of language, using appropriate vocabulary | * exhibits adequate but inconsistent facility in the use of language, using generally appropriate vocabulary |
| * demonstrates meaningful variety in sentence structure | * demonstrates variety in sentence structure | * demonstrates some variety in sentence structure |
| * is free of most errors in grammar, usage, and mechanics | * is generally free of most errors in grammar, usage, and mechanics | * has some errors in grammar, usage, and mechanics |
| **SCORE of 3** | **SCORE of 2** | **SCORE of 1** |
| An essay in this category demonstrates *developing mastery*, and is marked by ONE OR MORE of the following weaknesses: | An essay in this category demonstrates *little mastery*, and is flawed by ONE OR MORE of the following weaknesses: | An essay in this category demonstrates *very little or no mastery*, and is severely flawed by ONE OR MORE of the following weaknesses: |
| * develops a point of view on the issue, demonstrating some critical thinking, but may do so inconsistently or use inadequate examples, reasons, or other evidence to support its position | * develops a point of view on the issue that is vague or seriously limited, and demonstrates weak critical thinking, providing inappropriate or insufficient examples, reasons, or other evidence to support its position | * develops no viable point of view on the issue, or provides little or no evidence to support its position |
| * is limited in its organization or focus, or may demonstrate some lapses in coherence or progression of ideas | * is poorly organized and/or focused, or demonstrates serious problems with coherence or progression of ideas | * is disorganized or unfocused, resulting in a disjointed or incoherent essay |
| * displays developing facility in the use of language, but sometimes uses weak vocabulary or inappropriate word choice | * displays very little facility in the use of language, using very limited vocabulary or incorrect word choice | * displays fundamental errors in vocabulary |
| * lacks variety or demonstrates problems in sentence structure | * demonstrates frequent problems in sentence structure | * demonstrates severe flaws in sentence structure |
| * contains an accumulation of errors in grammar, usage, and mechanics | * contains errors in grammar, usage, and mechanics so serious that meaning is somewhat obscured | * contains pervasive errors in grammar, usage, or mechanics that persistently interfere with meaning |

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| **Essays not written on the essay assignment will receive a score of zero.** |

**Suggested Writing Rubric for SOL-Formatted Writing Prompts**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Exemplary** | | | **Proficient** | | **Emerging** | |
| **Central Idea**  E 11.11.2 (SOL 11.7b) | The writing is clear, focused, and engaging. | | | The writer develops the topic in a general or basic way; although clear, the writing remains routine or board. | | The writing does not exhibit any clear focus or central idea. The reader may use scattered details. | |
| **Opening and Closing**  E 11.11.4 (SOL 11.7d) | The introduction engages the readers’ attention an anecdote, question, or interesting statement. The conclusion makes a strong connection between historical and current perspectives. | | | The introduction attempts to capture the audiences’ attention but may be vague or general. The conclusion makes a loose connection between historical and current perspectives. | | An introduction and conclusion exist; however, they may be general or formulaic and do not capture the interest of the audience. | |
| **Organization**  E 11.11.4 (SOL 11.7d) | Clearly communicates the central idea. The order of information draws the reader effortlessly through the text. Transitions carefully connect ideas and cue the reader to specific relationship between ideas. | | | Reasonably strong organizational pattern; enables the reader to move continually forward without undue confusion. Transitions may be fuzzy, showing unclear connections between ideas. | | Ideas, details, or events appear to be pieced together as a string of items without any internal structure. Ideas are connected with confusing or formulaic transitions | |
| **Elaboration**  E 11.11.6 (SOL 11.7e) | Elaboration is full. There are details in sentences and illustrations, examples, and reasons found within paragraphs. Specific word choice and figurative language consistently bring sensory description to life. | | | Elaboration is purposeful and found at both sentence and paragraph level. There might be an occasional thinness or unevenness of elaboration. Specific word choice and figurative language are included but are used sporadically to enhance description. | | There is little or no elaboration; or a few brief details; or a list of general, underdeveloped statements. The writing lacks precise words and figures of speech. | |
| **Tone**  E 11.11.7 (SOL 11.7f) | Expressive and engaging; clear awareness of audience and purpose. | | | Uses neutral language and a slightly flat tone. | | Inconsistent; flat; if present, inappropriate for intended audience | |
| **Voice**  E 11.11.7 (SOL 11.7f) | The reader is aware of a real person behind the text; if appropriate, the writer takes risk in revealing a personal dimension through the piece. | | | The writer offers obvious generalities instead of person insights and/or communicates in a earnest and pleasing manner, yet takes no risks. In only a few instances is the reader captivated or moved. | | The writer seems to speak in a monotone, using a voice that suppresses all excitement about the message. The writing is mechanical and ordinary. | |
| **Sentence Variety**  E 11.11.8 (SOL 11.8c) | Effective, purposefully varied sentence structure; modifiers and subordination are effectively embedded. | | | Smooth rhythm due to sentence variety and structure, but an occasional awkward construction may diminish it in places. | | Sentence beginnings or types not varied. | |
| **Sentence Formation and Mechanics**  E 11.11.8 (SOL 11.8c) & 11.12/SOL 11.8 | | | Few Errors | | Occasional Errors | | Distracting Errors |
| Use complete sentences  Use standard word order | | Avoid comma slices  Avoid fused sentences (run-ons) | | | | | |

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|  | **CHOICES FOR INTRODUCING THE UNIT** |

NOTE TO THE TEACHER: Guide the students through the Play-Doh lesson to demonstrate the writing process. ([See Activities Section](#_Play-Doh).)

* Have the students brainstorm responses to the following questions: What are the differences or similarities between an artist’s portfolio, a writer’s portfolio, and an architect’s portfolio? Have the students record responses and discuss them.
* Have the students develop a class definition of a writing portfolio.
* Have the students (as an icebreaker) interview a classmate and complete a “Getting to Know You” worksheet. ([See Activities Section](#_Getting_to_Know).) Then, ask the students to focus and elaborate on the questions to develop and finalize a one to two minute presentation to introduce the classmates.
* Have the students complete a What I Know Chart on genres. ([See Activities Section](#_What_I_Know).)
* Have the students participate in the Station Activity. At each station, there will be an example of a genre. Students will identify the genre and explain their reasons either in writing or orally for that choice.
* Have the students practice using MAB/E cards for vocabulary related to grammar and writing.
* Have the students introduced to the types of writing they will be doing throughout the school year. The teacher may elect to have samples of narrative, expository, persuasive, nonfiction, and technical writing exhibited at different stations about the classroom. Have the students, in small groups or pairs, circulate and note distinguishing features of each style. Follow this exercise with a round-robin discussion of what each group discovered and verify the accuracy of their observations by referring to definitions and descriptions of the different styles of writing found in *The Holt Handbook.*
* Have the students complete a writing skills test or use an initial example of their writing and place the test in their **Works in Progress** folders. After every mini lesson on grammar, have the students return to the skills check sheet and check off concepts they have mastered. ([See Activities Section](#_Writing_Skills_Check).)
* Have the students complete a pre-assessment or a KWL of genres and elements of narration in order to understand student readiness and prepare to scaffold instruction as needed.

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| **CHOICES FOR TEACHING THE UNIT** |

NOTE TO THE TEACHER: Have the students take the writing pretest which was developed by the Office of Secondary Instructional Services. When the writing sample has been scored, divide the students into skill groups. For example, there could be three groups: advanced, proficient, and not passing. Each student should receive an analysis of his or her skills as a writer. This can be in the form of a chart that each student can place in his or her WIP folder. ([See Activities Section](#_Writing_Improvement_Chart_1).) Then design mini lessons for each group according to their skill level. These classes should be conducted as writing workshops. A fifteen minute lesson on the type of writing can be conducted for all students. Then the students in the advanced and proficient groups may work independently on their writing. The students in the not passing group then receive a lesson on an identified weakness before they begin to write independently. (NOTE TO THE TEACHER: Students should use the Writing Improvement Chart throughout the unit.)

* Have the students read a brief example/excerpt of each genre. Discuss how it represents that genre and displays its distinguishing features.
* Have the students create their own graphic organizer. Ask the students to analyze their feelings about their own writing habits. Some examples might be:

|  |  |
| --- | --- |
| * + Greatest Fear   + Goals   + Weaknesses | * + Strengths   + Sources of Inspiration   + Process Used |

* Generate a class list of ideas for creating a letter of inquiry. For example, students might want to request information from a specific college, about a concert, how to obtain free merchandise, how to appear on a TV show, or how to apply for a job.
* Have the students draft a letter of inquiry, write a narrative retelling an autographical incident, or create an expository piece explaining a process or device. Then, have the students revise and edit their drafts and place them in their **Works in Progress** folders.
* Have the students highlight one another’s papers noting strengths or weaknesses focusing on the **Elaboration** aspect of the SOL Composing Rubric. ([See Activities Section](#_COMPOSING).)
* Have the students complete two column notes addressing the language of the writing process: prewriting, clustering, webbing, brainstorming, outlining, drafting, peer conferencing, revision, reshaping, reflection, editing, teacher conferencing, publishing.
* Have the students use the *NCS Mentor* Computer Program to practice scoring sample student SOL papers. The teacher should focus on the **Composing** aspect. ([See Activities Section](#_COMPOSING).)
* Have the students participate in a jigsaw activity by using the genre introduction for the various sections of the *EOL* textbook. Then, have each group report back and teach the class the identifying features for each genre. Give each student a list of the literary forms from the English Standards of Learning Teacher Resource Guide, Grade 9, p. 6 (See Appendix A.)

1. Narrative: short story, anecdote, character sketch, fable, legend, myth, tall tale, allegory, biography, autobiography, novel
2. Poetry: epic, ballad, sonnet, lyric
3. Drama: comedy, tragedy
4. Essay: editorial, journal, diary, informative/explanatory, analytical, speech

Then ask students to keep notes on each of these forms throughout the presentations.

* + Have students complete a What I Know Chart on literary terms. Students should complete a textbook scavenger hunt to compile a personal glossary of terms that were unfamiliar. ([See Activities Section](#_What_I_Know_1).)

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| **CHOICES FOR CONCLUDING THE UNIT** |

* + Have the students in groups select a genre of their choice and a piece of literature that exemplifies its characteristics. Explain that they are to convert it to another genre. For example, the students pick a poem and change it into a news article. The students will prepare a one- to two-minute oral presentation that clearly explains his/her choices, changes, and justifications for the changes. The students may elect to use visual aids or props or costumes to enhance his/her presentation. ([See Activities Section](#_Student_Roles).)
  + Have the students in groups or individually create posters for the literary terms. Each poster should clearly define the term, contain a picture or graphic, and include a memory jogger or example. The teacher may show students commercially produced examples. The posters should be displayed and referred to in order to scaffold student acquisition of learning the terms.
  + Have the students reflect on the writing process by developing a plan for changes they would incorporate in a final draft.
  + Have the students in groups score each group member’s paper. Ask them to concentrate on the SOL **composing** rubric’s criteria. ([See Activities Section](#_COMPOSING).)
  + Have the students practice reflecting upon the writing process they employed by answering the following questions about any of the three previous assignments.
  + What did you learn?
  + What did you like? Dislike? Quote/state specific examples from your paper.
  + How has this paper evolved from the first idea to the final copy?
  + Where are you now as a writer?
  + What goals do you have for your writing this year?
  + Have the students form pairs and quiz each other on genre using their MAB/E cards.

**ACTIVITIES SECTION**

**Writing Improvement Chart**

**Secondary English Writing Skills**

**Sentence Formation, Usage, and Mechanics Skills**

Listed below are skills in the areas of sentence formation, usage, and mechanics (punctuation, capitalization, formatting, and spelling). This list is not exhaustive but is intended to provide examples of the skills that students should acquire.

|  |  |  |
| --- | --- | --- |
| **Sentence Formation** | **Usage** | **Mechanics** |
| In the area of **sentence formation**, students should   * use complete sentences * avoid comma splices * avoid fused sentences (run-ons) * avoid dangling modifiers. | In the area of **usage**, students should   * use the following correctly: * subject-verb agreement * pronoun case * pronoun-reference * pronoun-antecedent agreement * adjective comparisons * adverb comparisons * adverbs instead of adjectives where appropriate * verb tense inflections, such as –ed or use of helping verbs * possessives (singular and plural) * plural inflections (-s, -es, irregular forms) * negatives, including avoidance of double negatives * frequently confused words (e.g., *accept/except*) * homophones * active/passive voice * maintain consistent point of view (In direct writing, a shift in the writer’s point of view is scored in composing; a shift in person [e.g., “School is important to students; you have to do well to get a good job.”] is considered a usage error.) * avoid common usage problems (e.g., *lie/lay, less/fewer*) * avoid faulty parallelism. | In the area of **mechanics**, students should use the following correctly:   * **punctuation** including * colons * commas in dates, series, and addresses * commas around interrupters (including but not limited to appositives) * commas and semicolons in sentence types * punctuation of dialogue * commas with certain clauses * apostrophes in contractions and possessives * quotation marks around dialogue and titles * **capitalization** including * proper nouns and adjectives * academic subjects and classes (e.g., *history, sophomore*) * title of works * **formatting** including * indenting or double spacing between paragraphs * paragraphing dialogue correctly * hyphenating words at ends of lines between syllables correctly * **spelling** including * spelling frequently used and common words correctly |

The information in this chart has been adapted from the Skills List found in the Secondary English Standards of Learning Assessment Blueprint.

**What I Know Chart**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **K**  **What do I know?** | **W**  **What do I want to know?** | **L**  **What have I learned?** |
|  |  |  |  |
|  |  |  |  |
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**Genres**

**What I Know Chart**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **K**  **What do I know?** | **W**  **What do I want to know?** | **L**  **What have I learned?** |
| Short story |  |  |  |
| Novel |  |  |  |
| Nonfiction |  |  |  |
| Poetry |  |  |  |
| Epic |  |  |  |
| Drama |  |  |  |

**Plus/Delta Chart for Literary Genres**

Scenario:

|  |
| --- |
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|  |  |  |
| --- | --- | --- |
|  | **+** | **Δ** |
| Short story |  |  |
| Novel |  |  |
| Nonfiction |  |  |
| Poetry |  |  |
| Drama |  |  |

**Writing Skills Check Sheet**

|  |  |  |
| --- | --- | --- |
| **Areas** | **Areas of Strength** | **Need Help** |
| **spelling** |  |  |
| **capitalization** |  |  |
| **punctuation (end marks)** |  |  |
| **commas** |  |  |
| **semicolons** |  |  |
| **colons** |  |  |
| **word usage** |  |  |
| **fragments** |  |  |
| **run-ons** |  |  |
| **subject/verb agreement** |  |  |
| **pronoun/clear antecedents** |  |  |
| **misplaced modifiers** |  |  |
| **other** |  |  |

**Roles for the Student**

**in Cooperative Groups**

**Leader**

**Communicator**

**Manager**

**Tracker**

**Checker**

**Coach**

**Student Roles**

|  |
| --- |
| **Introduction** |

Roles in cooperative learning activities help promote interdependence as well as individual accountability. Because of the nature of English activities, a number of different roles can be created to ensure shared responsibility among group members. Here are some things to keep in mind when you introduce roles to your students. They will need to:

* understand the function of their roles
* know why roles are important
* have the roles modeled
* have time to practice their roles
* have time to process how effectively they carried out their roles
* receive feedback from you and their peers about their performance

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| **Roles for the English Classroom** |

**Leader**

The leader is responsible for making sure that the team understands and completes the team task. When the team begins a cooperative activity, the leader explains the team task and makes sure the teammates talk about the task and develop a plan before they begin work.

**Communicator**

The communicator is responsible for asking the teacher for help if the team gets stuck. If the team cannot resolve a question or decide how to follow a procedure, for example, the communicator is the only team member who can leave the team and ask the teacher for help. The communicator shares with other teammates any information obtained from the teacher.

**Materials Manager**

The manager is responsible for picking up and returning all supplies and equipment that the team needs for a project. The manager makes sure that all of the materials are returned and, if something is damaged or broken, the manager informs the teacher. All teammates participate in clean up!

**Tracker**

The tracker is responsible for tracking the team's progress through the steps of a team activity. The tracker checks off each step of the directions as the team completes each step, or remind the team members to read the step again if they are moving too quickly onto the next step. The tracker is responsible for recording information for activities that require only a single team record. Otherwise, each team member is involved in writing and recording.

**Coach**

The coach is responsible for encouraging teammates to practice the team skills. The coach reminds teammates to practice the team skills and congratulates teammates when they use a skill. The coach is the teammate who inspires the team to work cooperatively by looking for positive examples, but is not responsible for correcting misbehavior.

|  |
| --- |
| **Other Student Roles for English Classes** |

* Reader
* Recorder
* Writer
* Computer operator
* Praiser
* Listener
* Collector
* Paraphraser
* Timekeeper

**Daily Checklist**

Group Number

Monitor's Name

Date: From to

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| NAME OF  GROUP MEMBERS | WORKED AS A MEMBER OF THE TEAM | | | | | USED A SOFT VOICE WHEN SPEAKING | | | | | WAS AN ACTIVE LISTENER | | | | | STAYED ON TASK | | | | | DID NOT TALK ABOUT OTHER THINGS | | | | | CONTRIBUTED IDEAS TO THE GROUP ACTIVITY | | | | |
|  | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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**Cooperative Scorecard**

**Name of Activity**

Team Members:

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Group** | | | | | **Student** | | | | |  | **Teacher** | | | | |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Written and oral directions were followed. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | All members participated in the activity. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Respected others’ rights to participate. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Stayed on task. | 5 | 4 | 3 | 2 | 1 |

Student comments:

Teacher comments:

**Peer Scores for Group Work**

When students actively collaborate on group projects, it is often difficult to assess individual contributions. Here is a method for peer evaluation developed by teacher Linda Culp and assessment specialist Virginia Malone. For most projects a universal set of contributions to group success applies. The four areas they have identified are the following: 1. creativity/ideas contributed, 2. research/data collection, 3. writing/typing/artwork, and 4. organizing/collating.

For any one area of contribution, the total of work done must add up to 100 percent. Group members independently rate each others' contributions in the four areas. These ratings are then compared to the teacher's evaluation of the four areas. One benefit of this system is that it provides task clarity for student teams when the assessment system is explained and clarified before the project begins. When this system is applied over time, students refine and expand their task and social skills.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Peer Score Sheet** | |  |  |  |  |  |  |
|  | Students | Amy | Jane | Jim | Randy | Total |  |
|  | Creativity/ideas | 0 | 50 | 20 | 30 | 100% |  |
|  | Research/data collection | 60 | 20 | 10 | 10 | 100% |  |
|  | Writing/typing/artwork | 30 | 0 | 10 | 60 | 100% |  |
|  | Organizing/collating | 30 | 20 | 0 | 50 | 100% |  |
|  | Total percent contribution | 30 | 22 | 10 | 38 | 100% |  |
|  | **Grade** | **95** | **95** | **65** | **95** |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Percentage Contribution of Total Group Effort Grade** | | | | | | | |
|  | 21 or greater |  |  |  |  |  | 95 |
|  | 20-16 |  |  |  |  |  | 85 |
|  | 15-11 |  |  |  |  |  | 75 |
|  | 10-6 |  |  |  |  |  | 65 |
|  | 5-1 |  |  |  |  |  | 55 |
|  | 0 |  |  |  |  |  | 0 |

**Reference:** Culp, L. and Malone, V. (1992) Peer Scores for Group Work, *Science Scope,* March, Washington, DC, National Science Teachers Association.

**Writing Improvement Chart**

**Directions:** Identify the specific skills in each of the identified areas that need improvement.

|  |  |  |
| --- | --- | --- |
| **Sentence Formation** | **Usage** | **Mechanics** |
|  |  |  |

**Play-Doh**

A Metaphorical Introduction to the Writing Process

For years I have looked for an effective hands-on activity which would introduce my students to the entire writing process in a single class period. However, I wanted an activity outside of writing itself. I needed a “bucket” which would hold all the concepts I teach within the writing process: critic/creator, audience, purpose, rehearsal, revision, editing, publishing. Finally I came up with the metaphor of sculpting.

I asked my students to make or purchase one can of colored Play-Doh. I blocked my class with my history team-teacher so that I could have two full periods. Students were paired with response partners nearby, with whom they traded opinions at certain points during the activity. Following my script (included below), I asked my students to design a pencil holder for their desks. My purpose was to teach new writing concepts and terms as they worked through each phrase of the creative process.

As students generated many ideas in the presculpting phrase, I talked about diverse ways to acquire ideas and the initial questions writers ask themselves about audience, purpose, point of view, and tone. I forced them to squish already structured ideas and find others, emphasizing that writers, like sculptors, try many ideas before focusing on one. As they labored through first drafts, I stressed the importance of making meaning, of developing a single idea, and introduced the concept of unity.

Peer response became important now, and students brainstormed questions they would ask each other as they tried to improve their products. The questions were similar in all six of my classes. Is this piece functional? Is it creative? Can you tell what it is? What shall I do to improve it? Thus we entered the revision stage, and students looked at their pieces again from many different points of view. What works, I asked? What doesn’t work? What needs to be redefined? These are the revision questions of writers and sculptors. Fingers were busy.

The editing stage witnessed students checking details, smoothing out surfaces, straightening up edges—just as one might fine-tune a piece of writing by checking spelling and punctuation. Chunks of Play-Doh in different colors were exchanged as students added last-minute touches to make their pieces look good. Students wandered around the room, commenting and advising other artists. Pieces were then titled, displayed, and evaluated.

The next day, I asked my students to write me a quick draft describing the writing process. Without notes or books, they generated key words and concepts, and explained in great detail the process of a writer. One student wrote, “I am a writer, a sculptor of words into form. I rehearse, make meaning, and improve.”

For parents’ open house, I had 150 multicolored pencil holders spread over the desks, window ledges, and tables. Each proudly bore a title and an artist’s name.

Throughout the year now, I call my students sculptors, and they know it’s true. The learning is locked in their fingers!

Here is the “script” I use to walk my students through the metaphor process.

**Script for Using Play-Doh to Teach the Writing Process**

Today’s lesson requires no pencil or paper, only your hands. While you work with your hands, please listen to me. It is important that you connect what you are doing with what I am saying.

From this activity today, you will be able to answer these questions: What process does a writer go through to produce a final piece? How is a writer like a sculptor? [I write these questions on the board to help students focus.]

To get ready, clear your desks and take out your Play-Doh and a pencil.

Close your eyes and get the feel of the clay in your hands. SLOWLY knead the dough. A writer must know the material before using it in a final piece. That’s why it is important for you to read a variety of books and explore the dictionary and the thesaurus. These are places you find the material of writers.

What is the material of writers? Words! It is important that you play with words, experiment with words in journals or learning logs or letters or notes. A writer plays with words like a sculptor kneads clay. Take a few minutes now and play. See what this material can do. Stretch it. Pile it. Press it. Fold it. Don’t make anything out of it. Just play. [I continue speaking while students do this.]

In a minute I am going to ask you to design something, but before I do, I want to introduce you to two parts of you whom you may not know. A writer, like a sculptor, has two parts that work together to produce a final piece. These two parts we call the *creator* and the *critic*. Which do you think has a bigger part in the first stages of writing or sculpting? It’s the creator, the uncensored part, the part of you that envisions ideas, that brainstorms possibilities, and conceives of all sorts of ways to do something.

When do you suppose the critic starts to work? Your critic part jumps up when you need to decide, when you need to analyze, revise or edit, when a judgment call is needed. If you hear a voice starting to judge when you are still in the prewriting stages, when you are still just getting ideas for your writing, *tell that voice to be quiet and wait for his or her turn.*

Today you will create something. You will put it on display for other students and their parents to see. So your audience is more than just you or me. Your audience is all other students and parents. It is important to know who your audience is before you begin, because knowing your audience can affect what you create.

You cannot begin until you know what your purpose is, just as a writer cannot begin to write until she knows what her purpose is, why she is writing. Today your purpose is to create a pencil holder—something that will hold a pencil on your desk. A purpose focuses our intentions. It sets a path, a destination.

I want you to start to create the first of many ideas you will come up with for a pencil holder. Don’t decide the final product yet. Just experiment with lots of ideas. Listen while you work.

A writer always has a purpose. It may be to describe something, or to explain something, or to tell a story. Sometimes the purpose may just be to get rid of anger or sadness—just to put things down on paper that the writer can’t say aloud. Sometimes a writer may write to persuade. Other times a writer’s purpose might be to give information, like explaining to someone how to print a document on the computer or how to get from your house to school. A writer may write to explore how he feels about something. His purpose may be to find out what he thinks.

Okay, mush up your dough, and start again. I know you don’t like destroying your first creation, but I want to prove to you that there are thousands more ideas where that one came from. What part of you came up with that first design? That’s right, your creator, and your creator is anxious to give you more ideas. Start another design. As you do, please listen.

The creative process has many stages. As a sculptor, the one your are experiencing right now might be called *presculpting*. In writing, it is called *prewriting* or *rehearsing.* It is the time when your are getting ideas and putting them together in new ways, preparing for the final production. During this stage only your creator is at work. Your critic is asleep. For some of you, your critic wants to come out and judge, judge, judge. Tell your critic politely to be quiet. As you rehearse, keep in mind your *purpose*. Ask yourself, “What am I trying to accomplish? How do I want my audience to feel?” This will keep you focused.

Now mush that idea and start again. Take a couple of minutes to try something new and different from your last design. [I allow students a couple of minutes to start again.]

Okay, now mush it up. Let’s start again. But before you do, let’s discuss what it is you want to achieve in this piece, because we are getting ready to do a first draft. **What criteria shall we use to judge this piece?** [At this point we spend a few minutes talking about how we want to judge the pieces. My students’ comments always lead eventually to the ideas of beauty (aesthetics; sensory appeal; is it pleasing to look at or touch?), function (usefulness; practicality; does it do what it was intended to?), and creativity (originality; imaginativeness; does it surprise or amuse you?) **I write the criteria we come up with on the board.**]

Keep these criteria in mind as you design. This time will be your last. Let your critic help you pick out your best idea or combine your ideas to create an entirely new pencil holder. This last design will be your first draft of your final piece. You have five minutes. Please work in silence. [I let students know when there is one minute remaining in the work time.]

You have finished your first draft. A writer, like a sculptor, thinks about how the audience will respond to his or her work. The writer, like the sculptor, may stop at any point and get response from other people. Ask your partner to look at your design and tell you if he or she knows where the pencil will go. This will show that you have given your form meaning. It is not just a lot of Play-Doh thrown together—it has one idea or purpose. This quality is often called *unity*. This one idea should be obvious to your response partner. If not, you haven’t focused your ideas clearly enough.

You have now gone through two stages of the writing process: 1) rehearsals to come up with lots of ideas and 2) a first draft to get the essential meaning. Now let’s move on to the revision stage.

*Revision* literally means to see again. So, I want you to look at your pencil holder from various points of view. This will help you see it in a new way. Then you can decide what you want to do to it. So stand on your chair or look at it from a distance. What do you see that you would like to change or refine? Now get in front of your desk and stoop down close. What do you want to change or refine? Now look at it from the side. Now from the other side. Now sit down.

You have looked at what needs to be refined. There will never be a time in your writing when you can’t revise—even up until the end. Some people are still revising while they edit or while typing their final draft. That’s because every time we reread our writing or “re-view” our pencil holder, we will “re-see” it and come up with a better way of saying or designing it.

One of the ways you can revise is to do what you just did—look at your work from another point of view or have someone else read it and comment. So right now, let your partner look at it, and then listen to his or her ideas for improving it. You don’t have to take your partner’s suggestions, but think about them, and make any revisions that your think will improve your pencil holder. [Students confer and revise briefly.]

Now you are ready to begin the final stage—editing. At this point a writer looks closely at details such as spelling, punctuation, and capitalization, which help make the writing clear and readable. Since this is detail work, trade a little colored Play-Doh with your partner or someone nearby so that you can add any necessary finishing touches to your pencil holder. [I allow a few minutes here.]

The details you just added are only finishing touches. You could have a lot of nice little details on your pencil holder, but if it doesn’t have meaning, if it doesn’t have unity and hold together, these finishing touches aren’t worth anything. The same is true for writing. Good spelling, punctuation, and usage are only important if the piece itself has meaning, unity, and coherence.

Now admire your product. A writer is like a sculptor. A writer, like a sculptor, like you today, goes through a process involving many changes which leads to a final product.

Give your final product a name. Write the name on a 3” x 5” card, set your pencil holder on the card, and display it. A writer is like a sculptor, sharing his or her work with the public. Put your final product on display so all can see.

Let’s walk around the room quietly looking at each masterpiece. Please keep comments to yourself right now. [We review the final products.]

Now it is time for comments: Look at your partner’s piece. Pick one positive comment you would like to use to admire the piece aloud. Stand up and tell the class. And let’s applaud each sculptor/writer.

**Rosemary Faucette**

**Fayetteville, Arkansas**

*Reprinted from Ideas, Plus Book Fifteen (NCTE, 1997)*

Reprinted from Faucette, Rosemary. “A Metaphorical Introduction to the Writing Process.” Ideas Plus Book Fifteen. 1997. NCTE. Jan. 15.2001.

**Getting to Know You**

Directions: Complete this form independently, or interview a classmate and gather his/her responses to as many of the following prompts as time allows. Prepare a draft that elaborates on **one** of the categories.

|  |  |
| --- | --- |
|  |  |
| Most embarrassing moment… |  |
| Proudest moment… |  |
| Happiest moment… |  |
| Saddest moment… |  |
| Career goals… |  |
| Memorable family experience… |  |
| Favorite music… |  |
| Favorite outfit… |  |
| Favorite food… |  |
| Best time of life… |  |
| What do you look forward to in life… |  |

**Writing Improvement Chart**

**Sentence Formation, Usage, and Mechanics Skills**

Listed below are skills in the areas of sentence formation, usage, and mechanics (punctuation, capitalization, formatting, and spelling). This list is not exhaustive but is intended to provide examples of the skills that students should acquire.

|  |  |  |
| --- | --- | --- |
| **Sentence Formation** | **Usage** | **Mechanics** |
| In the area of **sentence formation**, students should   * use complete sentences * avoid comma splices * avoid fused sentences (run-ons) * avoid dangling modifiers. | In the area of **usage**, students should   * use the following correctly: * subject-verb agreement * pronoun case * pronoun-reference * pronoun-antecedent agreement * adjective comparisons * adverb comparisons * adverbs instead of adjectives where appropriate * verb tense inflections, such as –ed or use of helping verbs * possessives (singular and plural) * plural inflections (-s, -es, irregular forms) * negatives, including avoidance of double negatives * frequently confused words (e.g., *accept/except*) * homophones * active/passive voice * maintain consistent point of view (In direct writing, a shift in the writer’s point of view is scored in composing; a shift in person [e.g., “School is important to students; you have to do well to get a good job.”] is considered a usage error.) * avoid common usage problems (e.g., *lie/lay, less/fewer*) * avoid faulty parallelism. | In the area of **mechanics**, students should use the following correctly:   * **punctuation** including * colons * commas in dates, series, and addresses * commas around interrupters (including but not limited to appositives) * commas and semicolons in sentence types * punctuation of dialogue * commas with certain clauses * apostrophes in contractions and possessives * quotation marks around dialogue and titles * **capitalization** including * proper nouns and adjectives * academic subjects and classes (e.g., *history, sophomore*) * title of works * **formatting** including * indenting or double spacing between paragraphs * paragraphing dialogue correctly * hyphenating words at ends of lines between syllables correctly * **spelling** including * spelling frequently used and common words correctly |

**Secondary English: Writing Test Composing Rubric**

Score Point 4

The writer demonstrates consistent, though not necessarily perfect, control of the composing domain’s features. The piece is generally unified in that all of the parts contribute to the creation of a dominant impression or idea. The sharply focused central idea is fully, but not exhaustively, elaborated with key examples, illustrations, reasons, events, or details. In all successful responses, layers of elaboration are present. Surface signals, like transitions, logically connect their respective statements into the whole of the paper. In all types of writing, a strong organizational plan is apparent. Any minor organizational lapses that occur do not significantly detract from the presentation. The writing provides evidence of unity by exhibiting a consistent point of view (e.g., not switching from “I” to “you”), a lack of digressions, appropriate transitions both within paragraphs and across the entire piece, the presence of careful logic, and a strong lead and closure.

Score Point 3

The writer demonstrates reasonable, but not consistent, control of the composing domain’s features; the writer may control some features more than others. The clearly focused central idea is purposefully elaborated with key examples, illustrations, reasons, events, or details. Occasionally, some thinness or unevenness in elaboration may occur. In all types of writing, an organizational plan is apparent. Any minor organization lapses that occur do not significantly detract from the piece. Although there may be occasional lapses in coherence or cohesiveness, unity is evidenced by the fact that few, if any, digressions or shifts in point of view occur. Transitions are, on the whole, appropriate. The opening and closing show some skill, but not the sophistication of a 4 performance.

Score Point 2

The writer demonstrates inconsistent control of several features, indicating significant weakness in the composing domain. At this score point, ideas often compete, or no one idea emerges as central. Even if a single idea dominates, the paper may lack focus because of the little or no elaboration. The paper may be a list of general, underdeveloped statements or the skeleton of a narrative. In the case of persuasive writing, it may consist of a few unelaborated reasons accompanied by inappropriate attempts (begging, pleading, negotiating) to persuade. Typically, the writer extends ideas with a few brief details and moves on, though chunks of irrelevant material may appear as well. Often, no more than a hint of organization is apparent. Even though an opening and closing may be present, the lack of a logically elaborated central idea prevents unity from emerging.

Score Point 1

The writer demonstrates little or no control of most of the composing domain’s features. The focus on a central idea is lacking, or the piece is so sparse that the presence of a clear focus is insufficient for it to earn a higher score. Typically, the writing jumps from point to point, without a unifying central idea. No overall organizational strategy is apparent. The writing seems haphazard, and sentences can be rearranged without substantially changing the meaning. Bare statement is the norm, but even in responses that are several pages long, no purposeful elaboration is present.

**Secondary English: Writing Test**

**Written Expression Rubric**

Score Point 4

The writer demonstrates consistent, though not necessarily perfect, control of the written expression domain’s features. The result is a purposefully crafted message that the reader remembers, primarily because its precise information and vocabulary resonate as images in the reader’s mind. Highly specific word choice and information also create a purposeful tone in the writing and enhance the writer’s voice. If metaphors, similes, personification, or other examples of figurative language are present, they are appropriate to the purpose of the piece. The writer repeats or varies sentence construction for effect and appropriately subordinates ideas and embeds modifiers on a regular basis, resulting in a rhythmic flow throughout the piece.

Score Point 3

The writer demonstrates reasonable, but not consistent, control of the written expression domain’s features. On the whole, specific word choice and information cause the message to be clear; occasionally, a few examples of vivid or purposeful figurative language may be present. Along with instances of successful control, some general statements or vague words may be present, flattening the tone and voice of the piece somewhat. Overall, the writing is characterized by a smooth rhythm created by the effective use of normal word order and competent variation in sentence length and complexity. An occasional awkward construction or the lack of structural complexity is not distracting.

Score Point 2

The writer demonstrates inconsistent control of several features, indicating significant weakness in the written expression domain. Some specificity of word choice might exist, but generally the piece is written in imprecise, bland language. As a result, the writer’s voice rarely emerges. The selection of information may be uneven and/or consist of an attempt to tell everything that the writer knows about a topic. A relative lack of a sentence variety may make reading monotonous, and occasional awkward constructions may be distracting enough to make the writer’s meaning unclear. While a few brief rhythmic clusters of sentences may occur, an overall sense of rhythmic flow is not present.

Score Point 1

The writer demonstrates little or no control of most of the written expression domain’s features. Both word choice and information are general, vague, and/or repetitive. A lack of sentence variety makes the presentation monotonous. The existence of several extremely awkward constructions reduces the paper’s stylistic effect. The writer’s lack of control of vocabulary and information prevents both tone and voice from emerging.

**Secondary English: Writing Test**

**Usage/Mechanics Rubric**

Score Point 4

The writer demonstrates consistent, though not necessarily perfect, control of the domain’s features of usage/mechanics. The writing demonstrates a thorough understanding of usage and mechanics as specified in the Virginia K-11 SOLs. The author uses capitalization, punctuation, usage, and sentence formation and applies the structural principles of spelling. A few errors in usage and mechanics may be present. However, the writer’s control of the domain’s many features is too strong for these mistakes to detract from the performance.

Score Point 3

The writer demonstrates reasonable, but not consistent, control of most of the domain’s features of usage/mechanics. The writing demonstrates a basic understanding of usage and mechanics as specified in the Virginia K-11SOLs. For the most part, the author appropriately applies both the rules of capitalization, punctuation, usage, and sentence formation and the structural principles of spelling expected of high school students. Most of the errors contained in the piece are not elementary ones.

Score Point 2

The writer demonstrates inconsistent control of several features, indicating significant weakness in the domain of usage/mechanics. Evidence of the author’s knowledge of features of this domain appears alongside frequent errors. In terms of both usage and mechanics, the writer inconsistently applies the rules of capitalization, punctuation, usage, spelling, and sentence formation as specified in the Virginia K-11SOLs. Often, these papers exhibit a lack of control of tense consistency, meaningful punctuation, and the principles of spelling, thus making it difficult for the reader to follow the writer’s thought. The density of errors that emerges across features outweighs the feature control present in the paper.

Score Point 1

The writer demonstrates little or no control of most of the domain’s features of usage/mechanics. Frequent and severe errors in the Virginia K-11 usage and mechanics SOLs distract the reader and make the writing very hard to understand. Even when meaning is not significantly affected, the density and variety of errors overwhelm the performance and keep it from meeting minimum standards of competence.

**SECONDARY ENGLISH WRITING SKILLS**

**Sentence Formation, Usage, and Mechanics Skills**

Listed below are skills in the areas of sentence formation, usage and mechanics (punctuation, capitalization, formatting, and spelling). This list is not exhaustive but is intended to provide examples of the skills that students should acquire.

|  |  |  |
| --- | --- | --- |
| **Sentence Formation** | **Usage** | ***Mechanics*** |
| In the area of **sentence formation,** students should   * + - use complete sentences     - avoid comma splices     - avoid fused sentences (run-ons)     - avoid dangling modifiers | In the area of **usage,** students should   * use the following correctly:   + the subject-verb agreement   + pronoun case   + pronoun reference   + pronoun-antecedent agreement   + adjective comparisons   + adverb comparisons   + adverbs instead of adjectives where appropriate   + verb tense inflections, such as –ed or use of helping verbs   + possessives (singular and plural)   + plural inflections (-s, -es, irregular forms)   + negatives, including avoidance of double negatives   + frequently confused words (e.g., *accept/except)*   + homophones   + active/passive voice     - maintain consistent point of view (In direct writing, a shift in the writer’s point of view is scored in composing; a shift in person [e.g., “School is important to students; you have to do well to get a good job.”] is considered a usage error.)     - maintain tense consistency     - avoid common usage problems (e.g., *lie/lay, less/fewer)*     - avoid faulty parallelism. | In the area of **mechanics**, students should use the following correctly:   * **punctuation** including   + colons   + commas in dates, series, and addresses   + commas around interrupters (including but not limited to appositives)   + commas and semicolons in sentence types   + punctuation of dialogue   + commas with certain clauses   + apostrophes in contractions and possessives   + quotation marks around dialogue and titles     - **capitalization** including       * proper nouns and adjectives       * academic subjects and classes (e.g., *history, sophomore*)       * title of works         + **formatting** including   indenting or double spacing between paragraphs  paragraphing dialogue correctly  hyphenating words at ends of lines between syllables correctly  **spelling** including  spelling frequently used and common words correctly |

**9 Honors-Unit II: Analyzing Craft (Suggested Pacing: 6 Weeks)**

**Overarching Questions (to be examined throughout the year and to bring unity across units)**

1. How does questioning, exploring, and discussing language and literature influence the way we think, act, and perceive the world?
2. What characteristics are unique to each literary genre?
3. How do the choices writers make influence the meaning of language and literature?

|  |  |  |
| --- | --- | --- |
| **Overview:** This unit provides the students with an overview of a variety of narrative forms as well as the techniques and styles which differentiate the specific genres. Through this study the students review the elements of plot, setting, characterization, tone, theme, and point of view in short stories and novels; in addition, they gain an understanding of attitude, tone and perspective. The students write about and discuss situations in literature and in real life that require individuals to solve problems. Throughout the course, students add to their **Works in Progress** folders by writing compositions that incorporate various attitudes, tones and perspectives.  **Essential Questions**   1. How do the elements of literature work together to create meaning in a literary work? 2. What is the relationship between an author’s style and literary effect? 3. How does the cultural and/or historical context influence the form, style, and point of view of a literary work? | | |
| **Know** | **Understand** | **Do** |
| * The identifying characteristics of elements of literature including but not limited to plot, theme, irony, symbolism, point of view, setting, characterization, figurative language, allusion, and sound devices * The identifying characteristics of style * How style and literary effect are related and created | The student will understand that:   * authors create style by using specific word choice, selected information, purposeful tone, clear voice, varied sentence constructions and figurative language. * the elements of literature interact and affect the meaning of a literary work. * writers employ different literary genres for a variety of purposes within the cultural and/or historical context. | * Read a variety of literary works. * Recognize elements of literature necessary to the creation of the individual pieces. * Explain the ways in which writers use elements of literature to craft works. * Examine the way in which authors use literary elements to develop individual themes and ideas. * Analyze the way in which the author’s style and manipulation of elements achieve specific effects and purposes. * Explore how cultural and historical context influence a literary work. * Begin to develop research skills – construct research questions based on a given text, find a variety of resources that will answer those questions, paraphrase and summarize the information gathered and provide a works cited that documents the research. |
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**Virginia Beach Standards and Objectives for Honors English 9, Unit II**

When designing lessons for the unit, teachers should include a variety of Virginia Beach objectives. However, the following objectives should be emphasized and evaluated for student mastery within this unit.

| **Established Goals**  **(VB Standards)** | **Students should be able to…**  **(Objectives)** | **Content Specifications – Additional Explanation of Objectives**  **(Essential Knowledge, Skills, and Processes)** |
| --- | --- | --- |
| 9.1 The student will participate in small-group learning activities. (SOL 9.1) | 9.1.7 Clarify or justify ideas with evidence from literary or informational texts.  9.1.8 Demonstrate a level of preparedness by using notes from a source to justify opinions. |  |
| 9.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 9.3) | 9.4.1 Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 9.3a)  9.4.2 Use context, structure, and connotations to determine meanings of words and phrases. (SOL 9.3b) | * Begin to examine roots and cognates. * Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). |
| 9.5 The student will read, comprehend, and analyze a variety of literary texts including narratives, narrative nonfiction, poetry, and drama. (SOL 9.4) | 9.5.1 Use reading strategies to monitor comprehension throughout the reading process. (SOL 9.4m)  9.5.2 Make predictions, develop inferences, draw conclusions, and connect prior knowledge to support reading comprehension. (SOL 9.4l)  9.5.3 Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.  9.5.4 Identify author’s theme and purpose [format and text structure]. (SOL 9.4a)  9.5.5 Summarize essential supporting details that relate to the theme or main idea. (SOL 9.4b)  9.5.7 Use literary terms in describing and analyzing selections. (SOL 9.4d)  9.5.8 Explain the relationships between and among elements of literature: characters, plot, setting, tone, point of view, and theme. (SOL 9.4e)  9.4.9 Examine complex rhetorical techniques such as subplots and multiple conflicts, themes, and settings.  9.4.10 Discuss the relevancy of themes identified in literature within various situations.  9.4.11 Analyze the cultural or social function of a literary text. (SOL 9.4g)  9.4.12 Explain the relationship between the author’s style and literary effect. (SOL 9.4h)  9.4.13 Explain the influence of historical context on the form, style, and point of view of a written work. (SOL 9.4i)  9.4.15 Analyze how an author’s specific word choices and syntax achieve effects, develop tone, and support the author’s purpose. (SOL 9.4k) | * Use strategic reading processes, including making inferences, drawing conclusions, visualizing, making predictions, clarifying understanding, and making connections. * Use close reading techniques to interact with texts, including annotation, highlighting, questioning the text, taking notes, and   using graphic organizers.   * Explain the relationship among narrative elements, literature, including protagonist and other characters, plot, setting, tone, point of view (first person, third person limited, third person omniscient), theme, speaker, and narrator. * Analyze character types (dynamic/round and static/flat) and techniques used by an author to convey information about a character. * Analyze how the plot structure (conflict, resolution, climax, and subplots) advance the action in literature. * Analyze literary devices appropriate to the texts being studied, specifically allusion, imagery, and symbolism. * Analyze an author’s presentation of literary content by the use of structuring techniques, such as dialogue, foreshadowing, and flashback. * Analyze the author’s use of diction (word choice) and syntax to convey ideas and content, specifically connotation, irony, and dialect. |
| 9.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 9.6) | 9.7.6 Compose extended responses to literature, including a character analysis and personal reaction.  9.7.7 Adapt written work to include media images and external links, as appropriate. | |
| 9.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. | 9.8.1 Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).   * + 1. Compose effective introductions that communicate a clear purpose for writing and include a thesis statement, as appropriate. (SOL 9.6c)     2. Compose effective conclusions that include a closing summary and restate the thesis in new language.     3. Compose effective topic sentences that illustrate a generalized idea to support the thesis.     4. Provide effective support for ideas through the inclusion of relevant examples, illustrations, and details.     5. Arrange paragraphs into a logical progression. (SOL 9.6f)     6. Use transitions to link ideas within and across paragraphs. (SOL 9.6g)   9.8.9 Write clear, varied sentences using specific vocabulary and information. (SOL 9.6d) | |
| 9.9 The student will apply knowledge of the writing process to develop and strengthen writing and to reflect upon growth as writer. | 9.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 9.6a)  9.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 9.6a)  9.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 9.6h)  9.9.5 Proofread and edit final product for intended audience and purpose.  9.9.6 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.  9.9.7 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.  9.9.9 Use technology to compose and reshape written communication, as appropriate. | |
| 9.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts. | 9.10.1 Improve sentence variety by applying knowledge of sentence parts, including subject/verb, direct/indirect object, and predicate nominative/predicate adjective. (SOL 9.7a)  9.10.2 Embed introductory phrases and appositives into simple sentences.  9.10.3 Use coordinating conjunctions and commas accurately to form and punctuate compound sentences. (SOL 9.7a) | |
| 9.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 9.7) | 9.11.1 Use commas and semi-colons accurately with introductory phrases, appositives, compound sentences, and complex sentences. (SOL 9.7d)  9.11.3 Prepare final drafts to avoid sentence fragments, run-ons, and misplaced modifiers.  9.11.6 Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 9.7f) | |

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| **Stage 2: Mandatory Assessment Evidence** |

Students will complete a project, essay or presentation in which they determine how one or more of the element of narrations (plot, characterization, point of view, setting, irony, or tone) and/or stylistic devices develop and enhance the theme of a literary work. Further, the product should explain how the theme is significant to modern readers.

**Example of Teacher-Generated Prompt**: Each year the American Library Association updates its recommendations for [Outstanding Books for the College Bound](http://www.ala.org/ala/mgrps/divs/yalsa/booklistsawards/outstandingbooks/outstandingbooks.cfm). Updated every five years, this comprehensive list provides reading recommendations to students who plan to continue their education beyond high school. The most recent list was released in 2009 and it includes *The Curious Incident of the Dog in the Night*. Citing examples from the text and contemporary society, defend the title’s place on this list.

**Example of Teacher-Generated Prompt:**

Authors use the elements of narration (plot, characterization, point of view, setting, irony, or tone) and/or stylistic devices create and enhance the theme of a literary work. Write an essay in MLA format analyzing how an author uses the elements of narration to create a universal theme of a literary work. Cite specific evidence from the text to support your thesis. You may use a work we have read as a class or independently.

**Example of Teacher-Generated Prompt:**

Authors use the elements of narration (plot, characterization, point of view, setting, irony, or tone) and/or stylistic devices create and enhance the theme of a literary work. Create a presentation using a visual aid (PowerPoint slideshow, poster, skit, etc.) to show how an author uses the elements of narration to create a theme of a literary work. In your presentation include your explanation of how and why the theme of the literary work is relevant to modern readers. You may use a work we have read as a class or independently.

**Scoring Guide**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Exemplary** | **Proficient** | **Emerging** |
| **Articulation**  **of Theme** | The student clearly articulates the theme and skillfully explains how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. | The student clearly articulates the theme and adequately explains how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. | The student states the essence of the theme but can provide only isolated examples of support. |
| **Significance**  **to Modern Readers** | The student clearly articulates how the theme transcends time, culture, and location and is reflected in the human experience by providing multiple examples. A well developed, detailed explanation of the examples is provided. | The student articulates how theme transcends time, culture, and location and is reflected in the human experience, but may only provide one or two relevant examples. A limited explanation of the examples is provided. | The student provides irrelevant examples of how theme transcends time, culture, and location and is reflected in the human experience. Alternatively, the student may provide relevant examples but the explanation is weak and lacks specific details. |
| **Citing Textual Evidence** | The student effectively uses textual evidence to prove how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. Textual evidence is cited in MLA format. |  |  |
| **Organization** | A strong organizational plan is present and contributes to the overall effect of the work. | An organizational is evident but some lapses may be present. | Very little evidence exists of an organizational plan. |
| **Mechanics** | Few Errors | Occasional Errors | Distracting Errors |

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| --- |
| **STAGE II: ADDITIONAL IDEAS FOR ASSESSMENT** |

* Have the students complete a Venn diagram or create an alternative graphic organizer which demonstrates their understanding of the similarities and differences and commonalities among the six different literary genres introduced in this unit. ([See Activities Section](#_Venn_Diagram).)
* Have the students write an essay explaining how the setting of a short story not read in this unit contributes to the central purpose of the story.
* Have the students write a narrative in which a particular literary element studied is incorporated in an exaggerated manner. (For example, irony, satire, characterization, etc.) Students should first complete a plot diagram ([See Activities Section](#_PLOT_DIAGRAM).) to structure their narrative. Have the students turn in a plot diagram along with their narrative.
* Have the students write an essay comparing the experiences, emotions, and perceptions of a literary character to their own. Then have the students form pairs and peer edit each others work. After the papers have been peer–edited, have the students respond to the comments made by their peer and revise their papers.
* Have the students write a generalization that becomes a theme statement for one of the short stories in *EOL*. Then ask them to list all the details that led them to this stateme
* Have the students work alone, with a partner, or in a small group to determine the advantages and disadvantages of using each literary genre with a given story line scenario. Possible scenarios are listed below. Students would complete a Plus/Delta sheet which should include the specialized vocabulary learned during the study of the unit. ([See Activities Section](#_Plus/Delta_Chart_for).)

**Scenarios**

* + - You and your best friend are shopping at Wal-Mart. As you are leaving, you realize that your friend has stolen fifty dollars worth of CDs.
    - Your parents are out of town for the weekend. Because they trust you so much, they have left you and your five year-old-brother alone. Unfortunately, while your parents were gone, your old dog Skipper died and you found him. How do you explain Skipper’s demise to your little brother?
    - On your fifteenth birthday, you inherit a ring or pocket watch from your grandmother/grandfather that was very fashionable during her/his lifetime, but it seems extremely out of style nowadays. What will you do?
* Have the students write (OR- PowerPoint or PhotoStory) an analysis of a short story not read in class, focusing on the author's attitude, tone, and perspective. These might include selections from *EOL*, short story collections read outside the class, or short stories selected by the students.
* Have the students identify the tone of a specific short story by listing the words the author used to create the tone. Then ask them to change the words in a specific passage to change the tone.
* Place the students in groups of four and have them complete a cooperative activity using the jigsaw approach to a short story not read in the unit.

- Xerox different sections of the story.

- Give each member of the group a different part of the story.

- Explain that each person has a different part of the same story.

- Ask them to read their part and make note of significant details about the plot, characters, setting, etc.

- Give them a definite time period to read and make notes.

- Ask them to take turns telling the other group members what information they have learned.

- After pooling their information they must

-answer any questions the teacher provides related to their story,

-put the story in chronological order,

-explain how they made their choices for arranging ideas in chronological order, and

-provide a title for the story.

After each group has completed this assignment, a member of each group will act as the spokesperson and report to the class. No one knows ahead of time who this will be. Allow the class to question or comment upon the presenting groups decisions before verifying the accuracy of their work.

* Have the students work in pairs. Provide copies of two stories not read in this unit. Ask the students to read the stories, discuss them, and design their own graphic organizer on bulletin board paper that compares and contrasts narrative elements. Display these about the room. Have the class participate in a Walk About to judge the effectiveness of each graphic organizer.
* Have the students in groups select a genre of their choice and a piece of literature that exemplifies its characteristics. Explain that they are to convert it to another genre. For example, the students pick a poem and change it into a news article. The students will prepare a one- to two-minute oral presentation that clearly explains his/her choices, changes, and justifications for the changes. The students may elect to use visual aids or props or costumes to enhance his/her presentation.

**9 Honors Unit III: Understanding Self and Others**

**Suggested Pacing: 8 weeks**

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| --- | --- | --- |
| **Essential Questions**   1. How do our personal experiences shape our view of others? 2. How does what we know about the world shape the way we view ourselves? 3. How do the media and literature shape our view of the world and ourselves? | | |
| **Know** | **Understand** | **Do** |
| * Elements of literature specific to the selected genre * Criteria for evaluating bias and reliability of a variety of sources | The student will understand that:   * elements of literature reflect the values of a given society . * literature evokes different responses based on readers’ personal experiences. * media use rhetorical techniques to shape our view of the world and ourselves. | * Analyze how elements of literature reflect the values of a given society. * Examine the way in which media use rhetorical techniques to shape our view of the world and ourselves. * Differentiate between subjective and objective writing. * Respond to a work of literature based on personal experiences. * Develop a personal narrative/essay exploring the meaning of a personal experience. |
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|  | **STAGE II: ASSESSMENT** |

**Mandatory:** Students will create a personal narrative, incorporating the elements of narration, to explore the meaning of a personal experience and to represent their understanding of how writing about one’s experiences leads to self-reflection.

**Example of Teacher-Generated Prompt:**

Even though *The Odyssey* is far removed from our reality, the lessons we learn from the characters’ actions and interactions reveal important values of our society. Using your daily journals and connection charts, write a personal narrative inspired by one of the lessons from *The Odyssey*. In addition to the narrative, submit a reflection explaining why you felt connection …

**Rubric for Autobiographical Narrative Focused on a Significant Event**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **4** | **3** | **2** | **1** |
| **Introduction** | Specific details in the introduction set the scene of the narrative, creating a vivid picture of when and where the experience happened. | Details in the introduction set the scene but are somewhat general | The introduction sets the scene, telling only where or when the experience happened. | The introduction does not set the scene. |
| **Order of Events** | All events are in correct order and are clearly connected through the use of transitional words/phrases. | Most events are in correct order and are connected through the use of transitional words/phrases. | Some events are in correct order, but order is sometimes confusing due to a lack of transitional words/phrases. | Events are in random order, confusing the reader. |
| **Point of View** | First-person point of view is clear and consistent throughout the narrative. | First-person point of view is consistent in most parts of the narrative, with only minor inconsistencies. | A few noticeable shifts from first-person point of view occur. | Point of view is not clear, or it frequently shifts, confusing the reader. |
| **Elaboration - Details** | Relevant details, including specific word choice and figurative language fully develop the mood/tone of the narrative. | Details, including specific word choice and figurative language are included but are not elaborate enough to fully develop a mood/tone. | Some details are included but are not specific to developing a mood/tone. | Details are omitted. |
| **Elaboration- Personal Impact** | The writer clearly explains a personal impact connected to the experience in the narrative. | The writer mentions but does not fully explain a personal impact. | The writer provides some thoughts and feelings within the narrative, but an explanation of personal impact does not emerge. | The writer does not relay any personal thoughts and feelings throughout the narrative. |

Adapted from *Holt Assessment: Writing Listening, and Speaking*

9 Honors Unit IV: Decisions and Consequences

**Suggested Pacing: 9 weeks**

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| **Essential Questions**   1. What is the relationship between decisions, choices, and consequences? 2. How do other factors, such as perspectives of the people involved and characteristics of the environment in which decisions are made, affect this relationship? | | |
| **Know** | **Understand** | **Do** |
| * how characters’ decisions are motivated by their personalities and experiences * how characters’ decisions influence the plot and the conflict in a literary work * how writers use consequences to convey the theme of a literary work * the relationship between author’s style and literary effect | The student will understand that:   * there is a relationship between decisions and consequences. * personal experiences affect decisions and consequences . * sometimes fate plays a role in the relationship between decisions and consequences. | * Read a variety of literary works * Analyze how the characters’ decisions form the plot and support the theme of a literary work * Examine the way in which characters’ personalities, personal experiences, and fate influence their decisions and consequences * Explore how alternate decisions might lead to different outcomes * Examine how writers employ characters’ decisions and consequences to influence the audience |
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| **OBJECTIVES** |

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| **Stage 2: Mandatory Assessment Evidence** |

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| **Mandatory**  Students will, in groups or individually, explore how alternate decisions by the characters might lead to different outcomes in a work of literature. They will consider why the author chose to have the characters make these decisions and explain how they reinforce the overall effect or theme of the work. |

**Rubric for Individual Participation in a Planned Discussion**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Distinguished (4)** | **Proficient (3)** | **Emerging (2)** | **Novice (1)** |
| **Reading of text and preparation for circle** | Remarks and written work reveal a close, critical reading of the text and thorough preparation. | Remarks and written work reveal a close, critical reading of the text, but preparation appears incomplete. | Remarks and written work reveal a close reading of the text, but ideas seem to be less than complete. | Remarks and written work do not reveal a close, critical reading of the text. |
| **Engaged in discussion and stays on task** | Demonstrates active and eager participation throughout entire circle. Keeps group on task. | Active and eager participation in more than 80% of circle. Keeps self on task always and others at times. | Active and eager participation in more than 50% of circle. Stays on task most of the time. | Some active participation in circle; may be less than eager. Off task frequently. |
| **Supports ideas with references to the text** | Makes specific references to text to support and defend ideas on a consistent basis. | Makes specific references to text to support and defend ideas often and when challenged. | Makes specific references to text to support and defend ideas only when challenged. | Makes few references to text to support and defend ideas even when challenged. |
| **Listens respectfully and builds from ideas of others** | Listens unusually well. Comments indicate very accurate and perceptive listening. | Listens well. Pays attention and generally responds well to ideas and questions from others. | Generally listens well but is not always attentive as evident in responses or body language. | Comments tend to reflect an earlier failure to listen carefully to what was said. |
| **Questions insightfully and uses sound reasoning** | Questions and ideas are apt, insightful, logical, and contributes to construction of meaning. | Questions and ideas are apt, insightful, and logical but may not fully help meaning construction. | Questions and comments are apt and logical, but lack insight to move group forward. | Questions and ideas reveal personal reactions, but not logical, apt arguments. |
| **Accepts more than one point of view on the text** | Accepts points of view other than own and uses them to expand ideas and discover new meaning. | Accepts points of view other than own and attempts to use them to discover new meaning. | Acknowledges other points of view but struggles to use them to expand meaning. | Argues with other points of view and reluctantly acknowledges them as a possibility. |

Adapted from *Socratic Circles* (Fostering Critical and Creative Thinking in Middle and High School)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Distinguished (4)** | **Proficient (3)** | **Emerging (2)** | **Novice (1)** |
| **Works to accomplish group goals of the project.** | Students worked diligently to accomplish their shared goals. | Students were almost always on task to accomplish their shared goals. | Students were on task some of the time to accomplish their shared goals. | Students were often off task as the group worked to accomplish their shared goals. |
| **Accepts and fulfills individual role within the group.** | Each student always accepted and fulfilled his/her role within the group. | Each student usually accepted and fulfilled his/her individual role within the group. | Each student sometimes accepted and fulfilled his/her individual role within the group. | Each student rarely accepted and fulfilled his/her individual role within the group. |
| **Intrinsically motivated by the performance project.** | Students were highly motivated to present an outstanding performance. | Students were motivated to present a good performance. | Students were motivated to present the performance. | Students had difficulty with motivation to present the performance. |
| **Intellectually curious about the possibilities for the project.** | Students displayed great curiosity about the possibilities as they worked together. | Students displayed curiosity about the possibilities as they worked together. | Students sometimes displayed curiosity about the possibilities as they worked together. | Students rarely displayed curiosity about the possibilities as they worked together. |
| **Supports ideas for performance/product with references from the text or outside sources.** | Consistently makes specific references to text to support and defend ideas. | When challenged, often makes specific references to text to support and defend ideas. | Attempts to make specific references to text to support and defend ideas when challenged. | Makes no reference to text to support and defend ideas even when challenged. |
| **Creativity of project is obvious to the observer.** | Project reflects creativity on the part of the whole group and individuals. | Project reflects adequate creativity on the part of the whole group and individuals. | Project reflects some creativity on the part of the whole group and some individuals. | Project reflects little creativity on the part of the whole group and the individuals. |
| **Reflects consistent awareness of desired impact on audience.** | Discussions always displayed an awareness of the probable impact on the audience. | Discussions often displayed an awareness of the impact on the audience. | Discussions sometimes displayed an awareness f the impact on the audience. | Discussions rarely focused on the possible impact on the audience. |
| **Demonstrates sensitivity to the feelings and learning needs of all group members.** | Students consistently demonstrated sensitivity to the feelings and learning needs of all group members. | Students usually demonstrated sensitivity to the feelings and learning needs of all group members. | Students sometimes demonstrated sensitivity to the feelings and learning needs of all group members. | Students rarely demonstrated sensitivity to the feelings and learning needs of all group members. |
| **Presentation of the project is appropriate and engaging for the intended audience, using multimedia as appropriate.** | Presentation is engaging and appropriate for the intended audience and incorporates multimedia that is appropriate and works. | Presentation is appropriate for the intended audience but not necessarily engaging. Some multimedia is effectively used. | Presentation is appropriate for the intended audience but not necessarily engaging. Very little multimedia is effectively used. | Presentation does not meet the needs of the intended audience. It is rarely engaging, and no multimedia is used. |

**Rubric Suggestions for Collaborative Work**

**9 Honors Unit V: Evaluating Greatness (Suggested Pacing: 8 Weeks)**

**Overarching Questions:**

1. How do writers make meaning in reading, writing, speaking, and researching by the choices they make?
2. What part does questioning, exploring, and discussing the quest for identity in literature play in helping a person understand his/her own identity?

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| **Essential Questions:**   1. What characteristics make a literary work endure? 2. How do we determine the criteria for greatness in literature? 3. What universal themes and elements in literature relate to all cultures and societies? | | |
| **Know** | **Understand** | **Do** |
| * Universal themes and elements in literature that relate to all cultures and societies * Characteristics that make a literary work endure * What distinguishes a good read from great literature | The student will understand that   * Exposure to great literature enhances our understanding of human nature and common values among civilizations. * Literature is evaluated for effective portrayal of universal themes. * Innovative and creative use of literary techniques is a factor in the evaluation of greatness. | * Read a variety of literary works * Evaluate how a given work meets the criteria for greatness * Compare and contrast works of literature and/or writers in terms of the criteria for greatness * Respond to a work of literature based on its portrayal of a universal theme * Explore how ideas about human nature and values as reflected in great literature are still relevant today |
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| **Mandatory Assessment Task** |

Students will use their understanding of the criteria for great literature to evaluate the works of literature studied during the unit and/or the year.

**Example of Teacher-Generated Prompt:**

As an expert of 9th grade literature, here’s your chance to spread the wealth of your knowledge to the “freshies.” Considering the texts we have read this year and the characteristics that make literature endure, choose one text and write a letter to the upcoming 9th graders explaining why you consider it to be great literature. Make sure to give specific examples to support your ideas and emphasize why your choice is relevant to modern teens. Be thorough, you know they need your help!

**Example of Teacher-Generated Prompt:**

Create a presentation defending a literary work as an example of great literature. You will effectively explain why you think this work of literature from this year’s selection texts should be considered great. Also, you will show how this work of literature is relevant to the modern audience. You need to sell your point of view to your classmates using specific examples from the text and how they support the characteristics that make this work of literature endure. You may use another text as evidence of what does not make great literature as a contrast.

**Scoring Guide**

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| --- | --- | --- | --- |
|  | **Exemplary** | **Proficient** | **Emerging** |
| **Articulation**  **of Theme**  E 9.7.5  (SOL 9.3d) | The student clearly articulates the theme and skillfully explains how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. | The student clearly articulates the theme and adequately explains how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. | The student states the essence of the theme but can provide only isolated examples of support. |
| **Significance**  **to Modern Readers**  E 9.7.6 | The student clearly articulates how the theme transcends time, culture, and location and is reflected in the human experience by providing multiple examples. A well developed, detailed explanation of the examples is provided. | The student articulates how theme transcends time, culture, and location and is reflected in the human experience, but may only provide one or two relevant examples. A limited explanation of the examples is provided. | The student provides irrelevant examples of how theme transcends time, culture, and location and is reflected in the human experience. Alternatively, the student may provide relevant examples but the explanation is weak and lacks specific details. |
| **Citing Textual Evidence**  E 9.7.9  (SOL 9.3g) | The student effectively uses textual evidence to prove how the elements of narration and stylistic devices enhance the overall meaning and effect of the text. Textual evidence is cited in MLA format. |  |  |

**Suggestions Honors 9**

[Return to Standards and Objectives](#stanobjeng)

[Return to Standards and Objectives English 9](#stanobjeng9)

[Return to Standards and Objectives English 10](#stanobjeng10)

[Return to Standards and Objectives English 11](#stanobjeng11)

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[Return to Honors 9 Units](#Honors9Units)

[Return to Honors 9 Unit 1](#Honors9UnitI)

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[Return to Suggestions (English 9)](#Honors9Suggestions)

[Return to Suggestions for Drama (English 9)](#Honors9SuggestionsDrama)

[Return to Suggestions for NonFiction/Satire (English 9)](#Honors9SuggestionsNonfiction)

[Return to Suggestions for Novel Studies (English 9)](#Honors9SuggestionsNovel)

[Return to Suggestions for Poetry (English 9)](#honors9SuggestionsPoetry)

[Return to Suggestions for Short Stories (English 9)](#Honors9SuggestionsShortStories)

[Return to Suggestions for Epic (English 9)](#Honors9SuggestionsEpic)

[Return to Charts for English 9, 10, 11, 12](#ChartsforEnglish9101112)

[Return to Communication Chart](#Communicationchart9101112)

[Return to Reading and Responding to Literature Chart](#ReadingandRespondingtoLitchart9101112)

[Return to Written Communication Chart](#WrittenCommunicationchart9101112)

[Return to Research Chart](#Researchchart9101112)

**Suggestions for Drama**

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| **Suggestions for Assessment** |

* Have the students work collaboratively to perform a dramatic reading from *Romeo and Juliet* in Shakespearean mode and in modern context.
* Have the students write an analysis that demonstrates the ways in which universal themes in drama are developed through language and literary devices.
* Have the students submit their MAB/E cards for evaluation by the teacher. Ask the students to include all the terminology that applies to drama included on pp. 6-9 in the *Teachers Resource Guide*. (E 9.9.1)
* Have the students in small groups select a short story or an appropriate nonfiction essay and rewrite that selection into a play. Ask the students to include act and scene divisions, stage directions, props, scenery, and dialogue.
* Have the students submit the Elizabethan Drama portfolio. Additionally, ask each student to present to the class one activity from his or her Elizabethan Drama portfolio. (The teacher may wish to create an evaluation checklist ([See Activities Section](#_Elizabethan_Drama_Portfolio)) to use as students give the oral presentations.) In addition, have the classmates complete a checklist for each presenter, reinforcing their roles as audience members and their knowledge of the play, dramatic conventions, and/or composition techniques.
* Have the students write an essay in which they compare and contrast the special characteristics of drama with other genres studied this year. Once evaluated, have the students revisit the Writing Skills Check Sheet to chart their progress. ([See Activities Section](#_Writing_Skills_Check).)
* Have the students write a description of the settings for two plays, emphasizing the possible reasons the playwrights may have had for their choices.

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| **Suggestions for Introducing Drama** |

* Have the students complete a general Anticipation Guide about drama. ([See Activities Section](#_Anticipation_Guide_for).) As the students share their responses, record the terms or the statements which relate students' prior knowledge of this genre
* Have the students use the two-column note taking technique as the teacher introduces background material on Greek theater. ([See Activities Section](#_Two-Column_Note_Taking).) (The teacher creates the two-column note taking headings using main ideas or main topics that will be discussed. Ask the students to list specific points or examples for each main topic.)
* Have the students, prior to reading a Shakespearean play, complete an Anticipation Guide. (Similar to the sample in the [Activities Section](#_Anticipation_Guide_for_1).) After completing the guide, ask the students to share their responses. Then, ask the students to complete the Drama Dictionary. (See Activities Section.)
* Have the students respond to a list of archaic words and phrases found in *Romeo and Juliet*. ([See Activities Section](#_Shakespeare_Archaic_Words,).) Ask each student to write a note to a classmate or a friend using these archaic words and phrases. Students may participate in an exercise to create their own Shakespearean insults. Then have the students share them in small groups and the best "note" from each group may be shared with the class. Also, allow the students to post their notes in the room, or a box could be provided for future note writing activities.
* Have the students participate in improvisational scenes based on *Romeo and Juliet* or *A Midsummer Night’s Dream* prior to reading the plays. Explain to the students that they will get a chance to explore motives and actions of characters in situations that relate to particular scenes. Then once they present the scenes to the class and discuss these improvisations, have the students read the play and discuss the similarities between the improvisation and what really happened in the scene. ([See Activities Section](#_Scenes_for_Improvisation).)
* Have the students participate in the formal research process. Explain to the students that they will present the information in an oral presentation complete with visual aids to decorate the classroom rather than in a formal paper. Then have them listen to the teacher review the research process with particular emphasis on note taking and citation of sources. (See the list of suggested topics in the [Activities Section](#_Research_Topics_for). It is always a good idea to discuss the assignment with the school librarian several weeks prior to actually assigning the work so that the necessary texts may be placed on reserve.)

NOTE TO THE TEACHER: Once the topics have been selected, schedule the students in the library for several days in order to gather notes. Remind the students to be sure to document the sources of any notes they take or pictures that they copy to use in their visuals. After the students have gathered the information they need for their respective divisions of the topic, have them construct Works Cited lists to be submitted for grading in addition to the grade they will receive on the project. (An evaluation sheet which may be used for the oral presentation is located in the [Activities Section](#_Criteria_for_Judging).)

NOTE TO THE TEACHER:

If you do not wish to devote the time necessary to have a class of 25 students do oral presentations, the TRIVIA RESEARCH may prove to be a viable option. Again, see the school librarian well in advance of the time this project is to be completed. Share with the librarian those topics that you wish your students to cover so that books may be reserved for your project. On the appointed day(s), take the students to the library armed with a set of questions that you wish them to answer. Instruct them to be sure to note the source from which they take each answer as they will be preparing a Works Cited list for this project. Once the students have spent the allotted time in the library, they still may not have answered all of the questions. On your return to the classroom, let them play Barter for their missing answers. (Of course, those who have completed all of the answers should not participate. They can be working on their Works Cited lists at this time.) ([See Activities Section](#_Suggested_Answers_for).)

To play Barter, have those students who need answers group together on one side of the room. If Student A needs an answer to question 3, for example, he or she asks who has that answer. Any student who can supply the answer to question 3 should raise a hand. Next, the teacher says to a student who has the answer to item 3, "What question do you need answered?" If Student A can supply the other student with whatever he or she needs, those two students get together to trade answers. If Student A cannot supply an answer for the second student, then Student A must find someone else who can supply an answer before being allowed to barter. The teacher really needs to be in control of who is sharing answers with whom at first until the students get the hang of what they are doing. Quickly they realize that there is no future in just giving some other student answers if that person has been too lazy to search for some on his or her own. Be sure to remind the bartering students to get a source for those answers as well because they too will need to prepare a Works Cited list for this project.

NOTE TO THE TEACHER: Once the students have gathered the information that you wish them to have on the background of the period, you can construct a factual quiz based on that information to test their comprehension of what they have researched.

* Have the students prior to reading a modern play take a field trip to the school's auditorium. Next, arrange to have the students tour the stage with the drama teacher or an advanced drama student as a guide. Prior to the field trip have the students, with teacher assistance, define the terms they recognize. ([See Activities Section](#_Drama_Dictionary).)

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| **Suggestions for Teaching Drama** |

**Greek Drama**

* Have the students read aloud portions of a Greek play or a Greek play in its entirety. As they read, ask them to listen carefully for the conventions of the Greek theater. For example, the students should focus on the unity of time, the unity of place, unity of action, choral interludes, and the management of staging without the use of costumes, etc.

***Antigone***

* Have the student prior to reading, discuss times in history when people had conflicts between moral beliefs and autocratic power such as Nazi soldiers. Then have them discuss what they would do and why.
* Have the students keep a list of unfamiliar words. Instruct the students to look up the words and write down the word and its definitions on a slip of paper. Collect at least one word from each student and put the slips of paper in a “hat.” Ask the students to form groups of three to four assigning roles such as leader, timekeeper, etc. Have the leaders draw a piece of paper from the hat. Tell the groups they have three minutes to rehearse their definition; then allow the groups to “act out” their definition. The audience should participate by guessing what the word is.
* Have the students select a scene to perform. Using masking tape, have the class map out the stage in the classroom. Next, assign parts and instruct your actors to act out the scene, reading their lines as you read the stage directions. They should try to follow the stage directions as you read them. Have the audience follow along looking for the actor’s errors. After the performance have all the students describe in writing how the stage directions help the reader understand a play’s setting, mood, characters, plot, and theme.
* Have the students prior to reading get into groups of three to four and assign roles. Give each student some post-it notes and instruct them to look for the characteristics of Greek drama as they read. After each assigned reading, have the groups get together to share the characteristics they found. After they have read the play, have the students write a literary analysis on the characteristics of Greek drama they found in the play using their post-it notes to help make connections to the text.
* Have the students after reading the play, get into groups of three to four and assign jobs (leaders, timekeepers, etc.). Have the students select a scene to modernize. Ensure that all the scenes have been selected. After the students write a modern script, have them perform their scene using props.

**Elizabethan Drama**

***The Tragedy of Romeo and Juliet***

NOTE TO THE TEACHER: Use the fine art transparencies and teaching notes from *Viewing and Representing* on pp. 70-77 to introduce the play. Also, consider using one more of the graphic organizers found in *Graphic Organizers for Active Learning* on pp. 64-68.

* Have the students practice Elizabethan insults using the activity in the [Activities Section](#_Create_Your_Own).
* Have the students keep a learning log or reader response journal. ([See Activities Section](#_Learning_Log).) Ask the students to record their responses to a scene or an act, as well as their questions about the passage or any vocabulary that they find archaic or difficult to understand. At the beginning of each class period, the students have the opportunity to share their learning log entries with a small group or with the class as a whole.
* Have the students prepare to read *Romeo and Juliet* by celebrating their own masked ball wearing masks that they have created. Ask the students to buy a mask or cut one out of paper. Then ask them to decorate the masks to represent a particular emotion. Then as they read *Romeo and Juliet* ask them to keep track of their chosen emotion and to keep a record of any quotations that refer to or describe their emotion. At the conclusion of the play, ask the students to choose one quotation that is appropriate to the mask and place the masks and quotations in a bulletin board display.
* Have the students prepare to read *Romeo and Juliet* by responding in their journals to questions such as "What makes people fight?" and "What makes people fall in love?" Then ask the students to share their responses. After a short discussion, ask the students to write on the following: "Are there times when it's best not to fight, even when we are angry?" and "Do people ever decide whom they are going to love or how much they are going to fall in love?" Ask the students to keep their responses and to refer to them as they read the play.
* Have the students discuss the following questions as they read the play: What are the problems? How do Romeo and Juliet attempt to solve their problems? Are these actions reasonable? What other solutions might they have tried? Ask them to choose one of the problems facing Romeo and Juliet to analyze it on the chart.)
* Have the students finish reading the play. Then ask them to prepare a list of all the people who helped to cause Romeo's and Juliet's deaths. Ask them to comment on whether these characters acted reasonably or emotionally in the play. Then ask them to write an analysis of who was most responsible for the destruction of Romeo and Juliet.
* Have the students choose one character from the play. Then have them write a description of that character showing whether or not that character seems to be realistic.

1. Is he/she capable of both good and evil?

2. Is he/she a flat character, capable only of one kind of response?

* Have the students discuss and write about either Romeo's or Juliet's appraisal of himself/herself. How does he/she think of himself/herself at the beginning of the play? At the end of it? What does his/her change of attitude (or lack of change) tell about how well he/she has faced the problems that confronted him/her?
* Have the students create a portfolio for *Romeo and Juliet* or any other Shakespearean play. (This activity focuses students' understanding of Elizabethan drama by encouraging their personal response to the play, by actively involving them with themes and characters in the play, and by giving them the opportunity to apply their knowledge of dramatic conventions, plot, and character to one of Shakespeare's plays. This personal involvement also serves to enhance the students' appreciation of drama. It is important that students have ample time, outside class if possible, to complete the portfolio activities.) ([See Activities Section](#_Elizabethan_Drama_Portfolio_1).)

**Changed Word Order Log**

* Have the students complete the changed word order exercise found in the [Activities Section](#_Change_Word_Order).

As the students read *Romeo and Juliet, A Midsummer’s Night Dream,* or *Twelfth Night*, ask them to identify and copy a minimum of twenty lines or sentences whose word orders are inverted. Then ask the students to rewrite these lines into more traditional and current language.

NOTE TO THE TEACHER: John Scott, a former Folger Shakespeare Fellow from Hampton High School, recommends NOT reading a whole Shakespearean play with core students. You may elect to do the same with Honors. Instead he suggests selecting scenes from a play that will give the "high spots" of a particular text and thereby give the students a frame of reference for that work. The students enjoy dramatizing, so an effective presentation might be to have the students present scenes in a chronological order so that the gist of the story can be appreciated. [See the Activities Section](#_Scenes_for_Dramatization) for a list of possible scenes. Let students decide with whom they wish to work and pick the scene the group wishes to dramatize. They should plan props, scenery, and costumes to enhance their presentations. This is an excellent opportunity to bring in assistance from other departments such as drama or home economics. The home economics teacher may help with costuming while the drama teacher or advanced drama students may be able to give help with scenes, props, etc. Allow about a week of class time to put together the necessary items and to practice learning the lines. Try to get students to memorize as much as possible; if they are unable to do so effectively, try to figure out some "artful" way to conceal prompts in the sets or props. Present in chronological order so that students caense of the play. Provide summaries for the students or fill in between scenes with summarn follow the sy so that students can follow the plot line.

***Twelfth Night***

* Have the students before reading the play, brainstorm a list of TV shows, movies, books, plays, etc., that have dealt with role reversal. Have the students discuss these focusing on the comedy and the outcome.
* Have the students jigsaw the play. Assign one scene per group. Each group will need to read the scene and write a modernized version of the scene, then have each group perform their modern version.
* Have the students participate in the Folger Start-up Scene Scripts Activity. ([See Activities Section](#_Start-Up_Scene_Scripts).)
* Have the students form groups of three to four. Then have the group leader draw a piece of paper from a “hat” on which is written an act number and scene number. Then, have the student read the scene closely looking at the stage directions. Tell them that they will need to write a “silent scene” (Folger) script (just like silent movies). Tell them they will have only five minutes to perform their silent scene. The audience will need to evaluate the groups performance by guessing what scene is being performed.
* Have the students participate in the Text and Subtext (Folger) activity. ([See Activities Section](#_TEXT_AND_SUBTEXT).)
* Have each student bring an item from home to class. When the class meets, collect the items and place them into bags. You should have about six different bags filled with the items. Then divide the class into six different groups. Give each group a scene from the play and bag of props. Tell the students that they have ten minutes to decide how they will use the props in their performance of the scene. They may choose to modernize the scene or to perform it as it is written.

**Modern Drama**

* Have the students read aloud a modern play such as *Our Town*. Ask the students as they read the play to focus on the elements of modern theater as they are reflected by this drama, e.g., dialogue is less important and elaborate stage directions are more important.
* Have the students describe a character from *Our Town*. Ask them to create a sketch of the character by referring to the language of his or her speeches and to the playwright's use of costume and stage directions.
* Have the students discuss the opening scene of *Our Town*. Have them discuss its significance in setting the tone, establishing thematic preoccupations, and preparing the audience for what follows.
* Have the students create a personal representation of what they "see" in *Our Town*. This may take the form of a collage, a travel brochure, and a map using the information given by the Stage Manager, a sketch, or any other creative presentation that the student might develop.
* Have the students write a composition in which they:

1. compare a television or movie version of a play with the script. What changes, if any, were made? Why were these changes necessary? What makes staging a play different from filming a movie?

or

2. compare and contrast any two of the plays read by the class. How are they linked by the historical traditions of theatre? Which is more effective? Why?

Have the students place this composition in the **Works in Progress** folders.

* Have the students in groups of three select either from *Cyrano de Bergerac*, p. 855, or “Visitor from Forest Hills” from *Plaza Suite*, p. 869 and ask them to use Extending the Play on p. 888 and write on the topic. *Cyrano* is on p. 868, and *Plaza Suite* is on p. 888.

|  |
| --- |
| **Suggestions for Concluding Drama** |

* Have the students return to the Anticipation Guide for *Romeo and Juliet*. ([See Activities Section](#_Anticipation_Guide_for_1).) Ask them to reflect on their initial responses to the statements and mark the postreading column accordingly. Then have the students share their responses.
* Have the students create a playbill after reading a drama section that would be appropriate for that play. The playbill should include a creative cover, a summary of each act or the entire play, a cast of characters (possibly modern actors/actresses to fill the roles), appropriate advertisements for the time period, and a critical review of the play.
* Have the students complete a cause and effect chart for *Romeo and Juliet* or *A Midsummer Night's Dream*. In the exercise students will determine the causes that result in the effect. ([See Activities Section](#_Cause_and_Effect).)
* Have the students form groups to update and reenact the major scenes from the Shakespearean play. A fair way to assign acts or scenes would be by lottery. Have the students rephrase the original context of the dialogues as accurately as possible. Ask each group to then dramatize their updated scene in front of the class. ([See Activities Section](#_Group_Progress_Reports) for a Group Progress Report.)

**ACTIVITIES SECTION**

Anticipation Guide for Drama Unit

Directions: Read these statements carefully. Put a  under "agree" or "disagree" to show what you think. Be ready to explain each choice.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Prereading** | |  | **Postreading** | |
| **Agree** | **Disagree** |  | **Agree** | **Disagree** |
|  |  | 1. "All the world's a stage..."  -William Shakespeare |  |  |
|  |  | 2. A play differs from a novel in that a play is intended to be acted and a novel to be read. |  |  |
|  |  | 3. The actor's speech, actions and pauses convey the meaning of drama. |  |  |
|  |  | 4. The basis of drama is conflict. |  |  |
|  |  | 5. Unlike short stories, plays never include flashbacks. |  |  |
|  |  | 6. Audience members can relate a play to their own experiences. |  |  |

**Two-Column Note Taking Example**

**Greek Drama**

|  |  |
| --- | --- |
| **Main Ideas**  Tragedy  Aeschylus  Sophocles  Euripides  Comedy  Old  Aristophanes  New  Menander | **Supporting Details** |

**Create Your Own Shakespearean Insults**

**by Jerry Maguire**

Combine one word from each of the columns below, preface with "Thou," and thus shalt thou have the perfect insult. Let thyself gomix and match to find a barb worthy of the Bard!

|  |  |  |
| --- | --- | --- |
| **Column 1** | **Column 2** | **Column 3** |
| artless  bawdy  beslubbering  bootless  churlish  cockered  clouted  craven  currish  dankish  dissembling  droning  errant  fawning  fobbing  froward  frothy  gleeking  goatish  gorbellied  impertinent  infectious  jarring  loggerheaded  lumpish  mammering  mangled  mewling  paunchy  pribbling  puking  puny  quailing  rank  reeky  roguish  ruttish  saucy  spleeny  spongy  surly  tottering  unmuzzled  vain  venomed  villainous  warped  wayward  weedy  yeasty | base-court  bat-fowling  beef-witted  beetle-headed  boil-brained  clapper-clawed  clay-brained  common-kissing  crook-pated  dismal-dreaming  dizzy-eyed  doghearted  dread-bolted  earth-vexing  elf-skinned  fat-kidneyed  fen-sucked  flap-mouthed  fly-bitten  folly-fallen  fool-born  full-gorged  guts-griping  half-faced  hasty-witted  hedge-born  hell-hated  idle-headed  ill-breeding  ill-natured  knotty-pated  milk-livered  motley-minded  onion-eyed  plume-plucked  pottle-deep  pox-marked  reeling-ripe  rough-hewn  rude-growing  rump-fed  shard-borne  sheep-biting  spur-galled  swag-bellie  tardy-gaited  tickle-trained  toad-spotted  unchin-snouted  weather-bitten | apple-john  baggage  barnacle  bladder  boar-pig  bugbear  bum-bailey  canker-blossom  clack-dish  clotpote  coxcomb  codpiece  death-token  dewberry  flap-dragon  flax-wench  flirt-gill  foot-licker  fustilarian  giglet  gudgeon  haggard  harpy  hedge-pig  horn-beast  hugger-mugger  jolthead  lewdster  lout  maggot-pie  malt-worm  mammet  measle  minnow  miscreant  moldwarp  mumble-news  nut-hook  pigeon-egg  pignut  puttock  pumpion  ratsbane  scut  skainsmate  strumpet  varlot  vassal  whey-face  wagtail |

**Shakespeare Archaic Words, Phrases**

thee, thou: you

thy, thine: yours

art: are

aye: yes

hark: listen

shalt: shall, will

hath: has

ere: before

good morrow: good day, hello

godden: good day

goddee'n: good evening

cousin, coz: relative, cousin

quarrel: fight

by: near

soft: quiet, shh!

be ruled by me: listen to me

fair: pleasant, pretty

saucy: rude, smart-mouthed

let's away: let's go

wherefore: why?

anon: in a minute

whither: where

thither: there

I beseech you: I beg you

I must hence: I must go

Peace!: quite! hush!

hie: go

wench: girl

churl or knave: boy

**Anticipation Guide for *Romeo and Juliet***

DIRECTIONS: Read the statements below. Check all of the statements that you agree with in the prereading column. After we have completed the reading of the play, you will return to this activity to see if you have changed your mind.

|  |  |  |
| --- | --- | --- |
| **Prereading** |  | **Postreading** |
|  | 1. Love can confer integrity upon two very young people. |  |
|  | 2. Tragedy can be caused when older people's rage is carried over to a younger generation. |  |
|  | 3. Humans can often be powerless to bring into being the kind of world we'd like to live in. |  |
|  | 4. Innocence, virtue, and beauty can be destroyed. |  |
|  | 5. A disordered and chaotic world can bring disaster down on the humans who live in it. |  |

**Scenes for Improvisation - *Romeo and Juliet***

Presented below are situations like some of those in *Romeo and Juliet*. These scenes are intended to be improvised before reading a given scene from the play in order to start thinking about how the actual characters might have acted and why. Don't worry about speaking like characters in Shakespeare's work; just try to imagine how you would react to the situation given. Take a few minutes to discuss with the other performers in your group what you would like to do. Be prepared to act out your scene for the rest of the class. Afterward, classmates outside your group may discuss what they've seen and how or if they might have reacted differently..

ACT I

scene i. Scene: School cafeteria or commons area, during lunch

Characters: Sam and Joey, Ken and Bill

Situation: Sam and Joey are good friends. They have a grudge against Ken and Bill over an incident at a party last weekend. Sam and Joey see the other two and decide to provoke a fight, but they want to make it seem to any teachers or administrators who might catch them that Ken and Bill actually started the fight.

scene ii. Scene: Mr. Smith's business

Characters: Brick, a wealthy rock singer, and Mr. Smith, a wealthy car dealer

Situation: Brick, a wealthy young man of 28 with a good family background and a stable income, wants to marry Smith's daughter, Angela. Angela, who will turn 14 in a few weeks, is the Smiths' only surviving child. Improvise the conversation that might take place between Brick and Mr. Smith.

scene iii. Scene: Angela's room

Characters: Angela and Mrs. Smith, her mother

Situation: Angela's mother wants her to marry a wealthy, slightly older man, Brick. Angela, who will be 14 in a few weeks, is the Smiths' only surviving child. Improvise the conversation between mother and daughter.

ACT II

scene i. Scene: Father Binetti's office at the local parish the morning after a party at the Smiths'

Characters: Paul and Father Binetti

Situation: Paul tells the priest that he has fallen in love again. This time, however, is different because it's with Angela, the daughter of an enemy of his parents. The priest, who has often advised Paul when he has fallen in love before, offers advice. Play out the dialogue between them.

scene iv. Scene: a street in the middle of town, Monday morning

Characters: Paul and Marie, Angela's lifelong nanny

Situation: The nanny has been sent by Angela to find out what Paul's plans are.

What does Paul tell her? How does the nanny, who wants Angela to be happy, respond?

ACT III

scene i. Scene: the Mall in town, immediately following the wedding ceremony

Characters: Randy and Paul

Situation: Randy wants revenge upon Paul for crashing the party at the Smiths'. Paul has just secretly married into the Smith family, so he is very happy and doesn't want to fight. Improvise the dialogue between the two.

scene ii. Scene: Angela's bedroom

Characters: Angela and her nanny, Marie

Situation: Angela is impatient for Paul to come to her. The nanny interrupts with bad news for her about Randy and Paul. What does the nanny say and how does Angela respond?

ACT IV

scene i. Scene: Father Binetti's office

Characters: Father Binetti and Angela

Situation: Angela has come to Father Binetti supposedly to make her confession but more importantly to seek his advice. What help does she ask of him and what help and advice does he give her?

scene ii. Scene: the Smiths' house

Characters: Mr. Smith and Angela

Situation: Angela returns from her visit to Father Binetti. She goes to her father, wishing to make peace with him over her previous refusal to marry her father's choice of a husband for her. What does she tell him and how does he reply?

ACT V

scene 1. Scene: Paul's apartment in Seattle

Characters: Paul and his friend Vic

Situation: Vic brings Paul news of Angela. What does he tell Paul and what does Paul propose to do?

scene iii. Scene: In the cemetery at the Smith family gravesite

Characters: The Mayor, Father Binetti, Mr. and Mrs. Smith, Mr. Williams

Situation: Paul and Angela are dead, and the Mayor's friend, Sheriff Andrews, has brought the priest in for questioning. Father Binetti offers an explanation. How do Mr. and Mrs. Smith and Mr. Williams react?

**Research Topics for**

**Elizabethan/Shakespeare Unit**

The students may be assigned topics, they may select topics from this list based on their interests, or they may draw topics from a hat to be totally fair about who gets the "best" topics. Topics generally fall into one of three categories: (1) Queen Elizabeth and 16th Century England, (2) Theater History, and (3) William Shakespeare.

1. Queen Elizabeth and her Court

2. Social/Economic Changes of the 16th Century

3. Commerce and Trade in Elizabethan Times

4. English Explorers and Colonies in 16th Century

5. Social Classes in Elizabethan Times

6. Education in Elizabethan England

7. Weapons and Armament in Elizabethan Times

8. Scientists and Discoveries of the 16th Century

9. Music of the 16th Century

10. Architecture of the 16th Century

11. The Great Plague

12. Sporting Entertainment of the 16th Century

13. Liturgical Drama

14. Guild Plays

15. Forerunners of the Playhouses

16. Elizabethan Theaters in General

17. The Globe Theater

18. Actors and Acting Companies

19. Financing Plays in the 16th Century

20. Costumes and Scenery in Elizabethan Drama

21. Audiences in Elizabethan Drama

22. Jacobean Theater

23. William Shakespeare's Life

24. Shakespeare's London

25. Shakespeare's Sonnets

26. Shakespeare's History Plays

27. Shakespeare's Comedies

28. Authorship Controversy: Who Wrote Shakespeare's Plays?

29. Sources for *Romeo and Juliet* or *A Midsummer Night's Dream*

30. Fellow Dramatists of Shakespeare's Time

**Criteria for Judging Oral Presentations**

**Elizabethan Drama**

Listed below are criteria for judging oral presentations based on a research project with visual accompaniment.

|  |  |
| --- | --- |
| **Criterion** | **Desired Response** |
| 1. Specificity | The student clearly identifies who and what he or she is talking about. |
| 2. Accuracy | The student's information contains no factual errors and is based on accurate information. |
| 3. Clarity | The student speaks in understandable English without mumbling, giggling, failing to finish, or confusing his or her thoughts. His or her presentation is not marred by slouching, hanging on the podium, or unnecessary fidgeting in front of the audience. |
| 4. Support | The student presents visual and documented support for the information presented. |
| 5. Quality | The visual material is neatly presented, legible, and spatially attractive and makes an overall favorable visual impact. |

These criteria can easily be transferred to a chart format for ease in marking while the student is making his or her presentation. By marking while the student is presenting, the teacher can make instant notation of inaccuracies or problems in presentation.

**Evaluation of Oral Presentation**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Weak | |  |  | Strong |
| SPECIFICITY | 1 | 2 | 3 | 4 |
| ACCURACY | 1 | 2 | 3 | 4 |
| CLARITY | 1 | 2 | 3 | 4 |
| SUPPORT | 1 | 2 | 3 | 4 |
| QUALITY OF VISUAL SUPPORT  NEATNESS  LEGIBILITY  SPATIAL PROPORTIONS  OVERALL VISUAL IMPACT | 1  1  1  1 | 2  2  2  2 | 3  3  3  3 | 4  4  4  4 |

**Grade**

**Group Progress Reports**

Group Date

Members' names and responsibilities of each member of the group:

Individual Contributions:

**Class Work**

Date and activities:

Date and activities:

Date and activities:

Group members' signatures:

Teacher's comments and signature:

**The Globe Theater**

Identify parts of the theater by filling in names in blanks. Then draw a neat line to the area of the theater described in the definition.

|  |  |  |
| --- | --- | --- |
| Hoisted above theater to show that a play was being performed that day |  |  |
| Where groundlings watched play |  | Storage area used for lowering gods |
| Playing area that jutted into the pit |  | Identified by being painted with zodiac signs |
| Area under stage used for ghostly comings and goings and echo chamber |  | Located above stage to house musicians or for special scenes |
| Leading down into lower regions |  | Recess and playing area often curtained off, then opened for appropriate scenes |

\* The key to this activity may be found at the bottom of p. 319.

**Suggested Answers for Elizabethan Drama Trivia**

1. church, miracle, mystery, morality, passion

2. feast days or holidays, guilds, pageant wagon, homes, inns

3. Queen Elizabeth I

4. telescope, Copernicus

5. Sir Francis Drake, Sir Walter Raleigh, 1585, Sir John Hawkins

6. Bubonic

7. Sir Francis Bacon, Christopher Marlow, Ben Johnson, Francis Beaumont, John Fletcher, Thomas Kyd, Edmund Spenser

8. The Theater, James Burbage, 1576

9. sonnet, 14, two

10. 1599, the Lord Chamberlain's Men, south, Thames, London

11. three, wood, thatched

12. scenery, dialogue

13. groundlings, pit, 1, 2, on stage, 3 (Actual cost not precise, main idea is that seats were varied in price like today, not festival seating like the Greeks.)

14. 1613, fire, Henry VIII

15. women, female, boys, men

16. acting company, shares, company, profits

17. hired, shares, actors, one, voices, energy or stamina

18. afternoon, there was no interior lighting

19. throw things (fruit, rotten vegetables, or eggs)

20. 1564, Stratford-upon-Avon

21. Stratford Grammar School, Latin and Greek

22. 1582, Anne Hathaway, 8, pregnant

23. three

24. 1587

25. Richard and Cuthbert Burbage, the King's Men

26. 37, 2, 154

27. 1613

28. 1616, Stratford, his daughter Susanna, the second best bed

29 Sir Francis Bacon, Edmund de Vere

30. Elizabeth I, 1603, James I, Scotland, France

**Globe Theater Model Key**

Left side Right side

the flag the hut

the pit the heavens

main stage the gallery

the Hell inner stage

trap door

**Drama Dictionary**

DIRECTIONS: Welcome to the world of theater!. As you study this exciting genre called drama, you will compile a drama dictionary to enhance your knowledge and understanding. Keep this list with you at all times, and as you encounter the terms in the plays you study, define them.

1. protagonist

2. antagonist

3. exposition

4. conflict

5. dramatic question

6. climax

7. drama

8. pantomime

9. staging

10. stage directions

11. allusion

12. verbal irony

13. dramatic irony

14. reversals

15. pun

16. soliloquy

17. cue

18. choreography

19. properties (props)

20. sub-plot

21. comedy

22. farce

23. stereotype

24. diction

25. set

26. stage

27. aside

28. monologue

29. stage left

30. stage right

31. center stage

32. blocking

33. musical

34. rehearsal

35. dress rehearsal

**Learning Log**

**Name: Date:**

**Course: Topic:**

**Circle one**: Lesson Discussion Video Written Material Other

1. Key ideas:

2. Questions I have:

3. Connections I can make with other subjects:

4. How I can apply these ideas to my own life:

5. My insights or reflections from these learnings:

**Elizabethan Drama Portfolio Project**

During our study of a play written by William Shakespeare, each student will prepare a portfolio. The contents, both required and optional, are listed below. Entries should be typed or written neatly in black ink. The portfolio will count as two test grades.

Due Date:

**Required Entries**

1. Creative cover

2. Table of contents

3. Personal response to a scene

4. A letter to a main character in the play

5. Three personal response entries (list on separate sheet)

6. A crossword puzzle or word search based on the play.

7. Personal evaluation (letter to the reader) of your portfolio.

**Optional Entries**

1. A playbill for the play

2. A scene rewritten in modern English

3. The front page or a society page of a newspaper which depicts major events in the play.

**Oral Presentation: Due Date:**

Each student will participate in an oral presentation based on the portfolio.

Individual presentation: Share a required entry with the class.

Group presentation: Perform a scene rewritten in modern English for the class.

**Elizabethan Drama Portfolio Project**

**Evaluation Sheet**

Name

Bell

Grade on Portfolio

Grade on Oral Presentation

**Required Entries:**

1. Creative cover

2. Table of contents

3. Personal response to a scene

4. A letter to a main character in the play

5. Three personal response entries (list on separate sheet)

6. A crossword puzzle or word search based on the play

7. Personal evaluation of the portfolio

**Optional Entries**

1. A playbill for the play

2. A scene rewritten in modern English

3. The front page or a society page of a newspaper which depicts major events in the play.

**Change Word Order**

***Romeo and Juliet***

DIRECTIONS: Working in pairs rewrite each line from Act I of *Romeo and Juliet* into a standard sentence format. Once you've corrected the word order rewrite each line into more contemporary language.

1. And too soon marred are those so early made (Capulet, scene ii).

2. At this ancient feast of Capulet's

Sups the fair Rosaline....(Benvolio, scene ii).

3. Come Lammas Eve at night shall she be fourteen (Nurse, scene iii).

4. And sometime comes she with a tithe-pig's tail (Mercuito, scene iv).

5. And then dreams he of cutting foreign throats (Mercutio, scene iv).

6. Then dreams he of smelling out a suit (Mercutio, scene iv).

7. She I swear hath corns (Capulet, scene v).

8. So shows a snowy dove trooping with crows

As yonder lady o'er her fellow shows. (Romeo, scene v).

9. Then have my lips the sin that they have took (Juliet, scene v).

10. To strike him dead, I hold it not a sin. (Tybalt, scene v).

**Scenes for Dramatization from**

***Romeo and Juliet***

The following scenes lend themselves well to student performances:

Act I scene i. 11. 1-102

Act I scene i. 11. 103-158

Act I scene i. 11. 159-237

Act I scene iii. 11. 1-105

Act II scene ii. 11. 1-190

Act II scene iii. 11. 1-94

Act II scene v. 11. 1-78

Act II scene vi. 11. 1-37

Act III scene i. 11. 1-196

Act III scene ii. 11. 1-143

Act III scene v. 11. 1-64

Act III scene v. 11. 65-244

Act IV scene i. 11. 1-126

Act IV scene iii. 11. 1-58

Act IV scene v. 11. 1-95

Act V scene i. 11. 1-86

Act V scene iii. 11. 1-120

Act V scene iii. 11. 121-170

Act V scene iii. 11. 188-310

**Cause and Effect Chart**

**for**

***Romeo and Juliet***

In *Romeo and Juliet* there are many situations or circumstances that are caused by fate or by a character's specific actions. In this exercise you will read the result of an action, or the effect, and determine the causes of this outcome. Decide if fate, or a character's actions, or both caused the given effect.

|  |  |
| --- | --- |
| **Effect** | **Cause** |
| 1. Romeo and Juliet marry secretly instead of asking their parents' permission. |  |
| 2. Mercutio is killed. |  |
| 3. Romeo kills Tybalt. |  |
| 4. Lord Capulet wants Juliet to marry Capulet. |  |
| 5. Juliet drinks a potion to make her appear dead. |  |
| 6. Romeo never receives the letter from Friar John. |  |
| 7. Paris shows up at Juliet's tomb and Romeo kills him. |  |
| 8. Romeo commits suicide. |  |
| 9. Juliet sees Romeo dead and kills herself. |  |
| 10. Romeo and Juliet die. Friar Laurence is suspected of a crime. |  |

**Start-Up Scene Scripts**

Each of these scenes takes no more than five to seven minutes to perform. They can be used to introduce students to the process of rehearsing and performing a scene. See part IV for suggested longer scenes to prepare for festival performances. Several of the ones listed below, *uncut* or *less cut,* are good festival choices.

“Part of” means that although the section provided is only one section of a “scene,” the text has not actually been cut. “Cut” means that we have actually cut lines from the text presented.

See also, in “Greatest Hits,” pp. 29-62, the scenes used as the basis of activities—Cinna the Poet, The Witches x 3, Sampson and Gregory, etc., and in “How to Start a Play: The Tolaydo Method,” pp. 24-26, scene 1.2 from *A Midsummer Night’s Dream*.

All the scripts are based on Shakespeare’s First Folio (facsimile).

Suggestions for using these scenes: MAGNIFY them when you copy them, if at all possible. Let the students themselves figure out who will play which role. They don’t need to know the larger context of these scenes. All of them are very actable, and clues to the situation and action are right in the text. Finding these clues is part of the experience’s educational value.

*Folger Library Shakespeare Education and Festivals Project*

*Twelfth Night* 2.5, cut

Speaking parts: 5 (Toby, Fabian, Maria, Malvolio, Andrew)

**Toby** Come thy ways, Signior Fabian

**Fabian** Nay, I’ll come. If I lose a scruple of this sport, let me be boiled to death with melancholy.

**Toby** Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

**Fabian** I would exult, man. You know he brought me out o’ favor with my lady about bear-bating here.

*Enter Maria*

**Toby** Here comes the little villain. How now, my metal of India?

**Maria** Get ye all into the box tree. Malvolio’s coming down this walk. He has been yonder I’the sun practicing behavior to his own shadow this half hour. Observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting. [*The others hide*.] Lie thou there; [*throws down a letter*] for here comes the trout that must be caught with tickling.

*Exit*

*Enter Malvolio*

**Malvolio** Tis but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on’t?

**Toby** Here’s an overweening rogue.

**Fabian** O, peace! Contemplation makes a rare turkey cock of him. How he jets under his advanced plumes!

**Andrew** ‘Slight, I could so beat the rogue.

**Toby** Peace, I say.

**Malvolio** To be Count Malvolio

**Toby** Ah, rogue!

**Andrew** Pistol him, pistol him.

**Toby** Peace, peace.

**Malvolio** There is example for’t. The Lady of the Stratchy married the woman of the wardrobe.

**Andrew** Fie on him, Jezebel.

**Fabian** O, peace! Now he’s deeply in. Look how imagination blows him.

**Malvolio** Having been three months married to her, sitting in my state—

**Toby** O’ for a stone-bow, to hit him in the eye!

**Malvolio** Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping—

**Toby** Fire and brimstone!

**Fabian** O, peace, peace!

**Malvolio** And then to have the humor of state; and after a demure travel of regard, telling them I know my place, as I would they should do theirs, to ask for my kinsman Toby—

**Toby** Bolts and shackles!

**Fabian** O peace, peace, peace, now, now.

**Malvolio** Seven of my people, with an obedient start, make out for him. I frown the while, and perchance wind up my watch, or play with my—some rich jewel. Toby approaches; curtsies there to me—

**Toby** Shall this fellow live?

**Fabian** Though our silence shall be drawn from us with cars, yet peace.

**Malvolio** I extend my hand to him thus, quenching my familiar smile with an austere regard to control—

**Toby** And does not Toby take you a blow o’ the lips then?

**Malvolio** Saying, ‘Cousin Toby, my fortunes having cast me on your niece, give me this prerogative of speech.’

**Toby** What, what?

**Malvolio** ‘You must amend your drunkenness.’

**Toby** Out, scab!

**Fabian** Nay, patience, or we break the sinews of our plot.

**Malvolio** ‘Besides, you waste the treasure of your time with a foolish knight.’

*Folger Library Shakespeare Education and Festivals Project*

**TEXT AND SUBTEXT**

***Script #1***

*A and B enter, in the order agreed on, as whoever the actors have decided to be.*

**A** You’re late.

**B** I know. I couldn’t help it.

**A** I understand

**B** I thought you would.

**A** I have something to give you.

**B** Really?

**A** Yes, this.

*Folger Library Shakespeare Education and Festivals Project*

***Script #2. Part of Othello* 3.3**

**Iago** My noble Lord—

**Othello** What does thou say, Iago?

**Iago** Did Michael Cassio,

When you woo’d my lady, know of your love?

**Othello** He did, from first to last—why dost thou ask?

**Iago** But for the satisfaction of my thought.

No further harm.

**Othello** Why of thy thought, Iago?

**Iago** I did not think he had been acquainted with her.

**Othello** O yes, and went between us very oft.

**Iago** Indeed?

**Othello** Indeed? Ay, indeed! Discern’st thou aught in that?

**Iago** Honest, my lord?

**Othello** Honest—ay, honest.

**Iago** My lord, for aught I know.

**Othello** What dost thou think?

**Iago** Think, my lord?

**Othello** ‘Think, my lord? By heaven, thou echo’st me

As if there was some monster in thy thought

Too hideous to be shown. Thou dost mean something.

*Folger Library Shakespeare Education and Festivals Project*

**TEXT AND SUBTEXT**

The purpose of this activity is to demonstrate how much meaning derives from gesture, intonation, facial expression, etc. “Subtext” can be defined as “the meaning *under* the spoken words”—what the character saying them *really* thinks, or what she or he is hinting she/he thinks.

Script 1: Divide the group into pairs. Ask them to imagine a situation between two people and play those roles. Suggestions can include parent/child, husband/wife, employer/employee, teacher/student, or boyfriend/girlfriend. Ask them to make the real nature of the situation clear through the tone of voice, emphasis, body language, and so on. Give everyone five minutes to rehearse, then ask them to perform their play in front of the others.

If the group is very large, divide the group into threes and ask them to imagine a third character, C. C can be silent or can be given some of the lines assigned to A or B.

Script 2. After the students have performed their modern language “You’re Late” play, they will be better able to add meaning to the scene between Othello and Iago in Script 2. They can set the scene wherever they like—in the hall of the garrison on Cyprus, on the battlements, in a war room where Othello is consulting a map.

If they ask some information about the context, it should be enough to tell them the following:

Othello is a Moor, a general in service of the Venetian state, who has recently married Desdemona, the daughter of a Venetian senator opposed to the match. Othello trusts Iago, his “ancient” (comparable to an American army sergeant). Iago, however, hates Othello but adroitly conceals his feelings from everyone except the audience. He is also jealous of Cassio, who was recently named Othello’s lieutenant, a post Iago himself had hoped for. In this scene, Iago begins to poison Othello’s mind not by what he says but by what he implies: that Desdemona is unfaithful to Othello with Cassio.

It is not at all necessary to do this scene as a prelude to studying *Othello*.

Other passages from other plays will do to make the point that is actually said often masks the real meaning of the speaker.

**Portfolio Selection**

**Directions:** Use this form when you have made final selections for your portfolio.

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| **What I chose** |  | **Why I chose it** |
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| **What I like about my portfolio selection** |
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| **What I don’t like about my portfolio selection** |
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| **My work has changed in these ways** |
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| **My work has changed in these ways** |
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| **Choosing pieces for my portfolio has help me** |
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| **My future goals are** |
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|  | **Nonfiction Selections** |

**Nonfiction**

|  |  |  |
| --- | --- | --- |
| Soto, Gary | (personal essay) | “The Grandfather,” p. 431 |
| Linden, Eugene | (magazine article) | “Can Animals Think?,” p. 38 |
| Capella, Carolos | (personal essay) | “Teaching Chess and Life,” p. 118 |
| Saftner, T.J. | (magazine article) | “Community Service and You,” p. 120 |
| Carlin, Peter and Don Sider | (magazine Article) | “Feeding Frenzy,” p. 122 |
| Silverman, Kenneth | (biography) | “Poe’s Final Days” from *Edgar A. Poe: Mournful and Never-Ending Remembrance*, p. 222 |
| *The New York Times* | (newspaper article) | “Poe’s Death Is Rewritten as a Case of Rabies, Not Telltale Alcohol, p. 225 |
| Pollin, Burton and Robert Benedetto | (letter to the editor) | “If Only Poe Had Succeeded Where He Said Nevermore to Drink, p. 227 |
| Benetez, R. Michael | (letter to the editor) | “Rabies Death Theory,” p. 228 |
| McMahon, Patricia | (biography excerpt) | “A Country Divided” from *One Belfast Boy*, p. 281 |
| Holliday, Laurel | (essay) | “Lives in the Crossfire from Children of The Troubles,” p. 286 |
| McCrory, Margaret | (personal essay) | “Interment,” p. 288 |
| Mitchell, George | (opinion essay) | “Peace Isn’t Impossible,” p. 290 |
| Lewis, Anthony | (news feature) | “An American Story,” p. 311 |
| Brines, Dena, and Anh Do | (newspaper article) | “Ex-Refugee Is Nominated for Justice Post,” p. 315 |
| Ross, Thomas M., Esq. | (persuasive essay) | “A Defense of the Jury System, p. 370 |
| Frost, Robert | (letter) | “Crossing Paths, p. 379 |
| Einstein, Albert | (interview) | “Weapons of the Spirit,” p. 446 |
| Einstein, Albert | (letter) | “Letter to President Roosevelt,” p. 448 |
| Einstein, Albert | (magazine article) | “On the Abolition of the Theater of War,” p. 450 |
| Einstein, Albert | (interview) | “The Arms Race,” p. 451 |
| Santiago, Esmeralda | (autobiography) | “How to Eat a Guava,” from *When I Was Puerto Rican.* p. 625 |
| Cofer, Judith Ortiz | (personal essay) | “Volar,” p. |
|  |  | “Analysis of Nonfiction,” pp. 232-239 |

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| **Assessment/Project Suggestions for Nonfiction and Satire** |

* Have the student complete a non-print research project focused on a 21st century event or influential non-pop culture personality using multimedia technology (options to include documentary formats, movie maker, power-points, or other visually enhanced technologies). Have the students review the materials from the text (Linden, Capella, Saftner, Carlin, Silverman, Pollin, Benedetto, Benetez, McMahon, Holliday, McCrory, Mitchell, Lewis, Brines, Do, Ross, Frost, and Einstein. One of these might interest them. If not, each should find a topic of interest.)
* Have the students organize the articles they have collected over the past few weeks about their “chosen person” into a booklet that illustrates the kind of character this person is. Ask them to write a short summary after every article they include
* Have the students select from the **Works in Progress** folder a subjective piece of writing and rewrite objectively. Then, have the students select an objective piece and rewrite it with a subjective slant and present it for evaluation.
* Have the students analyze two or three editorials that deal with the same subject. Ask the students to compare and contrast the attitude, tone, and perspective of the different writers to their subject.
* Have the students read an article on a controversial topic in class. Then, ask them to research the topic using at least three sources. Finally, ask them to use the information to evaluate the reliability of the article and write an analysis of the accuracy of the information.
* Have the students compose an editorial in response to a newspaper article or controversial topic in the local media.
* Have the students examine an editorial or an essay. With peers they should discuss and analyze the techniques the author used to develop a specific tone or perspective. Conclusions may be presented orally or in a written format.
* Have the students select any character from history, contemporary life, or fiction who combines greatness with serious flaws. Ask them to write a sketch of that person which shows both sides of his/her personality.
* Have the students read a biography or autobiography independently. Then ask them to choose one episode and explain why the author included it in the book.
* Have the students think of a natural place or an element of nature that has symbolic meaning to them as the avocado tree in “The Grandfather” had. Then, have the students write a paragraph or a poem explaining the symbol’s meaning.

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|  | **Suggestions for Introducing Nonfiction and/or Satire** |

* Have the students write about an experience or event in their life that has impacted them greatly. Add this piece to their **Works in Progress** folder as an unfinished, ungraded piece.
* Have the students divide into groups. Then give each group one card containing one of the terms below. Have the group members respond to the term by considering these questions: What do I know about this term? What do I need to know about this term? What questions do I have about this term? **Terms**: Personal essay, report, biography, autobiography, expository writing, persuasive writing, subjective writing, objective writing, description, satire, and narration. Ask each group to record its responses to each term on an overhead transparency and share with the class. Then, as the students complete the unit, the class will return to these responses to add information gathered as selections are read and discussed.
* Have each student write a short personal narrative relating an actual experience. Then have another student rewrite this passage as an outside observer or biographer. Discussion should then focus on the differences in the accounts (subjective vs. objective). Have the students use different colors of highlighters to indicate words and phrases that seem factual vs. opinionated in the two accounts.
* Have the students place the short personal narratives and the objective rewrite of the passage in their **Works in Progress** folders. The students should label each as to the type of nonfiction it represents.
* Have the students choose a famous person who is in the news and ask them to collect newspaper articles in a notebook about the person recording the date and source.
* Have the students respond in pairs to a selection of political cartoons to explore the purpose and techniques of satiric writing. Use the Satire Prediction Guide in the [Activities Section](#_Satire_Prediction_Guide).

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|  | **Suggestions for Teaching Nonfiction and/or Satire** |

* Have the students use Silverman’s biography of Poe and the accompanying article and letters, introduce the concept of “Analyzing Nonfiction.” After modeling the process to students, have them choose a contemporary person to use as a subject. Follow the teaching notes on pp. 232-239.
* Have the students review paraphrasing and summary using the primary sources found in the Einstein selections. Many of the tools that a teacher could use include, but are not limited to: About/Point, INSERT, It Says…I Say…And So. Students should then synthesize the information by constructing a documented paragraph which clearly defines Einstein’s thoughts on war.
* Have the students use the REAP strategy to introduce autobiography and biography. After the students complete this note-taking activity, have them create their own Venn diagram with the information they have learned. Using Santiago’s “How to Eat a Guava” as an example of an autobiography and the excerpt from McMahon’s biography, “A Country Divided,” have students complete a jigsaw activity in which they evaluate each of these pieces as nonfiction. Students will then pair/share with a student from the other group. Students should be directed to emphasize elements of nonfiction.
* Have the students before reading “An American Story,” read the information on p. 311 and complete an organizer for Features vs. Reports that answers the following questions: How they are alike? How they are different (with regard to…)? Students should then break into pairs and read the “An American Story” and “Ex-Refugee Is Nominated for Justice Post.”
* Have the students after reading Frost’s letter, “Crossing Paths,” read his poem. “The Road Not Taken.” Ask students to read a variety of letters, and choose one to make into a poem. Students will write an original poem assuming the persona of the letter-writer. Students should write a letter of reflection in which they discuss their choices, including tone, content, and figurative language. Both should be placed in the WIP and revisited as students become more familiar with writing poetry.
* Have the students continue to add newspaper articles about their chosen person to their notebooks for the length of the unit.
* Have the students practice for reading and writing persuasively, using textual elements found in the textbook. Teacher can supplement this with recent political speeches and advertising strategies. Students can analyze these in writing or through Power Point presentations, showing the use of the techniques.
* Have the students react to and define the word “equal” on the board. Then, ask the following questions for discussion:
* how can people be equal or unequal?
* what would have to take place in our society in order for people to be equal?
  + Have the students choose a problem in their world or a foible in human nature that they would like to see corrected and write a satirical piece to persuade their readers to act on that problem. Explain that they may write a satirical fable, a parody, a letter-to-the-editor, a creative narrative (such as the letter narration), a poem, or a script. Then tell them that their purpose is to make the reader aware of the problem and urge him to action.

NOTE TO THE TEACHER: Remind the students that satire is not easy to write well. Have the students choose specific techniques of satire that will work best for their topics, decide whether they should use harsh and bitter words or a more gentle approach, and keep in mind their attitude, tone, and perspective for this composition. Have the students in small groups revise the original satires about human nature or a world problem.

* Have the students view and respond to editorial cartoons, one type of satire. (The teacher may elect to take a couple of days to introduce all of the following terms at once or to use this as a 15-20 minute mini-lesson at the beginning of the block.) Have the students focus on the attitude, tone, and perspective of each editorial cartoon that they view and discuss.

1. *Analogy*. Cartoonist Roy Paul Nelson says, The strength of an editorial cartoon lies in its analogies. The best of the editorial cartoonists do not depict a problem in literal terms. They liken it to something else and invite the reader to stretch his imagination. Have the students examine examples of recent cartoons which illustrate analogy. The teacher may duplicate copies or, more practically, make transparencies to show the students.

2. *Symbol*. Have the students examine examples of recent cartoons which use symbols and discuss those easily recognized, such as Uncle Sam, the Democratic donkey, the Republican elephant, or the Russian bear, as well as some symbols that have less universal recognition. Have the students find symbolic cartoons for their booklets.

3. *Irony*. Have the students examine examples of recent cartoons which employ irony and discuss the topical nature of cartoons and their "shelf life.” Have the students find examples to include in their booklets.

4. Have the students participate in a discussion of the roles that *exaggeration*, *visual hyperbole*, and *excessive understatement* play in helping to get a cartoon's message across. Particularly useful here will be cartoon examples in which exaggeration and the relative proportions of objects in a cartoon are used to illustrate visually many different kinds of relationships. Have the students find examples of this type of cartoon and complete the activity sheet found on p.184.

5. Have the students view examples of cartoons which illustrate the use of *caricature* and *stereotype* to make fun of well known figures and ideas as well as to reinforce negative or prejudicial ideas. Have the students find examples for their booklets.

6. Have the students view examples of cartoons which use allusions, (historical, literary, and cultural) that can be used for symbols and analogies that are at once powerful and economical. Have the students complete the exercise on p. 185, and then find examples for their booklets.

7. Have the students prepare to draw their own cartoons by reviewing the basic artistic techniques and the rules that govern the production of effective editorial cartoons.

a. Sketch first drafts lightly in pencil.

b. Use black felt tip pen or dark pencil for the final draft.

c. Draw in heavy, clean lines.

d. Avoid clutter unless it is essential to the cartoon's point or meaning.

e. Make sure the most important visual features stand out in some way.

f. Keep objects in the correct proportions; exaggerate for a reason, but don't overdo it.

g. Avoid too many words, but make sure any words used are big enough and legible enough.

h. Keep action logical; remember people tend to "read" cartoons from left to right.

i. Utilize space effectively. Don't draw tiny figures on an 8½" x 11" sheet of paper and leave excess white space; use enlargement/reduction feature of a copier to derive the correct size for your assignment.

j. Remember that sophisticated artistic talent is *not* necessary to produce an effective cartoon unless you plan to make a career of cartooning.

8. Have the students draw an original cartoon and present it to the class.

* Have the students complete research on various aspects of the Russian Revolution ([See Activities Section](#_Research_Topics_for).). Have the students write a research report and present information to the class. Make sure students turn in a bibliography.

Explain that this information is important for them to know so that they will understand the satire used in *Animal Farm.* Ask each group to report the information they have gathered on the four major areas from their section of the book. Then have the students read *Animal Farm* using the following questions:

* + What vehicle for satire did the satirist choose? Why is it effective for getting the message across?
  + Does the satirist speak his own thoughts, in a pretended first-person voice, or through a cast of characters? Are you aware of his presence?
  + What is the tone of the satire- gentle and amused or scornful and contemptuous?
  + What are the targets and messages of the satire?
  + What satirical elements and techniques are used and how?
  + Is a solution to the problem implied in the satire? What is it?
  + How does the satirist stack the deck in his own favor? What extenuating details or circumstances favorable to his target does he omit?
  + Does the satire's message convince you? Does the satire make you laugh? Why or why not?
  + If you were going to satirize the same subject, how might you go about it?
    - Have the students divided into groups and research one of the following: Autobiography and Biography, Essay, Purpose, and Persuasive Techniques, *EOL.* Have groups develop worksheets or graphic organizers or visual aids to teach the class about their specific information. Have the groups create PowerPoint Presentations on their topic. Students should also find a short example or excerpt of nonfiction that correlates with their topic which they can teach to the class as well.
    - Have the students, in order to satisfy objective 9.13, E 9.13.1 and SOL 9.6, focus on explaining a process or a device. Challenge students to create catchy titles and creative "hooks" for what might otherwise be a boring exercise. For example, a paper entitled "The 'Eyes' Have It" might deal with putting in contact lens. "No Trouble with Windows" could explain the process of using the computer program of the same name. "Don't Cheat Your Feet" could explain how to create the perfect pedicure. "The Sweet Smell of Sugar in the Breeze" could whet the appetite for a certain kind of cookie, or "Lick Your Lips" could turn out to be the name of a yummy peanut butter fudge recipe. Students may give demonstrations, complete with samples of their finished product. (A few tasty samples may also help to convince them that a process is not at all boring when the product turns out well.) Videotaping the demonstrations is a good way to improve the students' oral skills as well as their poise in standing before an audience.

**Creative Titles For Process Papers Actual Content**

FAN-tastic Making a hand-held fan

Don't Let Money Burn a Hole in Your Pocket Saving money

You Need to Read This, Trust Me How to get the insides out of an egg before decorating it

True Blue, Stuck Like Glue Maintaining a friendship

Scary, Hairy Legs Shaving one's legs

From Fish Guts to Food Cleaning a fish

Willie Wonka's Everlasting Flowers Drying flowers

Story of Pedro How to draw a donkey

Collect $20,000 Playing a board game

A Masterpiece in the Making How to draw (anything)

Off the Board Performing a well-executed dive

Float Like a Butterfly Learning a dance

Ready for a Serious Air Time Performing certain gymnastics stunts

It's What's Inside That Counts Making a sandwich

Chocolate Chip Mountain Recipe for chocolate chip cookies

Full House of Fun How to play poker

Fingers in Motion Sign language or card tricks

* Have the students review evaluating information and using evidence and logic from the handbook. Then give them some advertisements from newspapers and magazines, and ask them to identify any logical fallacies that they find. After this, place the students in groups of 3 or 4, give each group a topic or issue, ask each group to find out as much information as they can about the topic. Next, ask them to list both the pros and cons of the issue. Finally, ask them to state their opinion in writing on the topic and report it with factual information.

**Biography and Autobiography**

* Have the students participate in a REST activity (see below) as the teacher introduces the concepts of Biography and Autobiography*.*

REST--A System of Note taking

- Record Write down as much of what the teacher says as possible.

- Edit- Condense notes, edit out irrelevant material.

- Synthesize- Compare condensed notes with related material in the text, and jot down important points stressed in the lecture and the text.

- Think- Think and study to improve retention.

* Have the students participate in a REAP activity.

REAP: stands for Read, Encode, Annotate, Ponder.

REAP gives students the opportunity to think critically in reading and writing. It helps to improve comprehension skills by helping students to summarize material in their own words and to develop writing skills as well as reading ability. Follow this exercise with an oral review of information obtained.

The following are seven different kinds of **annotations** that students can make:

1. The heuristic annotation is usually a statement in the author's own words which has the purposes of suggesting the idea of the selection and provoking response. The reader must find the essence of the selection and then select a quote that reveals the theme or the main idea in a provoking way.

2. The summary annotation condenses the selection into a concise synopsis in a non-arousing way.

3. The thesis annotation is a statement of the heart of the subject or theme.

4. The question annotation selects the ideas that the annotator thought most significant.

5. The critical annotation is the annotator's response to the writer's thesis. The first sentence states the author's agreement, disagreement, or a combination of these.

6. The intention annotation is a statement of the author's purpose in writing as perceived by the annotator. This style is good for persuasion, satire, or irony.

7. The motivation annotation is a statement which attempts to speculate about the author's probable motive behind the writing. (Judy Richardson and Ray Morgan, *Reading to Learn in the Content Areas*, pp. 295-296.)

**Research Report**

1. Have the students prepare to write a research report on a topic of their choice by participating in a jigsaw activity. Divide the students into four groups. Give each group a section of the chapter on research from their handbook. Then ask them to use a page of the two-column notes as they read their section to become familiar with the process. ([See Activities Section](#_Jigsaw_(Aronson_1978)).) Each group will teach the class about their assigned section. As each group reports, have the class complete the corresponding section of the worksheet. Tell the students that they are the resident “experts” for the section their group covers.

NOTE TO THE TEACHER:

The notes can be divided into four sections.

1. Prewriting

2. Prewriting

3. Writing and Revising

4. Revising and Editing

As the reports are made, have the students work in pairs to complete the seven steps: to select and limit a contemporary topic; to locate three articles on that topic in newspapers, journals or magazines; to prepare source cards; to take notes from each of the three articles; to decide on three main points that they wish to include in a short report; and to write the report.

2. Have the students, after the process has been reviewed, 1) think of a question that they have always wanted to know the answer to or a topic that they have always wanted to know more about (but perhaps haven’t had the time to read or research). The students could brainstorm ideas together as a whole class, or jot their ideas on post it notes. Two students could post the notes on the board and then they could be loosely “categorized” based upon the input of the class. 2) Discuss which ideas seem like good “starts” or possibilities for a research project. What other ideas are related to those posted? What else could be explored? Which ideas seem too broad? Which are too limited? 3) Give the students 2-3 index cards to write down ideas that could be translated into questions or “thesis statements” before heading to the library or computer labs. 4) Before setting students free, discuss possible sources of information for each topic. The students may have family members, neighbors, or contacts who could provide valuable information.

3. Have the students begin working in pairs to complete these steps: select and limit a contemporary topic; locate three articles on that topic in newspapers, journals or magazines; prepare source cards; take notes from each of the three articles; decide on three main points that they wish to include in a short report; and write the report.

**“Harrison Bergeron,” p. 133, *EOL***

* Have the students complete the graphic organizer found on p. 7 in *Graphic Organizers for Active Reading*. Then have the students use the first part of their graphic organizer to make a class scale. After reading, use part 2 of the graphic organizer to begin a discussion of the story.
* Have the students react to and define the word “equal” on the board. Then, ask the following questions for discussion:
* how can people be equal or unequal?
* what would have to take place in our society in order for people to be equal?
* Have the students mark places in the story where they think something is tragic and where they think something is humorous using color coded mini post-it notes. If post-it notes are not available, have the students make two columns. Label one column “humorous” and label the other column “tragic.” Have the students identify the passages by page number and paragraph. After reading, students will use these notes to begin a Socratic discussion by sharing the items marked. The students should share why each is marked as either humorous or tragic. Other questions for Socratic discussion include:

1. Why does the society of 2081 believe that if people are at all different, there cannot be justice and peace?

2. Why does the author have the Handicapper General defeat Harrison Bergeron?

3. Why does Harrison declare himself Emperor and order everyone around once he has escaped from jail?

Make sure students refer to the text to support their answers.

(taken from *Junior Great Books Series 7)*

* Have the students choose a problem in their world or a foible in human nature that they would like to see corrected and write a satirical piece to persuade their readers to act on that problem. Explain that they may write a satirical fable, a parody, a letter-to-the-editor, a creative narrative (such as the letter narration), a poem, or a script. Then tell them that their purpose is to make the reader aware of the problem and urge him to action.
* Have the students interview a local editorial cartoonist from the *Virginian Pilot*, the *Beacon*, *Portfolio* magazine, or other local publications during a classroom presentation. If the cartoonist cannot speak to the class, consider having the editor of the paper or magazine explain to students how cartoons are selected for inclusion in local papers, how much the paper pays for cartoons, etc. Have the students focus on the career aspect of cartooning in a composition summarizing the information gathered from the interview.
* Have the students participate in a discussion of *parody* as a type of satire. The students will generally be familiar with *MAD* magazine, National Lampoon movies and books, "take-offs" on the *Where's Waldo?* theme using such figures as Elvis or Dan Quayle. Have the students examine some examples of literary or cultural parodies. Have the students find a "straight" example of any type of writing and then write a parody that mimics and exaggerates the tone, style, subject, and word choices of the original. ([See Activities Section](#_Parody_Targets) for examples of topics.)
* Have the students refer to the Satire Prediction Guide ([See Activities Section](#_Satire_Prediction_Guide).) Have the students fill in the sections which may have been left blank previously.

**“The Grandfather,” p. 431, *EOL***

* + Have the students read “The Grandfather,” p. 431, *EOL* and discuss what they know about Mexico, California, and avocados.
  + Have the students select information and examples to characterize Soto’s grandfather.
  + Have the students discuss the avocado tree as a symbol that has more than one meaning in this essay.
  + Have the students examine the tone of the essay using the DIDLS strategy.

**“Volar,” p. 69**

* Have the students complete a quick write in which they identify with a super hero. For this activity, they may choose one or make on up. They are to name the hero and state the hero’s powers and what `he hero would do with them.
* Create a word splash with the following words: Supergirl, Puerto Rico, barrio, incongruous, windows, volar (fly). As a pre-reading activity, ask the students to respond to each of these words. Following this quick independent activity, ask students to make inferences as to what the essay is going to be about.
* Have the students make a checklist for evaluation of a personal essay before they read this selection. After reading the selection, have students use the checklist to evaluate the piece. Students should use textual evidence to support their work.

***Chicken Soup for the Teenage Soul: 101 Stories of Life, Love and Learning* by Jack Canfield (editor), et. al.**

* Have the students select one of the topics covered in *Chicken Soup for the Teenage Soul: 101 Stories of Life, Love and Learning*, such as suicide, drunk driving, dying young, or heartbreak, as a suggestion for writing an autobiographical episode. Then have the students make a Xerox copy of the passage from the *Chicken Soup* collection that parallels their own. Have the students highlight passages in each that convey the writer’s attitude, tone, and perspective. Have the students exchange both pieces with a classmate that they trust. The classmate will read both and write a letter to the student author explaining the differences and similarities in attitude, tone, and perspective that they see. (The teacher may choose to have the students focus upon a single element, such as *tone*.) Upon receiving the feedback, have the student writer create a letter of reflection explaining how they *succeeded or failed* in clearly stating their viewpoint.
* Have the students create a book review for this edition of *Chicken Soup for the Teenage Soul: 101 Stories of Life, Love and Learning*. Have the students determine their audience and purpose. Ask the students to use specific textual references to justify their opinions about the collection’s literary merit and style. Students should take a definite stand and use details that reinforce their stance. Ask them to address such issues as credibility/exploitation of the writer and the presence of effective or poor writing (character development/lack of character development, real life/contrived themes, believable/sugar coated situations, insight/glossing over, diversity/one culture, wisdom/pap). Allow the students to develop a rating system (five stars, thumbs up, etc.) Share and display the book reviews. Several from each class could be videotaped to exchange with other classes or publish in the school library or school newspaper.
* Have the students select one (or more) of the entries from *Chicken Soup for the Teenage Soul: 101 Stories of Life, Love and Learning* to turn into a letter to an advice columnist. They should stick to the ideas and sentiments presented in the collection. Then, this letter can be exchanged with a classmate who will adopt the role of the advice columnist and dispense his/her own brand of “wisdom.” Place students in groups of three or four. Allow time for them to share their work. Ask each group to select one letter and its answer for posting on display about the room. Have each group select a spokesperson who will read it aloud to the class. Have the students discuss the attitude, tone, and perspective present in each.

***The Road from Coorain* by Jill Kerr Conway**

NOTE TO THE TEACHER: The following ideas have been culled, adapted, or quoted from *A Vintage Books Teacher’s Guide* prepared by Peter Trachtenberg. (Teachers may consult the following website: <http://www.randomhouse.com/acmart/coorain.html>).

* Have the students as a pre- or post-reading activity research any of the following topics related to the novel: the landscape and natural features of Australia, the birds and animals of Australia, the Aborigines, the settlement of Australia, the history of the British Empire during the 1930s-1940s, the battle of Gallipoli during World War I, the neighboring countries of Australia (particularly Ceylon, also know as Sri Lanka), the ANZUS Pact, the fall of Singapore, Labour Prime Minister John Curtin, the philosophies of Marx and Engels, T.S. Eliot’s, *The Wasteland,* Samuel Butler’s, *The Way of All Flesh*, James Joyce’s *A Portrait of the Artist as a Young Man*, and Carl Jung’s *The Positive and Negative Aspects of the Mother Archetype*. Students may turn their findings into brief oral presentations, written reports, visual representations, or use technology to enhance or present their research (e.g., graphic organizers, PowerPoint presentations, graphics and music).
* Have the students, during the reading, complete any of the following questions as journal entries or use the questions to initiate class/small group discussions:

1. The author says of the landscape of her home, “Human purposes are dwarfed by such a blank horizon.” What is she implying? What effect might this landscape have upon the human beings who inhabit it?

2. When the Australians listened to the BBC, “They absorbed a map of the world which placed their near neighbor, Japan, in the Far East, and located distant Turkey in the Near East.” Which countries are actually Australia’s neighbor? With which countries should Australians feel a sense of shared geography and destiny?

3. How would you describe the “bush ethos” of Conway’s childhood? How would you compare it with the ethos of your own community? What roles were assigned to men and women? What did it mean, in that world, to be a “real man”? Is it realistic to expect people to be so stoic, to believe that “the universe is hostile”?

* Have the students do a type of prewriting for one of the three recommendations (Venn diagram, word map, oral pitch) before composing a paper. The teacher may decide to have students take the piece through the whole writing process or allow students to leave the piece unfinished. The work can still be included in the **Works in Progress** folder.

1. Conway describes her mother and father as “two natural risk takers.” How would you compare/contrast her parents? Which one do you think is the stronger? Justify your opinion with textual support for your main ideas.

2. What is the nardoo stone upon which the Kerr’s rest their feet? Why is its presence, and its position in the household, significant? Why does Conway entitle her seventh chapter “The Nardoo Stones?”

3. “One troublesome aspect of the frustration of my parents’ dreams was the extent to which they transferred their ambitions to their children.” How does this transferal affect Jill and her brother? Can you relate this desire of parents to transfer their own dreams or ambitions to their offspring, perhaps in your own life, one of your relatives, or one of your friends?

NOTE TO THE TEACHER: The following ideas were presented in *Reading Group Choices: Selections for Lively Book Discussions.* (Teachers may choose to refer to the website listed below: http://www.readinggroupchoices.com/htmo/reading\_group\_choices\_95\_19.html).

* Have the students participate in panel discussions or book talks after reading the novel. Ask the students to work cooperatively in groups to choose a moderator and provide the question in advance. The students may then generate others that are linked to the one provided. Allot time for students to prepare finding textual passages they can cite. Responses can be marked in their novels with post-it notes for quick reference or students can make index cards in advance. The teacher could use a rubric to score this as a group. Using rubrics, students could track and assess each member's frequency/accuracy of responses, similar to scoring a fishbowl discussion. The teacher could ask the class to generate their own rubric to evaluate oral skills, comprehension, relevance of responses, and synthesis of the work's content.

1. Do you view the narrative of Conway's early life as a story of success or defeat? Do you feel, as Conway did, that she turned her back on her duty?

2. How does Conway shape her own story--that of an obscure, isolated, young girl--into a narrative with wide social and historical implications?

3. Is *The Road from Coorain* a romance or a story of conflict between a mother and daughter?

4. In what way does the "comprehensible world" of her early childhood turn into an incomprehensible one? What efforts does the author make to confer meaning upon it? How do religious, spiritual, and intellectual systems of thought help or hinder her?

***Dust Tracks on a Road* by Zora Neale Hurston**

* Have the students create a compilation of short autobiographical pieces that relate to some of the issues, characters, or situations present in Hurston's work. The segments entitled "My People! My People!" "Birthplace," "My Folks," and "Figure and Fancy," may be helpful for direction. At first, these may be snippets, written "snapshots," or quick sketches. Then, the student writer may choose to expand one or several of them at a later point in the unit or develop one/several as final portfolio pieces. Some suggestions are:

1. a retelling of a conversation that you have overheard that made an impact upon you

2. a description of a time in your life when you have felt discriminated against because of age, sex, or race

3. an account of an unfairness or injustice that has been leveled against you. Focus upon the situation or circumstances. How or was it resolved? How did you deal with it?

4. a description of a favorite gathering spot (and some gossip/news that was shared)

5. a description of your birthplace (Focus upon its uniqueness.)

6. facts you have learned about your parents. (Include significant details of their upbringing and personality traits.)

7. an insight into your own dreams and wishes

8. a narration of a memorable incident in your life

9. a description of a favorite person (Explain how that person's dictates, rules, or thoughts have affected you, either positively or negatively.)

10. a choice that you have had to make which has had significant consequences

* Have the students create two storyboards, one for *Dust Tracks on a Road* and one for their own life. Ask the students to limit the number of frames to 10-12 each. Their work could be placed on a sheet of poster board, divided into halves. Each frame should have a caption that shows a significant event in Hurston's life and in theirs. As a conclusion, the students could prepare a written summary which stresses similarities and differences. NOTE: If the student chooses not to reveal details from his/her own life, he/she could compare Hurston's work to another autobiography or work of fiction they have read, such as *I Know Why the Caged Bird Sings*, *House on Mango Street,* or *Roll of Thunder, Hear My Cry*. The teacher and student may confer to determine a suitable choice.
* Have the students select a passage from *Dust Tracks on a Road* that is rich in metaphor, diction, dialect, and syntax. The students could choose to:

- dress in character and present it as a dramatic monologue

- use it as a model for reshaping one of the incidents from their own life so that it includes figurative language, dialect, or imitates the author's style

- select another piece of writing and compare/contrast it to Hurston's passage

- compare/contrast a passage from Hurston's work with a piece of *poetry* by an African-American writer. The students may choose a written , oral, or dramatic format.

* Have the students use the concept of “home” or “belonging” or “violation of rights” presented in various other pieces of literature studied during the nonfiction unit for making connections of comparison/contrast. Allow the students freedom of choice to adapt their presentations to the nature of the works.

***Arms and the Man* by George Bernard Shaw**

* + Have the students participate in a discussion of stock characters and situations in comedy. Have the students complete a jot chart for the play in which they identify stock characters and stock situations as they read.
  + Have the students create a circle map based on one of the characters in the play. ([See Activities Section](#_Arms_and_the).) Have the students put the name of the character in the center circle. Then in the outer circle, list all the characterization they learn about the characters as they read. Then, in the frame, ask them to place the external influences on the character. Color coding works well. Use these products to hold a Socratic discussion or write a character analysis.

NOTE TO THE TEACHER: If the play is being read, keeping the same reader throughout an act seems to work best for continuity; parts may be rotated as each new act begins. Reading straight through the play, stopping to discuss at pertinent junctures, should take no more than a week of class time.

* Have the students complete a vocabulary exercise for this play as Shaw is rather scholarly for ninth graders. ([See Activities Section](#_VOCABULARY_LIST_FOR).) Have the students define all of the words. Then, have each student select a word from the list and prepare a poster of 8.5 x 11” size. The poster should contain the following:
* the word printed boldly and neatly
* the part of speech and the definition of the word
* a sample sentence using the word (preferably not the one in the text)
* a picture drawn or cut neatly from a magazine and mounted attractively on the poster to communicate the idea of the word.
* Have the students analyze the ironic dimensions of *Arms and the Man* using a tree map. Students should categorize the playwright using irony in the plot, dialogue, and/or setting. Ask them to keep track of these dimensions as they read. ([See Activities Section](#_Tree_Map).)
* Have the students analyze Raina at the moment that she is making an important decision. Ask the students to identify the situation, explain the reasons for her decision, and to speculate about the possible consequences. Have the students choose four of the six Thinking Maps as tools of analysis.
* Have the students discuss the closing dialogue of *Arms and the Man*. Ask them to explain the significance of the ending and to comment on its appropriateness or lack of appropriateness.

***Animal Farm* by George Orwell**

* Have the students complete research on various aspects of the Russian Revolution ([See Activities Section](#_Research_Topics_for).). Have the students write a research report and present information to the class. Make sure students turn in a bibliography.
* Have the students read *Nicholas and Alexandra* by using one of the jigsaw strategies. ([See Activities Section](#_Jigsaw_(Aronson_1978)).) Divide the book into seven or eight parts. Then place the students in the same number of groups. Assign each group a section of the book. Then explain that they are reading this “nonfiction” book to learn about the background for *Animal Farm*. Explain that as they look for the following six items, they may need to do some additional research.
  + Information about the Russian royal family,
  + Facts about the major leaders of the revolution,
  + Dates of important events in the Russian revolution, and
  + Information about the philosophical basis for communism.
  + Definitions for Capitalism, Socialism, Bourgeois, Totalitarianism, and Proletariat.
  + Information about Karl Marx, Lenin, Trotsky, Stalin

Explain that this information is important for them to know so that they will understand the satire used in *Animal Farm.* Ask each group to report the information they have gathered on the four major areas from their section of the book. Then have the students read *Animal Farm* using the following questions:

* + What vehicle for satire did the satirist choose? Why is it effective for getting the message across?
  + Does the satirist speak his own thoughts, in a pretended first-person voice, or through a cast of characters? Are you aware of his presence?
  + What is the tone of the satire- gentle and amused or scornful and contemptuous?
  + What are the targets and messages of the satire?
  + What satirical elements and techniques are used and how?
  + Is a solution to the problem implied in the satire? What is it?
  + How does the satirist stack the deck in his own favor? What extenuating details or circumstances favorable to his target does he omit?
  + Does the satire's message convince you? Does the satire make you laugh? Why or why not?
  + If you were going to satirize the same subject, how might you go about it?

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|  | **Suggestions for Concluding Nonfiction and/or Satire** |

* Have the students analyze cartoons not previously used in class to demonstrate their knowledge of satiric devices. These cartoons may be in the form of handouts or transparencies with questions to test the students' mastery of the devices.
* Have the students work in small groups to create a parody of a contemporary magazine. At least 4-5 students should be in each group. Ask the group members to select a magazine to parody and secure a copy of it to bring to class. Then within the group, ask them to elect an editor-in-chief, an advertising editor, a feature editor, a cover/art editor, and a department editor, each to be responsible for that section of the magazine. Next, ask them to decide who is responsible for supplies such as paper, markers, glue or tape, and scissors needed for the project. Each group will turn in a group responsibility report to the teacher before beginning to work. Using the actual magazine, have the students plan which sections or regular features will be needed for the parody and assign the responsibilities to the group members. Explain that the finished product should have at least six pages of text. (Class time of three to five days should be provided for students to work. Have the students use the computer labs, if available, for printing the text. See Evaluating the Unit, for possible grading procedures. Save any parody magazines students are willing to relinquish for models to display the next year.)

NOTE TO THE TEACHER: At the end of the project, a good public relations opportunity arises. "Showcase" the magazines and invite the parents to come to the presentation. The show can be held in the classroom or perhaps in the library with the students having the opportunity to present their work to the guests and to explain what they have accomplished.

* Have the students in small groups write a short skit or a play which employs several satirical devices. Have the skits videotaped or performed for the class in the classroom or in the auditorium. Ask each group to turn in a written copy of their play prior to performing it. In addition, have the audience members keep track of satirical devices evident as they watch the play. A checklist could be created for the purpose of evaluating the play and distributed to the students prior to the performances.
  + Have the students bring in their notebooks with the newspaper articles about their “chosen person.” Then, ask the students to draw some conclusions about the “chosenperson” from all the articles.

1. What kind of person is he or she?
   1. What do other people say about him or her?
   2. What does he or she say and what does it reveal about his or her personality?
   3. How has this person reacted to events over the past few weeks?
2. Have any major events occurred in this person’s life over the past few weeks?

A.

B.

C.

1. Has the “chosen person” expressed any opinions about important world or national events over the past few weeks? List them below.

A.

B.

C.

* Have the students remove their autobiographical account from their **Works in Progress** folders. Then ask them to revise and edit. Ask that they include appropriate use of active and passive voice, at least one example of a subordinate clause, and correctly punctuated dialogue.
* Have the students form pairs. Present each pair with a collection of at least four letters to the editor. (All groups will be examining the same four letters to the editor.) Ask the students to compare the ways each writer presents his/her case. Ask the students to consider the following points:

1. Which arguments are most successful?

2. Do the writers begin with positive or negative points?

3. Does the writer present the other side fairly?

4. How does the tone differ between the respective pieces?

Have enlargements of the four letters about the room or make an overhead transparency of each. Have one member of each group act as a spokesperson to report on their findings. Ask the groups to defend any point on which they differ with other groups.

* Have the students participate in a paired reading activity: First, the students read a short nonfiction selection. (Biographies of celebrities would work well for this.) Then, working in pairs, one partner becomes the “recaller” and one partner functions as the “listner.” The recaller retells the passage from memory; the listener interrupts only to ask for clarification. Then the listener corrects ideas summarized incorrectly and adds important details from the text that were not mentioned in the retelling. As the listener is clarifying, the recaller can also add information. Therefore, the pair works together to reconstruct and understand what they have read.
* After the writers’ workshop, have authors read through their plus/delta charts and highlight useful comments. Then, have the students revise and edit their personal narratives based upon their writers’ workshop.
* In small groups, have the students select one mode of nonfiction covered in the unit and write about a person or concept using that mode of nonfiction. For example, the term "grandfather" could be written on the board, and each group could create a different type of composition: one as an autobiography, one as an observational essay or report, and one as a biography. Have the students orally present the final drafts to the class as examples of these modes, focusing on the similarities and differences evident in the various types of nonfiction.

**ACTIVITIES SECTION**

**Research Report Plan**

**Introduction**

The following research unit is designed to teach students the reasons and methods for the systematic gathering of information in an ethical, organized, and formal written presentation. Students will learn the various strategies for gathering and documenting information and data in a way that clearly conveys and credits that information and its original sources to increase understanding and the ease of source verification. Students will be introduced to a variety of information resources, as well as the mechanics of documentation. The basic elements of formal writing including the construction of a controlling central idea and thesis, the development of topic sentences and paragraph organizations, and the mechanics of information documentation using MLA style guidelines are the designed elements of assessment for the unit whose outcome should be the creation of a formal research paper of 750-1000 words.

Enduring Understanding:

Research is essential to the collection and dissemination of information necessary to knowledge acquisition.

Essential Questions:

* How do research methodologies create efficient ways to retrieve and recall information?
* What is the importance of verification in the validation of information?

|  |  |  |
| --- | --- | --- |
| **Know** | **Understand** | **Do** |
| **Citation formats** for a variety of entries on a works cited page | Citation methods provide clarity for source verification and future research | Create a clearly formatted, MLA standard, works cited page for a min-research paper on the Russian Revolution |
| Parenthetical **in-text citation** models using MLA formatting | In-text citations provide clear supports in the body of the paper to outside primary and secondary sources | Use MLA standard in-text citations with the body of a mini-research paper to verify support sources in body paragraphs |
| Purpose and main guidelines of **MLA formatting** | MLA formatting is one of a number of style sheets used to clearly and accurately communicate author and publication information | Use MLA formatting for all research documentation elements in a mini-research paper of 750-1000 words |
| **Research strategies** and resources are available in a variety of media/forms (e.g. books, periodicals, journals, audio-visual, lectures, interviews, speeches, encyclopedias, internet, wikis, blogs, chat rooms, etc.) | Research utilizes primary, secondary and tertiary sources (at least) that must be valid and verifiable. Research strategies often change to accommodate the research source (e.g. research techniques and checks may differ for books and periodicals as opposed to those techniques used for wiki and internet use and research). | Use at least three different types of source materials as well as the internet (i.e. one periodical, one book, and some form of verifiable internet source material). |
| * **Note card** formatting and how they are used to collect information and organize both information and materials**.** * **Note cards**/note taking strategies in researching * **Note cards**  indicate specific citation information as well as content material * Note cards can become an integral part of the outlining process of the research paper. | * Note cards record source information and individual topic and sub-topic ideas for the larger research paper. Note cards should record single ideas and limited facts and data. * Note cards should provide an ease for recalling both information and sources by including important documentation information (source, from which the information was found, and documentation strategy(e.g. quote, summary, paraphrase) * Note cards provide an organized method for creating the paper’s outline. Each card may be visually and physically moved to establish a preliminary and then ultimate organization for the paper before the notes are committed to the written outline. | * Create 5-10 notes for each resource used in the completed research paper. * Color coding of note cards to the appropriate source cards * Provide source, author, content information, and documentary style used on each note card. |
| * **Source cards** are used to record authorship and source information * Source cards provide specific information organization * Source card information becomes the information used on the works cited page of the research paper | * Source cards provide a research strategy for collecting and retrieving documentation data that is constructed in ongoing research process. * The data of the source cards will enable the researchers to reassemble documentation information onto the works cited page. * Source card formatting creates an ease of information transferal to the works cited page of the research paper. | * Create at least 5 source cards for the research paper * Use MLA formatting for the source card creation * Transfer source card information to the research paper works cited page. |
| The **outline** is an organizational mapping of the research paper using letters and numbers. | The outline provides a physical, visual, and written method to organize note cards and information for the research paper prior to composing the drafts. | Create a formal research outline using Roman and Arabic numbers, and capitalized and lowercase letters in a traditional outline structure. |
| Research papers **organization** requires a central idea/thesis, introduction, topic sentences, minor detail supports with citations, and conclusion. | The research paper is directed by its guiding proposition, central idea, as thesis that provides the focus of both the paper and the information conveyed by the research. Topic sentences and detail supports all link to the development of the central research proposition. | Create a narrow research focus for the paper through topic selection and by limiting the topic, identify the thesis or central idea in one to two sentences, develop topic sentences directly linked to the topic, and thesis support, provide minor details and data for paragraph development, and create a conclusion that summarizes the research information conveyed. |
| How to document source material using **paraphrasing, summarizing, and direct quotations** in the collecting of research | Documentation variety enhances the quality of the research writing in providing different grammatical and syntactical formatting for conveying information. | Students will use all of the three forms of information formatting, paraphrasing, summarizing, and direct quotes in a 750-1000 word research paper. |
| The **fundamental mechanics** used in a research paper to include the use of colons, commas, periods, parentheses, ellipses, and **formatting of titles** (quotation marks, underlining or italicizing, and capitalization). | The specific punctuation in research to identify and relate publishing and title information for research sources. | Use correct punctuation, capitalization, and formatting within the research paper. |
| The act of **plagiarism** is the use of another person’s words, sentence patterns, or ideas without providing accurate and adequate credit to the original source. | Plagiarism is intellectual theft which claims someone else’s work as one’s own and is, therefore, cheating. No part or whole of another person’s words, ideas, or sentences may be used in a work claimed as original without being ascribed to the source of those works. | Avoid plagiarizing any part, portion, or whole of a work and claiming that part, portion, or whole as their own or original work. |

**Research Unit Plan-Daily Lessons**

**Lesson 1**

**Guiding Questions**:

1. How may students use their personal interests and experiences in their research topic selection?
2. What strategies may students use in order to narrow and focus research topic selections?
3. What are the specific terms related to research writing and the research process?

**Standards:** SOL 9.12.1, 9.12.5, 9.16.1, 9.16.2, 9.17.1, 9.17.2

**Objective:** Have the students select a topic for research paper as well as use strategies to focus and narrow topic selection. Students will also identify key terms used specifically in research and the research process.

**Activities:** brainstorming, short freewrite, use of graphic organizers

**Resources:** *Elements of Literature Workshop Resources: Writing, Listening, and Speaking. Differentiated Support and Practice*, p. 94, *Elements of Literature* p. 706-707.

**Lesson 2**

**Guiding Questions**:

1. How does the student use Internet for research purposes?

2. What are some of the main criteria the students should use to evaluate Internet sources?

3. Why is it important to evaluate Internet sources and check their credibility?

**Standards:** SOL 9.8.2, 9.12.11, 9.16.4, 9.16.2, 9.16.3, 9.17.6

**Objective**: Have the students identify and use the criteria to evaluate internet sources, mainly websites, as valid for the purposes of their research papers.

**Activities:** brainstorming, discussion, online tutorial, graphic organizers (KWL)

**Resources:** *Elements of Literature Workshop Resources: Writing, Listening, and Speaking. Differentiated Support and Practice*, p. 94, *Elements of Literature* p. 709-710, Online tutorial offers excellent information, activities, and short quizzes about evaluating internet resources. <http://www.vts.intute.ac.uk/detective/index.html>

**Lesson 3**

**Guiding Questions:**

1. What is MLA formatting, and how is it used in research writing and why?

2. What are some main guidelines of MLA formatting when it comes to titles, their capitalization and punctuation?

**Standards:** 9.8.2, 9.12.1, 9.12.11, 9.14.5, 9.14.6, 9.15.3, 9.15.4, 9.16.4

**Objective:** Have the students complete an activity to analyze the purpose and main guidelines of MLA formatting before using MLA formatting with practice strategies for punctuating and capitalizing titles in a research paper.

**Activities:** daily grammar exercise on capitalization and punctuation of titles, note taking on MLA style sheet using a cloze activity, discussions, and the use of internet website for discussion and review of MLA formatting guidelines.

**Resources:** *Holt Handbook*, Ch. 10, Ch.13., Cloze worksheet (see appendix), OWL at Purdue University website <http://owl.english.purdue.edu/owl/resource/557/01/>

**Lesson 4**

**Guiding Questions:**

1. How do students use note taking strategies to facilitate research information gathering?
2. What organizational techniques in making note and source cards clarify effective information gathering and use?

**Standards:** SOL 9.8.3, 9.12.1, 9.12.4, 9.12.11, 9.14.6, 9.16, 9.17.5.

**Objective:** Have the students review techniques for creating note and source cards and the strategies for organizing information on both note and source cards. Students will review and practice quoting, paraphrasing, and summarizing information from reference books and other sources.

**Activities:**  daily grammar exercise on sentence combining, internet review of note and source card formatting, Practice and Apply Worksheet, small group collaboration.

**Resources:** *Elements of Literature Workshop Resources: Writing, Listening, and Speaking. Differentiated Support and Practice*, p. 95, *Elements of Literature* p. 710-712, *Holt Handbook*, p. 451-459, OWL at Purdue University website <http://owl.english.purdue.edu/owl/resource/619/01/>, “Making Note Cards” handout, “Making Source Cards” handout, “Source Card and Note Practice” worksheet (see appendix)

**Lesson 5**

**Guiding Questions:**

1. How does the formal outline help students organize their research?

2. What numeric and alphabetic elements are necessary in the construction of a formal outline?

3. How do students use note cards in constructing the research outline?

**Standards:** SOL 9.12.1, 9.12.2, 9.14.2, 9.14.12, 9.12.11, 9.16.3, 9.17.3, 9.17.4, 9.17.6

**Objective**: Have the students start the research note taking and source gathering on their specific topics using LMC resources. Students will construct a formal outline to organize the information they have gathered and practice thesis construction in order to create the theses for their papers.

**Activities:** review Roman and Arabic numerals and the use of capital and lowercase alphabet in creating the outline, model a formal formatting of a research outline with emphasis on the use of note cards in the outline, and practice going from topic to limited topic to theses construction using teacher-generated subjects.

**Resources:** *Elements of Literature Workshop Resources: Writing, Listening, and Speaking. Differentiated Support and Practice*, p. 96-97, Elements *of Literature* p. 713-15, OWL at Purdue University website http://owl.english.purdue.edu/owl/resource/544/01/

**Lesson 6**

**Guiding Questions:**

1. How do in-text or parenthetical citations clarify source information within the body of the text?

2. What are the guidelines and format for the MLA parenthetical citations?

**Standards**: 9.12.1, 9.12.6, 9.12.11, 9.14.10, 9.15.7, 9.17.7

**Objective:** Have the students review and practice in-text or parenthetical citations using the MLA format.

**Activities:**  daily grammar exercises on introductory elements, review examples and guidelines for in-text citation construction, and introduce and practice the use of signal phrases as introductory elements of parenthetical citations.

**Resources:** *Elements of Literature* p. 715-717, *Holt Handbook*, p. 280-282, OWL at Purdue University website http://owl.english.purdue.edu/owl/resource/557/02/, “Introducing In-Text Citations” handout, and “Using In-text Citations” handout (see appendix).

**Lesson 7**

**Guiding Questions:**

1. What is the purpose of the work cited page in a MLA-formatted research paper?
2. How does the works cited page authenticate the research data of the paper?
3. What is the MLA style format of the works cited page?

**Objective**: Have the students review and practice MLA style works cited page formatting and entries.

**Standards:** 9.12, 9.15.3, 9.17.11

**Activities:** daily grammar exercises on parallel sentence construction and paragraph construction, including developing the main idea and creating topic sentences---review examples and guidelines for the MLA-formatted works cited page as well as strategies for creating paragraphs driven by topic sentences that should be linked to information the students have gathered and placed in their outlines; practice effective use of source cards in constructing works cited page.

**Resources:** *Elements of Literature* p. 722, *Holt Handbook*, p. 461-470, “Proofreading the Works Cited” handout (see appendix)

**Lesson 8**

**Guiding Questions**:

1. What organizational strategies are involved in creating a cohesive and unified rough draft of a research paper?
2. How does paragraph organization contribute to the overall effect and unity of the research?

**Objective**: Have the students review and practice organizational strategies to create a cohesive and unified rough draft of their research paper in order to submit their final drafts of the papers next class.

**Standards:** 9.12, 9.15.7, 9.17.7, 9.17.9, 9.17.10, 9.17.11, 9.17.12.

**Activities:** use note cards and source cards in incorporating supporting evidence in the body of research paper, use a graphic organizer in creating rough drafts of research papers, use LMC to construct and format rough drafts of research papers, and use a rubric to revise and edit the drafts.

**Resources:** *Elements of Literature* p. 723-725, *Elements of Literature Workshop Resources: Writing, Listening, and Speaking. Differentiated Support and Practice*, p. 98-101, “Research Paper Rubric” handout, “Research Paper Checklist” handout (see appendix).



**Sample**

**Annotated Table of Contents**

|  |  |  |  |
| --- | --- | --- | --- |
| **Page** | **Title of My Piece** | **Type of Writing** | **My Reason for Choosing This Piece** |
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**Goal Setting for Writing**

**Directions:** Use this form to help you set and achieve one goal for yourself. You may focus your ideas in one area, like writing, or be more general. If you choose, add the completed form to your portfolio and review it one month later. Evaluate how well you achieved your goal.

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| **Things I Can Do Now** |  | **Things I Need to Work On** |
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| **One Goal I Have for Myself Is** |
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| **I’ll Know When I’ve Reached That Goal When** |
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Adapted from

Teacher’s Guide to Assessment and Portfolio Use

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**Four Corners**

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| **One thing I like about this place** | **One thing I need to change** |
| **One thing my family and friends would really like about this piece** | **One thing my teacher would notice about my writing** |

Adapted from

Teacher’s Guide to Assessment and Portfolio Use

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**Portfolio Selection**

**Directions:** Use this form when you have made final selections for your portfolio.

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| **What I chose** |  | **Why I chose it** |
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| **What I like about my portfolio selection** |
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| **What I don’t like about my portfolio selection** |
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| **My work has changed in these ways** |
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| **My work has changed in these ways** |
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| **Choosing pieces for my portfolio has help me** |
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| **My future goals are** |
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***Arms and the Man***

**Circle Map (Frame)**

The Circle Map is used for seeking context. This tool enables the students to generate relevant information about a topic which is represented in the center of the circle. The Frame area is for such things as influences such as peer groups, the media, culture, and belief systems.

**Tree Map**

***Arms and the Man***

The Tree Map enables students to do both inductive and deductive classification. Students learn to create general concepts, (main) ideas, or categories for the headings at the top of the tree, and to create supporting ideas and specific details in the branches below.

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**Jigsaw (Aronson 1978)**

The Jigsaw strategy is a division of labor in which several students work in a group and each takes one part of the puzzle or task to complete. When the students finish and they each contribute their part of the jigsaw, and all the pieces of the puzzle come together. In this way, the members of the group must trust each other and be interdependent in achieving their goal.

The key to the jigsaw is when students bring the pieces together. The saying goes, each one must teach one. Many people know that it is through teaching that the one teaching truly understands what it is he or she is teaching. If someone is responsible to teach another, the one doing the teaching really digs in and ferrets out a clear understanding because it’s hard to teach something you don’t understand.

Thus, the power of the jigsaw is in helping students decide what they need to share in the jigsaw and how they can share it so every group member understands it. The jigsaw is a somewhat sophisticated strategy and may need lots of scaffolding by the teacher.

**Expert Jigsaw (Aronson 1978)**

Just like the jigsaw, the work is divided up among the base-group members. However, in the expert jigsaw, members from each base group having the same part, come together as experts on that one part. Together the “expert group” works to decide what is important to take back to the base groups and how the members will share that information.

For example, if the base groups jigsaw three parts (ones, twos, and threes), the ones from all the based groups meet, the twos from all the base groups meet, and the threes from all the base groups meet. After doing preliminary work in the expert groups, the members return to their base groups to do the teaching rounds. In this way, the base-group members have the advantage of collaborating on each of their jigsawed parts.

**Parody Targets**

Choose a topic that interests you, and find a "straight" example of such writing. Then write a parody that mimics and exaggerates the tone, style, subject, and word choices of the original.

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| Choose any 2  Half page each  At least  2 minutes in length | 1. three different advertisements - for cosmetics, house-cleaning products, cars, beverages, etc.  2. a horoscope column  3. an advice to the lovelorn column  4. an etiquette advice column  5. a society/celebrity gossip column  6. a fan magazine article  7. a movie review  8. a man's magazine hunting story  9. a sportscaster's broadcast (audio tape)  10. a coach's pep talk  11. a political speech  12. a door-to-door salesman's pitch  13. a teacher's lecture  14. a romantic/sentimental song's lyrics  15. a scene from a novel you dislike |

**Satire Prediction Guide**

Below are some terms that refer to various aspects or types of satire. Place a + if you can identify or define the term; place a  if the term is familiar to you; place an 0 if you do not recognize the term. As you progress through the unit, define those terms that are now only familiar or not understood.

1. cliché

2. burlesque

3. mock epic

4. parody

5. lampoon

6. caricature

7. verbal irony

8. dramatic irony

9. cosmic irony

10. travesty

11. analogy

12. symbol

13. exaggeration

14. understatement

15. stereotype

16. allusion

17. animal fable

18. human fable

19. editorial

20. cartoon

**Research Topics for**

***Animal Farm* and the Russian Revolution**

I. Czar (Tsar) Nicholas II

A. Marriage

B. Family problems

C. Leadership (strong/weak? support?)

D. Social, political, and economic conditions during reign

E. Method of dealing with problems

F. Bloody Sunday, 1905

II. The Duma

A. How and when it came into existence

B. Purpose and function

C. Power of

D. Difference in views between Bolshevik and Menshevik

III. The Revolutionists

A. Lenin

1. Biographical information

2. Imprisonment

3. Exile

4. Role in Revolution

5. How he differed from moderate social democrats

B. Trotsky

1. Biographical information

2. Imprisonment

3. Exile

4. Role in Revolution

5. How he differed from Lenin and Stalin

C. Stalin

1. Biographical information

2. Role in Revolution

3. Struggle for absolute power

4. Attitude toward those who thwarted his plan

5. Treatment of farmers/collectivation of farms

6. Role after World War II in spreading communism

IV. Russian involvement in World War I

A. How she became involved

B. Effect of war on Russia

C. Russia's position after Revolution of 1917

V. Socialism

A. Brief history of

B. How differs from capitalism

C. How differs from communism

VI. Communism and Karl Marx

A. Biographical information

B. Overview of Marx's philosophy and its attack on capitalism

C. Idea of dialectical materialism

D. Basic principles of Marxism

E. Role of proletariat

F. Marxism as an international movement

**VOCABULARY LIST FOR *ARMS AND THE MAN***

OCCIDENTAL PERFUNCTORY

PALTRY EFFUSIVELY CONSUMMATE

VARIEGATED IGNOBLE

IMPERIOUSLY COQUETRY

ACCLAMATIONS IMPERTINENCE

PROSAIC CAPRICIOUSLY

FUSILLADE PERVERSELY

FORMIDABLY PEREMPTORILY

AFFABLY FORAGE

SUPERCILIOUSLY OBSTINACY

PROJECTILES FORLORNLY

VEHEMENTLY IMPLACABLE

ENCROACHES DISDAIN

COMPLACENCY TRIFLE

ABOMINABLE FERVENTLY

PUGNACIOUS RECOILING

JEJUNE IMPUDENT

CREDULITY PROPRIETY

REGALLY INTERROGATIVE

IMPERTURBABILITY

**Writing Skills Check Sheet**

|  |  |  |
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| **Areas** | **Areas of Strength** | **Need Help** |
| **spelling** |  |  |
| **capitalization** |  |  |
| **punctuation (end marks)** |  |  |
| **commas** |  |  |
| **semicolons** |  |  |
| **colons** |  |  |
| **word usage** |  |  |
| **fragments** |  |  |
| **run-ons** |  |  |
| **subject/verb agreement** |  |  |
| **pronoun/clear antecedents** |  |  |
| **misplaced modifiers** |  |  |
| **other** |  |  |

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| **Suggestions for Novel Studies** |

***Cold Sassy Tree* by Olive Ann Burns**

* Have the students recall a fond memory of a grandparent in the form of a journal entry. Emphasize that students should focus upon including images and sounds that will make the reader empathize with them.
* Have the students write about their most unusual neighbor or relative. Emphasize that students should focus upon retelling an incident which will provide the reader with a clear-cut insight into the person’s behavior and quirky personality. This piece should be placed in the **Works in Progress** folder.
* Have the students complete a research project centered around a discovery or invention that occurred at the turn of the century (1900s). Their research should revolve around the changes and developments that have taken place since its inception. The reader should clearly understand how it has evolved from its original form to its present day state. If possible, they may include changes it may undergo in the future. For example, students could discuss the evolution of the phonograph from the Victrola to the portable record player to the current CD player. This research may take a traditional format or students may manipulate software programs such as Microsoft Publisher to create an informational pamphlet. The teacher may use their discretion to determine whether students work alone, with a partner, or in small groups.
* Have the students keep a character journal during their reading of the novel. They may choose one character and respond to him or her during their study. Notes kept should allow the reader to determine how they interact with the text. What do you like about this character? Does the character seem dynamic or static (flat or round)? How is he/she changing? Can you connect personally with them? Which incidents or episodes allow you to make associations or personal connections? How do you feel about his/her motives and actions? What would you do if you were in his/her shoes? Predict what might happen to this character if he/she were included in a sequel. At a later point in the unit, students may use one or more of these entries or responses to develop into a type of creative writing.
* Have the students revisit the character journals. They should pull out distinguishing characteristics of the selected character and observations that are stimulating. Have them turn these into a character sketch or use passages of text to create a found poem.

NOTE TO THE TEACHER: Refer to the character sketch or found poem. Have the students change the perspective of the piece. (The character could be younger or older than when the incident originally happened; if the incident was originally told subjectively, it could now become more factual in tone; moreover, the incident could be told by another character from the novel.) The teacher may elect to allow the piece to remain unevaluated or allow the students the option of having it assessed. Either way, have the students place the entire process piece in the **Works in Progress** folder.

***Murder on the Orient Express* by Agatha Christie**

* Have the students research one of the following topics before they start to read the book. Then have them identify, as they read, any references to their topic.

1. Train travel in Europe from 1900-1930;

2. The aristocracy in European countries: England, Germany, Sweden, France, Belgium, and Italy;

3. The Lindberg kidnapping;

4. The First World War; or

5. The Second World War.

* Have the students play detective. After each chapter students can individually or in groups make a hypothesis about who the murderer is and/or who might be the next victim. (It is very important that students do NOT read ahead!) The students may use diagrams, maps, or other visual aids in forming their hypothesis. Allow the students to share their ideas and predictions.
* Have the students create a board game based on their mystery novel incorporating plot, setting, and characters.
* Have the students concentrate on the setting. First, ask them to brainstorm the meanings of setting. After they have established that it is place and time, ask the students to create a reading log in which they list the specific facts that Agatha Christie gives them in each chapter about both these aspects of the setting. Each student should respond to the following questions at the end of each chapter: What new facts have I learned about the place? What new facts have I learned about the time period?
* Have half the class read *ABC Murders* and the other half read *Murder on the Orient Express*. Have each group choose a scene to act out. Have the students script and stage their production. The audience will identify the plot, setting, characters, and conflict.

***Great Expectations* by Charles Dickens**

* Have the students revisit the pie graph and essay created earlier in this unit. It should remind them that many people in their lives have expectations of them; sometimes these expectations seem to clash with the expectations they hold for themselves and their futures. Think about the expectations that others (such as Magwitch, Estella, Miss Havisham, Joe, and other characters) had for Pip in *Great Expectations* and those he had for himself. Finally, have each student plan and draft a comparison/contrast essay of his/her own life and its circumstances with those faced by Pip.
* Have the students discuss how many characters in short stories studied during this unit have faced problems that required them to make difficult choices. Sometimes they agreed with the character’s choice, but at other times they might not have. Ask them to analyze Pip’s reaction to the criminal he encounters in the cemetery. Consider what they would have done had they been “in Pip’s shoes.” Next ask them to adopt the personality of two literary characters: Pip, and another character from a short story in this unit. Request they write in first person and explain each one’s dilemma, possible choices, and ultimate decision. Also, they must write persuasively and convincingly so that the reader believes that in each case, the two different characters, acted appropriately and “did the right thing.”
* Have the students consider that some readers and critics believe that Miss Havisham symbolizes an imprisoned state of mind. Create a collage that represents the way she is chained, both symbolically and literally. Ask the students to explain in a composition how they think this term (imprisoned) aptly applies to her character and why Dickens included the words, phrases, and circumstances that he did to paint this picture of her.

NOTE TO THE TEACHER: These ideas were adapted from the following website:<http://www.discoveryschool.com>

***The House on Mango Street* by Sandra Cisneros**

* Have the students write a description of their home, using language that tells the reader both how it looks and how they feel about it. Then have them write a description of the kind of house in which they would like to live.
* Have the students read “Hairs, “Laughter,” “Papa Who Wakes Up Tired in the Dark,” and “Born Bad,” paying special attention to the language with which Esperanza describes the members of her family. Then have them write a description of their own family, using metaphors that not only tell the reader what their relatives look like but that suggest how they feel about them.
* Have the students discuss how Cisneros offers one view of Chicano culture in *The House on Mango Street*—the view her main character sees from her street in Chicago. Then ask them to explain how this view of Chicano culture fits into the larger social fabric of the United States. What ceremonies and values set it apart? What value does it ascribe to women? Finally, ask them to draw on independent research and present a different—or a more detailed—view of this culture.

NOTE TO THE TEACHER: See the following website for study questions and additional activities*.* <http://www.randomhouse.com/acmart.houmantg.html>

***Shizuko’s Daughter* by Kyoko Mori**

* Have the students work in groups to create a poster size multi-flow map ([See Activities Section](#_Multi-Flow_Map).) with the event being Shizuko’s suicide.
* Have the students create a collage on folded construction paper. The inside of the folded paper should have a collage of pictures representing the inner Yuki. The outside of the folded paper should have a collage of pictures representing family and society’s expectations and view of Yuki. Have the students share collages Round Robin style with paper attached for peer comments and questions.
* Have the students keep a log of passages within the novel when they sympathize with Yuki and explain why. You may use logs to foster small/whole group discussions. Ask the students to revisit their pie graphs of expectations and pressures from earlier in the unit. Have the students compare/contrast their lives with Yuki’s using a Double Bubble Map. ([See Activities Section](#_Double_Bubble).) Have the students use their double bubble to create a poem.

***Alas, Babylon* by Pat Frank**

* Before reading the novel, have the students discuss why they think the author would have chosen to write a novel about nuclear holocaust. (Have them refer to the copyright date to see how timely it was.) Who might Pat Frank have had in mind as the intended audience before he began writing? What type of language do they think he will use? Why? What do they think his message/theme will be? What perspective will he use (objective, biased, or a combination)? Following class discussion, have the students document their predictions in writing and place them in their **Works in Progress** folders.
* Have the students brainstorm and discuss all they know about the Cold War and the possibility of nuclear war by having them complete a KWL Chart (refer to Reading Toolkit). Periodically, return to the chart and see if the author’s description matches their understanding.
* Prior to reading the novel, have the students do background research on a related topic: the Cold War, nuclear fallout and radiation, nuclear weapons, the Strategic Air Command, the Bay of Pigs, and the Cuban Missile Crisis. In small groups, students may select an idea that interests them. The students will conduct research and present their findings to the whole class. They should be well prepared and ready to field questions asked by their classmates regarding their area of expertise. The students should be encouraged to use charts, the overhead projector, handouts, the chalkboard, visual aids, and technology to enhance their brief oral presentations.

**ACTIVITIES SECTION**

**Double Bubble**

***Shizuko’s Daughter***

**Multi-Flow Map**

The multi-flow map is a tool for seeking causes of events and the effects. The map expands when showing historical causes and for predicting future events and outcomes. In its most complex form, it expands to show the interrelationships of feedback effects in a dynamic system.

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| **Poetry Selections** | | |
| **Poem** | **Identity** | **Choice/Craft** | |
| “The World is Not a Pleasant Place to Be”  Nikki Giovanni, p. 52 | Identity by relating to or defining world | Personification  Theme | |
|  |  |  | |
| “My Father is a Simple Man” Luis Omar Salinas,  p. 74 | Identity through heritage and family | Sensory Details | |
|  |  |  | |
| “Forgive My Guilt” Robert P. Tristram Coffin, p. 150 | Identity through Memory, Change or Epiphany | Narrative Poetry  Internal Conflict  External Conflict  Character | |
|  |  |  | |
| “Exile” Julia Alvarez, p. 305 | Identity through memory and journey | Narrative Poetry  Theme  Extended Metaphor  Allusion  Tone/Mood | |
|  |  |  | |
| “Those Winter Sundays”  Robert Hayden, p. 328 | Identity through heritage/family | Theme | |
|  |  |  | |
| “Los Ancianos” Pat Mora, p. 326 | Identity through setting, love, journey | Irony | |
|  |  |  | |
| “The Road Not Taken” Robert Frost, p. 377 | Identity through choice/journey | Irony | |
|  |  |  | |
| “If There Be Sorrow” Mari Evans, p. 427 | Identity through understanding | Repetition | |
|  |  |  | |
| “Starfish” Lorna Dee Cervantes, p. 477 | Identity by relating to or defining nature | Theme  Imagery  Irony  Detail | |
|  |  |  | |
| “A Blessing” James Wright, p. 481 | Identity by relating to or defining nature | Imagery  Detail | |
| “Woman Work” Maya Angelou, p. 485 | Identity through work/responsibility | Catalog Poetry  Compare/Contrast | |
|  |  |  | |
| “Daily” Naomi Shihab Nye, p. 486 | Identity through work and relation to world | Metaphor  Simile | |
| “in Just-“ E.E. Cummings,  p. 490 | Identity by relating to or defining world | Imagery  Detail  Allusion | |
|  |  |  | |
| Haiku, p. 495 | Identity through snapshots of life | Form/Craft/choice | |
|  |  |  | |
| “Once by the Pacific” Robert Frost, p. 499 | Identity by relating to or defining nature | Form: Sonnet  Personification | |
| “Country Scene” Ho Xuan Huong, p. 501 | Identity by relating to or defining nature | Imagery  Detail  Mood | |
| “Tiburon” Martin Espada, p. 506 | Identity by relating to or defining world | Simile  Imagery | |
|  |  |  | |
| “Hope is the Thing with Feathers” Emily Dickinson, p. 511 | Identity by relating to or defining world | Extended Metaphor | |
|  |  |  | |
| “Internment” Juliet S. Kono, p. 513 | Identity through journey, injustice, value systems | Diction  Denotation and connotations | |
|  |  |  | |
| “Fire and Ice” Robert Frost, p. 517 | Identity by relating to or defining world | Implied Metaphor | |
|  |  |  | |
| “Seven Ages of Man” William Shakespeare, p. 520-521 | Identity by relating to or defining world, life and death | Extended Metaphor  Monologue | |
|  |  |  | |
| “Women” Alice Walker, p. 524 | Identity through heritage, experience, and relationships | Tone | |
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| “Boy at the Window” Richard Wilbur, p. 527 | Identity through Memory | Personification  Ambiguity  Repetition | |
|  |  |  | |
| “I Wandered Lonely as a Cloud” William Wordsworth, p. 535 | Identity through exploration of self and solitude | Personification  Rhyme | |
|  |  |  | |
| “The Courage that My Mother Had” Edna St. Vincent Millay, p. 537 | Identity through heritage/family | Rhyme  Internal, exact, end, slant | |
|  |  |  | |
| “Ballad of Birmingham” Dudley Randall, p. 540 | Identity through history and conflict | Ballad  Repetition | |
|  |  |  | |
| “The Gift” Li-Young Lee, p. 545 | Identity through heritage, memory, family | Free Verse | |
|  |  |  | |
| “Legal Alien” Pat Mora, p. 549 | Identity by relating to or defining world, life and death | Speaker  Repetition  Tone | |
|  |  |  | |
| “The Base-Stealer” Robert Francis and “American Hero” Essex Hemphill, p. 552 | Identity through work, passion | Simile  Metaphor  Consonance | |
|  |  |  | |
| “The Girl Who Loved the Sky” Anita Endrezze, p. 566 | Identity through memory/epiphany | Imagery  Tone | |
|  |  |  | |
| “The Tropics in New York” Claude McKay, p. 627 | Identity through place | Style  Imagery  Tone  Cause and Effect | |
|  |  |  | |
| “The Cyclops in the Ocean” Nikki Giovanni, p. 772 | Identity through journey and connection | Figures of speech  Allusions | |
|  |  |  | |
| “An Ancient Gesture” Edna St. Vincent Millay, p. 797 | Identity through connection | Allusion  Tone | |
|  |  |  | |
| “Ithaka” C.P. Cavafy, p. 811 | Identity through Connection | Symbolism  Allusion | |
|  |  |  | |
| “The Sea Call” Nikos Kazantzakis, p. 813 | Identity through connection | Imagery  Alliteration  Allusion | |
|  |  |  | |
| “Your Laughter” Pablo Neruda & “How Do I Love Thee?” Elizabeth Barrett Browning, p. 1025 | Identity through love and relationships | Figures of Speech  Metaphors  Irony  Theme  Sonnet | |
| **Suggestions for Introducing Poetry** | | |

* Have the class compile a collection of brand name products that use poetic devices (simile, metaphor, allusion, repetition, personification, alliteration, assonance, consonance, etc.). Next, students can think of songs they know that are popular now or were in the past that use those same features. Have students create a collage or bulletin board display of Poetry in Pop Culture.
* Have students respond individually to the term poetry. Ask each student to list the words or phrases which reflect his or her feelings about the genre; these may be positive, negative or indifferent.
* Have the students pass around various objects. Ask the students to specifically describe each one paying close attention to the way it looks, the way it feels, the way it smells etc. Then, the students should write down all connotations that come with that object. Finally, ask the students to complete one of the following metaphors with the name of one of the objects: *I am a*, or *your love is.* After listening to the various metaphors created, discuss how a writer’s choice in metaphor directly affects purpose and meaning.
* Have the students complete an Anticipation Guide for the poetry unit. ([See Activities Section](#_Anticipation_Guide).) Ask the students to share responses and develop a class definition of poetry or a jot chart of characteristics of poetry.
* Have the students respond individually to the term *poetry*. Ask each student to list the words or phrases which reflect his or her feelings about the genre; these may be positive, negative, or indifferent. After sharing these responses with the class and recording them on the board or an overhead transparency, ask each student to write either an “I Am a Poet” or an “I Ain’t No Poet” poem. (No restrictions should be placed on this free verse at this introductory stage.) Then, ask the students to share the poems in small groups or with the class. Place them inside the students’ **Works in Progress** folders. The poems will become part of the poetry booklets described in Choices for Evaluating the Unit.
* Have the students read and discuss the strategies for comprehending a poem. Then, separate the students into groups of three and read aloud the poem. Assign each complete thought in the first stanza of the poem to one member of the group. Let groups divide and assign the remaining stanzas among themselves. Allow time to rehearse. Listen to each group give a final reading. After reading, have the groups complete a self evaluation for their presentation.
* Have the class compile a list of specific nouns and lively adjectives that appeal to each of the five senses. Ask them to discuss the feelings and connotations that these words suggest.

|  |
| --- |
| **Suggestions for Teaching Poetry** |

* Have the students form small groups or pairs and complete a matching activity for the poetic terms. Ask the students to match the terms to an example found in one or more of the poems in the text, *EOL*. ([See Activities Section](#_Matching_Activity).) Ask the students to discuss their responses with the class, sharing prior knowledge of and experience with these poetic terms.
* Have the students respond to any four poems by using the TP-CASTT strategy. ([See Activities Section](#_Poetry_Analysis_--TP).)
* Have the students prepare and present an oral interpretation of a poem not studied in class. They may do this individually or in small groups. Allow time for rehearsal. Ask for feedback from classmates about how students could enhance the effectiveness of their oral performance.
* Have pairs or small groups of students select a poem of their choice (from anthologies of poetry or selections compiled by teacher) to read aloud and present to the class, striving to “make the poem their own.”
* Have the students write an analysis of a poem that will not be studied in class. Then, they should place the analysis in their Works in Progress folders.
* Have the students choose two poems that deal with the same topic. For example, find two poems that focus on loneliness or that describe winter. Ask the students to write three paragraphs in which they compare and contrast these poems.
* Have the students make a pop-up arrangement showing important images in a collection of poems. They should include the collection title, the poet or poets, and a list of several poem titles. They should be prepared to explain the connection between the symbols or images in the arrangement and the collection as a whole.
* Have the students with classmates, start a group notebook in which they gather striking or original figures of speech, such as metaphors, similes, and personification. A good place to start would be to scan the sports or entertainment sections of daily newspapers or magazines.
* Have the students in small groups, take turns naming ordinary objects. Other group members must describe the objects using phrases that apply to senses not normally associated with them. As a follow up activity, have the students read Discuss the point of view/perspective used by the author or narrator of the poem to describe the object in an uncommon way. Students could try writing original poems that incorporate writing from a different perspective.
* Have the students prepare overhead transparencies and class sets of copies of at least four poems not studied in the unit. In small groups, have the students use markers to underline words, phrases, or lines that they have difficulty understanding. Working together, they should try to paraphrase difficult sections or explain new vocabulary they encounter. Ask them to record their personal thoughts or questions in the margins. Have each group report to the class their findings. As the students listen, they should make notes on their handout. These pieces may be placed in the **Works in Progress** folder and revisited toward the end of the unit.
* Have the students make and distribute overhead transparencies and copies of any combination of these poems: In small groups, have the students use colored markers to indicate unusual word choices, figures of speech, shifts in time, speaker, or location, theme, or rhyme scheme. The teacher could assign each group a different element of poetry. Each group should report back to the class what they have uncovered. Classmates may make notes on their own copies. These pieces may be placed in the **Works in Progress** folder and revisited at a later time, to use as a formal analysis or as a springboard for imitating a particular poet’s style.
* Have the students complete the jot chart as they complete the unit. ([See Activities Section](#_Poetry_Jot_Chart).) Ask the students to write examples of poetic devices found in the poems read on the chart. Periodically, have the students share their findings in small groups and with the class.
* Have the students make a list of sentences all of which start with the phrase, “I am.” The students must come up with at least 25. Then share the answers.

1. Have the students examine various objects. (Example: paper clip, apple, etc.)
2. Have the students to specifically describe each one paying close attention to the way it looks, the way it feels, the way it smells, etc. Then, the students should write down all connotations that come with that object. What is it used for, when is it used, where is it used, is it useful?
3. Have the students share what they came up with for the various objects. Ask the students to complete one of the following metaphors with the name of one of the objects: *I am a*, *My father/mother is* or *Your love is like*. Then have the students make their own similes and metaphors and share.
4. Have the students, after listening to the various metaphors created, discuss how a writer’s choice in metaphor directly affects purpose and meaning. Rather than having to say your love did not last, it was funny, strange but ultimately useless; the students can simply use a metaphor which suggests all those things and more.
5. Have the students turn to p. 306 in *EOL* and read “Exile” by Julia Alvarez. The poem returns students back to the overarching questions concerning choice and craft along with identity.
6. Have the students use TP-CASTT or some other reading comprehension strategy (DIDLS, Ladders of Questions and Discussion, Poetry Jot Chart, etc.)
7. Have the students write a reflection paragraph that explores the theme of the piece.
8. Have the students put their paragraph in their WIP folder.

* Have the students share metaphors made during the previous class. Have peers write what they hear and brainstorm about the connotations which accompany the metaphors.
* Have the students create their own poem about identity by mimicking Alvarez’s style.
* Have students read “The Girl Who Loved the Sky” by Anita Endrezze, p: 566, *EOL*. Students should identify Endrezze’s most effective images and which senses they appeal to. Afterward, the students should write their own ***five line*** poem which contains vivid images of one of the following: their house, their room, their best friend, or their most prized possession. The students should not focus on length but on the ability to vivify that place, person, or thing through imagery. Once the students finish, hang the poems up around the room for a Poetry Gallery and allow the rest of the class to browse and appreciate the work of their peers.

NOTE TO THE TEACHER: Prepare overhead transparencies and class sets of copies of at least four poems not read in the unit.

* Have the students in small groups, have the students use markers to underline words, phrases, or lines that they have difficulty understanding. Working together, they should try to paraphrase difficult sections or explain new vocabulary they encounter. Ask them to record their personal thoughts or questions in the margins. Have each group report to the class their findings. As the students listen, they should make notes on their handout. These pieces may be placed in the Works in Progress folder and revisited toward the end of the unit.

**BALLADS**

* Have the students prepare to read ballads by recalling some contemporary ballads or by finding lyrics that retell the story of an historical event. Ask them to distinguish the characteristics and list them on the board or the overhead. Next, present an Anticipation Guide with statements regarding the ballad and have the students check the items they feel are correct. ([See Activities Section.](#_Anticipation_Guide))
* Have the students read “Ballad of Birmingham,” p. 540, *EOL*. Ask students to respond to the following:

1. Explain the background of the ballad. What has happened to the characters before we hear about them? What decisions have they made? What are their motives?

2. What effect has the use of dialogue on the poem? Analyze the speaker(s), tone, and the word choice. How would the poem change if it were done without dialogue?

3. How is repetition used? What effect does it have one the tone and meaning?

1. Students could research the Oklahoma City bombing to analyze the similarities and differences between it and “Ballad of Birmingham.” Students could write a ballad from the point of view of someone who was connected with the event, e.g., victim, family member, employer, rescue worker, FBI investigator, etc.

* Have the students listen to examples of ballads from folklore and read the words as they listen. (Carl Sandburg, Burl Ives, Pete Seger, Joan Baez, or many other folk singers of the 50s and 60s offer excellent examples. You might enlist the aid of choral students in your class to perform some ballads. Variations of the same story might be interesting also. "Barbara Allen" is a good example of a ballad with a number of verses that vary depending on the location of origin. The European version is generally shorter than the American.)
* Have the students use items from the current news to compose ballads following the format of the traditional ballad rhyme scheme and using repetition. Then have the students record their compositions on tape to play for the rest of the class.

NOTE TO THE TEACHER: This activity will lead in nicely to the study of *The Odyssey* as students see that various episodes may have been constructed to fit the circumstances of the day but now result in the epic proportion that we have today.

**THE LYRIC**

* Have the students brainstorm subjects that deal with *emotions*, (e.g., love, hate, etc.), *concepts* (e.g., full, success, honor), *a series of images* (e.g., words that start with a particular letter, the color black, things that are beautiful, silence). Then, ask the students to read any combination of the following poems: “Fire and Ice,” p. 517, *EOL*, “Hope’ Is the Thing with Feathers,” p. 511, *EOL*, “I Wandered Lonely as a Cloud,” p. 533, *EOL.* Discuss in small groups and list the poet’s words which specifically create a vivid image. Ask the students to return to their brainstorming lists and pick one of the areas to write individual poems. Ask them to place these in their **Works in Progress** folders. Explain that these may be used later in a concluding activity.
* Have the students placed into five small groups. Have each group research the characteristics of the sonnet, the epigram, the limerick, the pastoral, or the ode. Each group will teach the class about their topic, giving the class examples of that type of poetry and providing students some personal experience with this form. ([See Activities Section](#_Poetry_Assignment).)

|  |
| --- |
| **Suggestions for Concluding Poetry** |

* Have students prepare a dramatic reading and interpretation of a poem they have created and edited.
* Have the students examine again the matching activity used in Introducing the Unit. ([See Activities Section](#_Matching_Activity).) Now that students have read the poems and studied the terms, have them complete the activity in small groups and compare their responses to those recorded prior to beginning the study of poetry.
* Have the students divided into groups of five to seven students who will share their original poems (ballad, lyric, haiku) from their **Works in Progress** folders. Secondly, ask each group to select the poems which exhibit the best examples of the poetic devices (simile, metaphor, personification, alliteration, rhythm, rhyme, tone, irony, onomatopoeia) or genres studied during the unit. (The poems may be read aloud to the class, or the examples found in specific lines may be written on the board or on a transparency prior to being explained to the class by the students.) Ask that each student in the group be represented by a poem or represented by a line from a poem.
* Have the students receive credit for their oral (and written) copy of the presentation, teaching the class the distinguishing features of a poetic form. The teacher may advise students to use the ideas contained within “Reader’s Theater,” pp. 582-584, *EOL,* to prepare, plan, rehearse, present, and reflect upon their own progress.

**Activities Section**

**Part I - Poetry**

**Writing Skills Check Sheet**

|  |  |  |
| --- | --- | --- |
| **Areas** | **Areas of Strength** | **Need Help** |
| **spelling** |  |  |
| **capitalization** |  |  |
| **punctuation (end marks)** |  |  |
| **commas** |  |  |
| **semicolons** |  |  |
| **colons** |  |  |
| **word usage** |  |  |
| **fragments** |  |  |
| **run-ons** |  |  |
| **subject/verb agreement** |  |  |
| **pronoun/clear antecedents** |  |  |
| **misplaced modifiers** |  |  |
| **other** |  |  |

**ANTICIPATION GUIDEPOETRY**

Directions: Read these statements carefully. Put a  under "agree" or "disagree" to show what you think. Be ready to explain each choice.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Prereading** | |  | **Postreading** | |
| **Agree** | **Disagree** |  | **Agree** | **Disagree** |
|  |  | 1. All poetry rhymes. |  |  |
|  |  | 2. One way to identify a poet's work is to notice the kind of images used. |  |  |
|  |  | 3. A poem has only one correct interpretation. |  |  |
|  |  | 4. Poems, like photographs, create realistic images. |  |  |
|  |  | 5. Reading a poem once is sufficient for understanding its full meaning. |  |  |

**Matching Activity**

**Poetic Terms**

Directions: Match the poetic term on the left with the example of the term on the right. Use your prior knowledge of poetry to help you.

1. Simile A. "Seeing the snowman standing all alone."

2. Metaphor B. "The wind stood up and gave a shout."

3. Personification C. "And bubbling seaweeds, as the waters go,

Swish to and fro

Their long cold tentacles of slimy grey…."

4. Alliteration D. "And then the whining schoolboy, with this satchel

And shining morning face, creeping like a snail…"

5. Rhyme E. "I sometimes seek diversion

In a family excursion."

6. Onomatopoeia F. "All the world's a stage."

**Poetry *Analysis* --TP - CASTT**

|  |  |  |
| --- | --- | --- |
| **T** | TITLE | Although titles are often a key to possible meanings of a poem, students frequently do not contemplate them either before or after reading poetry. As a first step in the analysis of a new poem, the teacher points out the title and asks students to predict what the poem may be about. |
| **P** | PARAPHRASE | Another aspect of a poem often neglected by students is the literal meaning--the “plot” of a poem. Frequently, real understanding of a poem must evolve from comprehension of “what’s going on in the poem.” The teacher might ask students to restate a poem in their own words, focusing on one syntactical unit at a time--not necessarily one line at a time. Another possibility is to ask students to write a sentence or two for each stanza of a poem. |
| **C** | CONNOTATION | Although this term usually refers solely to the emotional overtones of word choice, here it indicates that students should examine any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. Students may consider imagery, figures of speech (simile, metaphor, personification, symbolism) diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme).  *What is important is not that students are able to identify poetic devices so much as that they can explain how the devices enhance meaning and effect.* |
| **A** | ATTITUDE | Having examined the poem’s devices and clues closely, students are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker’s attitude and contributes to understanding. Look at the list of words on the back of this sheet that might help students with tone. |
| **S** | SHIFTS | Rarely does a poet begin and end the poetic experience in the same place. As is true of most us, the poet’s understanding of an experience is a gradual realization, and the poem is a reflection of that epiphany. Consequently, the students’ discovery of the movement is critical to their understanding of the poem. Students should be taught to watch for the following:   * key words, (but, yet, however, although) * punctuation (dashes, periods, colons, ellipsis) * stanza divisions * changes in line or stanza length or both * irony * changes in sound that may indicate changes in meaning * changes in diction |
| **T** | TITLE | The teacher leads the students in examining the title again, this time on an interpretive level. |
| **T** | THEME | In identifying theme, the student will recognize the human experience, motivation, or condition suggested by the poem. One way for students to arrive at this is , first, to summarize the “plot” of the poem in a paragraph (in writing or orally); next, to list the subject or subjects of the poem (moving from literal subjects to abstract concepts such as death, war, discovery); then to determine what the poet is saying about each subject and write a complete sentence. |

**Poetry Jot Chart**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Example or Title of Poem** | **Example or Title of Poem** | **Example or Title of Poem** | **Example or Title of Poem** |
| Simile |  |  |  |  |
| Metaphor |  |  |  |  |
| Personification |  |  |  |  |
| Alliteration |  |  |  |  |
| Rhythm |  |  |  |  |
| Rhyme |  |  |  |  |
| Tone |  |  |  |  |
| Irony |  |  |  |  |
| Onomatopoeia |  |  |  |  |
| Ballad |  |  |  |  |
| Lyric |  |  |  |  |

**Anticipation Guide**

**The Ballad**

Directions: Read these statements carefully. Put a  under "agree" or "disagree" to show what you know already.

|  |  |  |
| --- | --- | --- |
| **Agree** | **Disagree** |  |
|  |  | 1. Ballads deal with people who want to do something out of the ordinary. |
|  |  | 2. A ballad has a lilt or a beat that makes it easy to sing or recite from memory. |
|  |  | 3. The ballad has a refrain or at least many words that are repeated throughout the poem. |
|  |  | 4. Early ballads were not written down but passed from generation to generation by word of mouth. |
|  |  | 5. Ballads have provided us with "folk heroes." |
|  |  | 6. Today's ballads are often commercial imitations of earlier styles. |
|  |  | 7. A ballad tells a story. |

**Poetry Assignment**

Working in small groups, research the specific characteristics of the following types of poetry, plan an oral presentation on the genre researched, and teach the class the distinguishing features of the genre.

epigram limerick pastoral ode sonnet

\*\*NOTE TO THE TEACHER: Due to limited information, assign one group both the epigram and limerick to research.

Class time will be devoted to library research of the genre. Use encyclopedias, reference books, literary anthologies, and dictionaries. FOR EACH SOURCE YOU USE, RECORD THE BIBLIOGRAPHIC INFORMATION.

Each group's research will focus on the following areas:

1. definition and specific characteristics of the genre

2. origins and history of the genre

3. three examples of the genre

4. analysis of one example of the genre to prove that it exhibits the characteristics of the genre (Make a copy of the example and make comments, mark rhyme scheme, etc., on the copy OR write out your proof in paragraph form.)

Class time will be allotted to plan your group's presentation. The presentation will include:

1. an overview of the genre (origin, history, characteristics)

2. an analysis of one example of the genre

\*3. an activity designed to teach students to write an example of your genre

\*4. an example of your genre written by the members of the group

5. audiovisual aids (transparencies, handouts, games)

6. a written copy of the presentation

Each group will write a presentation plan (due: end of first day) that will include:

a. the order in which information will be presented

b. the group member responsible for each part

c. a description of the writing activity

d. equipment and materials needed

Suggested Grading: (The weight of these grades is a teacher's option.)

Research/notesheets

Written copy of presentation

Presentation

LIBRARY RESEARCH DATES:

PLANNING PRESENTATION DATES:

PRESENTATION DATES:

\*To teachers: You may make this optional OR have each group complete #3 and #4.

|  |
| --- |
| **Suggestions for Short Stories** |

**“The Most Dangerous Game,” p. 16, *EOL***

* Have the students respond to the following questions before they read "The Most Dangerous Game," p. 16, *EOL.*

1. How do you feel about competition?

2. Is it fair when the winner takes all?

3. If you were competing for high stakes, would you prefer to compete with someone who is no challenge for you or with someone who is highly challenging?

Ask the students to record their individual responses to these questions after class discussion. When they finish reading the story, ask them to review their answers and see if they have changed their minds about any of them. Then, as a class, discuss any changes.

* Have the students prepare to read "The Most Dangerous Game," p. 16, *EOL*, by completing the vocabulary exercise for the story found in the [Activities Section](#_Vocabulary_Activity).
* Have the students listen to an oral reading of the beginning of the story in class. Then have the students participate in a Directed Reading Thinking Activity (**DRTA**).

During the oral reading of a story, stop and ask questions to help increase comprehension and to heighten student interest. Sample questions for "The Most Dangerous Game" might include the following:

1. What is the purpose of the trip?

2. The conversation between Whitney and Rainsford reveals Rainsford's character. What is your opinion of him? Why?

3. How does Connell create suspense? List specific examples.

4. What kind of animal was hunted? When did you first think this? Why?

5. What is your impression of Zaroff?

Stop the oral reading of the story when Ivan enters carrying the items Rainsford will need. Have the students read the rest of the story for homework. When asking guided questions, ask the students to refer to specific examples in the story to substantiate their opinions.

* After reading “The Most Dangerous Game,” divide students into groups: The prosecution, defense, witnesses, and jury. You could also include a judge (or you be the judge) and a bailiff. The prosecution and defense will determine who the witnesses are and design questions to ask them. The witnesses must be knowledgeable of the parts their characters play in the story (they could be captives on the island or Rainsford’s friend Whitney). The jury will listen closely to each side and draw a two-column chart: one side for guilt, one side for innocence. The trial will proceed like that of a normal court hearing. At the end, the jury decides if Rainsford is justified in his killing of Zaroff or not. (from http://www.lessonplanspage.com)
* Have the students write an opening paragraph(s) for a short story in which they try to create a specific tone. (Ask the students to make two copies of this writing.) When they finish writing, ask them to identify the tone they have tried to create and to underline the adjectives that they used to create this tone. Have them give the other copy to a classmate and ask them to do the same. The student author should compare his/her intent to see if it is perceived the same way by a peer editor. Have the students reflect, in a brief written paragraph, upon their success or failure in creating tone and state any changes they would make. Then ask each student to place the pieces in their **Works in Progress** folder.
* Have the students write a critical response to "The Most Dangerous Game" for inclusion in their **Works in Progress** folders. Have the students select one of the following topics:

- Discuss how Richard Connell creates suspense. Give four or five examples from "The Most Dangerous Game."

- Analyze the character of Rainsford or Zaroff.

* Have the students write the ending of the story as a news article that might have appeared in the New York paper after Rainsford returned home. Require the students to use textual clues to aid them to fill in the missing details the author purposefully omits.
* After reading The Most Dangerous Game,” have the students engage in a whole group activity in which they generate research questions based on the text (see p. 38), Students should read p. 118 in *EOL* before starting research. Divide the class into small communities. Each small group will choose one of the questions from the group brainstorm and locate, analyze, and evaluate sources that will aid them in answering those questions. Groups will informally present this information to the class. Using the sources generated from the research, instruct students on how to construct a works cited using MLA format (p. 710 and p. 716).

NOTE: This activity is easily adapted to any of the short stories in the unit. While there are scaffolds to support learning, these initial steps in the research process may be reinforced in any unit; however, the teacher should provide less scaffolds and encourage more independent practice.

**“A Christmas Memory,” p. 64, *EOL***

* Have the students prepare to read the story by viewing the second paragraph of the story. (In this instance, the students should not know the source of the paragraph or that it is found on p. 62, *EOL*. Have the students draw or find a picture of someone who matches this description.) Ask the students to identify the words which create vivid mental pictures in the reader’s mind. To challenge students even further, ask them to substitute words and phrases which would be the opposite of those Capote selected. Discuss what type of woman the “improved” version would be. Could they find a picture of her?
* Have the students participate in a discussion of attitude, tone, and perspective based on that paragraph.

1. Why did the author choose pitifully hunched? Craggy to describe the face? How is an old woman remarkable?

2. Why would readers have to be able to understand references to Lincoln, a bantam hen, the color of sherry?

3. Who tells the story? Who is the narrator? Would a 7-year-old know the terms referred to in the questions above? (See p. 218, *EOL* discussion of Point of View.)

* Have the students make a list of the character traits of someone they know. Then ask them to explain how they know these things about the character. As they read "A Christmas Memory," have them keep a jot chart of the characteristics of one of the main characters and list specific proof for each character trait. Ask the students to fill out the Character Information Chart in the [Activities Section](#_Character_Information_Chart). Then place the students in small groups according to the character they chose to trace, and ask them to discuss their findings. Next, have them write a group essay in which they explain how the author developed the chosen character.
* Have the students complete reading "A Christmas Memory," p. 64, *EOL.* Then, have the students complete a cubing activity on Buddy's friend. The students should take no more than one minute to respond to each of the following tasks:

1. Describe it. (What is she like?)

2. Compare it. (Does she remind you of another character you've read about or a person you've known?")

3. Associate it. (Whom does she make you recall/think of? Is there an incident you recall or a feeling you get when you think about a person whom you've known or met?)

4. Analyze it. (Are there two ways to view this person?)

5. Apply it. (What might be done to solve a similar problem?)

6. Argue for or against it. (Take a stand regarding a person like Buddy's friend. What are your opinions or the reasons for your stand?)

Once the students complete the cubing activity, have them share their responses in small groups. They should record common experiences, descriptive words, or other similarities they find among characters.

NOTE: The cubing activity may be used for other concepts or genres as well. The teacher would simply modify the questions in parentheses. Also, the teacher may cover a small box with paper and then write one of the six tasks above on each side of the box. For those students who learn best with visual aids, the teacher can actually turn the box so that the students see only one task at a time and respond to that task. ([See Activities Section](#_Cubing) for a fold and cut model.)

* Have the students identify Capote's attitude toward the past. Ask them to decide whether he sentimentalizes it (subjective opinion) or presents it realistically (objective opinion). Then ask them to find three or four passages from the text that support their choices.
* Have the students return to the list of character traits made of someone the students knew. Have them then write a character sketch based on that list to put in their **Works in Progress** folders. Several suggested primary traits for the work might include the following:

1. Use of the third person point of view.

2. Use of present tense consistently if the character is someone they know now; use of past tense consistently if the person is someone from their past.

3. Use of adjectives and verbs that convey the writer's feelings about the characters (i.e., If the writer loathes the person, the writer selects adjectives and verbs to convey that feeling, or if writing about a loved one who is deceased, the writer uses vocabulary to communicate the sense of loss.)

4. Use of characterization techniques: what a character says/does, what others say about him/her, and physical details.

**“Helen of Eighty-sixth Street,” p. 127, *EOL***

* Have the students create a word splash on a transparency or by writing the following words on the board: Helen of Troy, Marlowe, Keats, *Odyssey*, Vita, Athena, Farfel, Argus, Manhattan, letter, swan, sacrifices. Have the students participate in a think/pair/share using the word splash in which they predict what the story is about based on the words presented. Read the story and reflect back on initial student responses. What do these words mean after reading the story?
* Have the students read “Helen of Eighty-sixth Street.” As they read, ask them to record on a jot chart specific examples of words, phrases, and situations that reflect the three categories of attitude, tone and perspective evident in the story. (Ask the students to create this jot chart.) Have the students share their responses in small groups to determine the best examples for each category on the jot chart. Finally, each group should select a group spokesperson to share its best example with the class so that the class can reach a consensus on the attitude, tone, and perspective evident in the story.

**“The Interlopers,” p. 189, *EOL***

* Have the students respond to the following journal entry before reading the story. Describe the most serious dispute you have ever had with a friend. Explain clearly what it was about and the circumstances that caused it. How long did the disagreement last? How or was it ever resolved? What was the outcome? Did anything unexpected happen? Allow students to share their responses with the class or in small groups.
* Prior to reading the short story, have the students make and complete a chart similar to the one on the next page. They may do the work individually, with a partner, or in small groups. Ask the students to brainstorm a list of two or three outdoor settings where people would be forced to battle the elements. What natural, environmental features would hinder the person’s safety or survival? What outside forces might aid or impede their chance of survival? What personal characteristics would enable the person to prevail? What might be the most unexpected or ironic outcome that they could think of for this situation? Allow time for completion of the chart for discussion of responses prior to reading “The Interlopers.”

|  |  |  |  |
| --- | --- | --- | --- |
| **Extreme Setting** |  |  |  |
| **Natural Obstacles** |  |  |  |
| **+/- External Factors** |  |  |  |
| **Personal Traits** |  |  |  |
| **An Ironic Ending** |  |  |  |

**“The Necklace,”** **p. 350, *EOL***

* + Have the students preview the story by responding to the portrait on p. 198, *EOL*, and then to the title of the story. Have them predict the situational irony that the author may use to influence the tone of the story, the attitude that the author may have toward his audience, and the perspective that the author might use to achieve his purpose. After the students read the story, ask them to discuss the accuracy of their predictions.
  + Have the students read "The Necklace." As they read, ask them to record on a jot chart specific examples of words, phrases, and situations that reflect the three categories of attitude, tone and perspective evident in the story. (Ask the students to create this jot chart.) Have the students share their responses in small groups to determine the best examples for each category on the jot chart. Finally, each group should select a group spokesperson to share its best examples with the class so that the class can reach a consensus on the attitude, tone and perspective evident in the story.
* Have the students write a creative response to the story to show their understanding of the plot. Students may work in small groups of three-four. Their task is to generate a human interest television news feature about the Lorsels’ plight. (Students can view and imitate the style of news broadcasts such as *20/20, Dateline,* or *Sixty Minutes*. Assign roles for the parts of the interviewing news reporter, Mathilde, her husband, and Mme. Forestier (if needed). Allow groups to critique one another’s oral and/or written presentation. They may refer to and adapt the forms, **Portfolio Management System**, pp. 63-64, *EOL*.

**“The Cask of Amontillado,” p. 212, *EOL***

* Have the students participate in a ReQuest activity.

Ask the students to read silently paragraphs one and two of the story. After several minutes, have everyone close their books. Then the students ask the teacher questions about the paragraphs read. When the students exhaust their questions, the teacher begins asking the students questions about the same paragraphs. During this phase, the students must keep their books closed. A student should record the questions that are asked that no one can answer. When the questioning period is over, the students should reread the two paragraphs to find the answers to the unanswered questions. The activity can be repeated with other paragraphs, as time allows. The teacher then sets purposes for reading the remainder of the story, referring to the questions asked and the information received during the ReQuest. If ReQuest is used often, students will readily adapt to asking more sophisticated questions.

**"The Sniper," p. 262, *EOL***

* Have the students brainstorm ideas about the meaning of irony. Have a student list all of their suggestions on the board. Then ask them to read the short story "The Sniper." Discuss the author’s use of situational irony to establish the tone of the story.
* As students read “The Sniper,” have them pay particular attention to the reader’s observations jotted down as marginal notes. Ask for them to comment about her observations and compare/contrast them with their own ideas. (Since this story is rather short, the teacher might opt to make overhead transparencies of each page. Display these on the overhead, cover up the marginal notes, elicit students’ feedback, and then reveal the actual marginal notes.) This activity would provide an orientation model for how students can dialogue with the text.
* Two important parts of this story are missing. One is the opening, which tells us why the brothers ended up on opposite sides of the Civil War. The other is the closing, which tells what happens to the sniper after he discovers he has killed his brother. Have the students reread the text for clues that would lead them to filling in the missing information. Have the students write either a narrative or a skit showing what he/she imagines the missing scene would be.

**“Poison,” p. 337, *EOL***

* Have the students divided into six groups. Each groups will be responsible for reading a section on one of the elements of narration: plot, character, irony, theme, point of view, and setting. Have the groups create a presentation and present each element of narration to the class. Have the students select a short story or a well-known fairy tale to use to illustrate the element their group was assigned. In addition, each student should be able to explain the element from “Poison” that applies to their respective element.
* Have each student predict the plot of "Poison" by examining the title of the story, the pictures on pp. 339, 341 *EOL,* and the introductory paragraph on p. 337, *EOL*. (The teacher guides the class prediction by using the narrative triangle below.) Then, ask the students to discuss whether the author thinks the reader will be able to "see through" his plot or does he purposely make it obscure? When the students finish reading "Poison," have them compare their plot prediction to the story's actual plot.

**Climax**

**·**

**Complication ·**

**· Resolution**

**Basic Situation** ·

* Have the students write about a time when they were very frightened only to discover their fear was not justified. To help students begin this activity, have them generate/brainstorm a list of words that are associated with fear. Have the students discuss ways they can make their story suspenseful--what kind of words would they use? How could they begin their narration in such a way as to hook their reader? Also, how does their story incorporate the elements of plot? Have each student place the completed composition on fear in the **Works in Progress** folder.
* Have the students read “Poison,” p. 337, *EOL*. Place students in small groups. Distribute an ample supply of post-it notes or index cards to each group. Ask the students to search through the story to find vocabulary words that convey the tones of *fear, frustration, powerlessness, prejudice,* and *refinement.* The teacher should draw a Tree Map on the board. ([See Activities Section](#_Poison).) Ask each group to post their findings under one of the category headings and explain their reasons for their choices. Following whole class discussion, words may be moved among categories for the best “fit.”

**“The Gift of the Magi,” p. 350, *EOL***

* Have the students choose one of the following ways to respond to the idea of a treasured possession:
* Journal entry: If you could save one item from a disaster—a fire, a flood, or an earthquake—what would it be? In a few sentences describe your most cherished possession and tell why you treasure it so. Was it a gift? If so, from whom? Do you associate it with a special occasion?
* Use the same prompt question, but ask the students to sketch the item. Underneath it list 10 descriptive words that match it. How would you feel about having to give it up?
* Have the students research and explore gift-giving traditions of various groups or for certain occasions (for example, the Jewish celebration of Hanukah, the potlatch ceremony among some Native American groups, in which an individual gives away *every* possession, Kwanzaa, the *Kula* tradition of Pacific Islanders, or traditional gifts and celebrations associated with anniversaries, graduations, and birthdays.) Presentations may be formal or informal, oral or written, and/or include visuals or technology.
* Place the students in small groups. Direct their attention to the painting entitled "A Woman's Work," p. 203, *EOL*. Give each group a sheet of paper and ask them to use their creative ideas to do some imaginary investigative reporting. They are to use the 5 Ws and an H (*who, what, when, where, why, how* that all journalists use) to deliver an informative story based upon what they can infer from the artwork. They should reach consensus and compile their ideas to create a short news story that can be delivered orally to the class. Allow only a short period of time for this activity, so that they are forced to stretch their abilities. **Who** is the woman in the picture? **What** does the setting suggest about her circumstances or predicament? **Where**  and **When** did this story “break”? **Why** is she doing this task (voluntarily or forced)? **How** might she feel about her "woman's work"? Students can use this last question to guide the headline for their news story. They should consider the tone of the story they are trying to depict (humorous, satirical, etc.) Allow time for oral sharing of their creations. As a follow up, on a more serious note, ask the students how the subject of the painting's life seems to differ or be similar to their own grandmother's or mother's life. How does it seem to differ from what they envision for themselves or their spouses? After reading the story, return to the picture again and ask how it is similar or different from Della's life.
* Have the students to locate two or three passages from the selection that they feel contain "lofty" language and difficult vocabulary. Have them prepare overhead transparencies or handouts for their classmates that show the original piece with the advanced diction highlighted or marked. Underneath, they should rewrite the passage so that it shows a contrasting tone and style for a specific audience. They must identify or explain who this audience would be and justify why they chose the words they inserted as replacements.
* Have the students, after reading, update the story of Jim and Della. It is now ten or more years later. The students may select a new locale, such as Dallas or Los Angelus, and a different time period, such as 1950, 1970, or 2020. The students should take into account such things as wages, prices, the cost of rent, appropriate living accommodations, and types of jobs each character would have. Have them keep two elements of the story unchanged: 1) still use the famous opening line, and 2) still make the amount of money that Della would have saved be insufficient for purchasing the gift. When this assignment is completed, students may refer to/use/adapt the rubric found p. 110, ***Portfolio Management System*.** Include the piece in the **Works in Progress** folder.

**“The Lady, or the Tiger?,” p. 360**

* Have the students participate in a quick review of the genre fairy tale. Discuss elements that make this unique and draw on previous exposures students may have to link learning.
* Have the students after reading the selection, form diads. Select a representative to choose one of two envelopes, one is written “Lady” and on the other is “Tiger.”). It will be the job of each side to justify that the “Lady” was behind the door while the other team will prove the “Tiger” was behind the door. The teacher will act as moderator as each side presents textual evidence based on plot and character.
* Following the above activity, offer the students a chance to reflect on the preceding activity. Ask them to do so using the terms: *claim*, *support*, *logical* *and emotional appeals*, and *facts*. As the students begin to understand the terms as they have been applied to an activity that they have ownership of, have them read the essay, “A Defense of the Jury System,” p. 372 and with a partner, apply the terms to the essay.

**"The Scarlet Ibis," p. 416, *EOL***

* Have the students complete a mapping activity around the word *pride*. Discuss all of their responses. Next, have the class make a list of the positive and negative aspects of pride. Then, have them read "The Scarlet Ibis," and ask them to explain in writing if this story is an example of the positive aspect or the negative aspect of pride. Be certain to cite specific examples from the story to support the point of view. Have the students place this persuasive essay in the **Works in Progress** folders.
* Have the students work in groups of three or four to create a collage depicting the swamp as Doodle might see it. Each group should select one student to oversee the design and layout, but all students should contribute their ideas. Each student should also contribute at least four objects to the collage—things that are representative of the color, texture, or life forms of the swamp. As they plan, have the students make a list of all the plants mentioned in the story’s trees, flowers, and grasses. Using reference books, students should find out what they look like for inclusion of photos or illustrations to capture the story’s lush setting.
* Have the students form pairs. Ask them to decide what the tone of the story is. Then ask them to find words and sentences that support their opinion. After they have accomplished this, put them in groups of four to compare their findings.
* Have the students discuss what they think the author's point of view is toward handicapped people. Ask them to find evidence in the text to support their opinions.

**“A Sound of Thunder,” p. 582 *EOL***

* Have the students complete a plot diagram as they read “A Sound of Thunder,” p. 582, *EOL*. ([See Activities Section](#_PLOT_DIAGRAM).) You may want to use Post-it notes or pencils, so events can be moved around if needed.
* Have the students create 1) a multi-flow map with the event being Eckels stumbling off the path. 2) a bubble map or complete a double map on Eckels and Travis. ([See Activities Section](#_Double_Bubble).)
* Have the students work in groups to create poster size graphic organizers of the domino effect described in the story.

**ACTIVITIES SECTION**

**PLOT DIAGRAM**

3. Climax (Turning Point)

Title:

Author:

4. Falling Action

2. Rising Action

(Complications)

5. Resolution (Denouement)

1. Basic Situation:

Setting:

Time:

Place (be specific):

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Characters | indirect/direct | static/dynamic | flat/round |  | CONFLICT (Identify and label type of conflict) |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  | THEME (Restate in complete sentence) |
|  |  |  |  |  |

**Poison**

**Tree Map**

The Tree Map enables students to do both inductive and deductive classification. Students learn to create general concept, main ideas, or categories. Headings are placed at the top of the tree and supporting ideas and specific details are in the branches below.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **FEAR** | |  | **FRUSTRATION** | |
|  |  |  |  |  |
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|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

**Synonym Cluster**

## Emotions/ Reactions

## People/ Creatures

terror

horror

fainting

quaking\*

sweating

screams

shaking

frightened

startled\*

monster

ghost

bogeyman

alien

humanoid

poltergeist\*

Dracula

mortician\*

### Fear

cemetery

graveyard

haunted house

funeral parlor\*

unlit street

closet

dark alley

morgue

## Places

## Other Words

caskets

death

eulogy\*

snakes

blood

ominous\*

spiders

*\*Words introduced by the teacher*

**Vocabulary Activity**

**"The Most Dangerous Game," p. 17, *EOL***

**DIRECTIONS**: Read each sentence carefully, paying close attention to the underlined word or words. In the space at the right, write a guessed definition for each word. Following class discussion, use a dictionary to verify the accuracy of each guessed definition and copy the actual meaning. Determine the number of guessed definitions you had correct.

|  |  |
| --- | --- |
| 1. "Can't see it," remarked Rainsford, trying to peer through the dank (p. 13) | 1. Guessed definition:  Corrected definition: |
| 2. tropical night that was palpable as it pressed its thick warm blackness in upon the yacht. (p. 13) | 2. Guessed definition:  Corrected definition: |
| Rainsford, reclining in a steamer  3. chair, indolently puffed on his (p. 14) | 3. Guessed definition:  Corrected definition: |
| 4. favorite brier. (p. 14) | 4. Guessed definition:  Corrected definition: |
| Rainsford remembered the shots. They had come  5. from the right, and doggedly he swam in that direction swimming with slow, deliberate strokes, conserving his strength. (p. 15) | 5. Guessed definition:  Corrected definition: |
| Rainsford heard a sound. It came out of the darkness, a  6. high screaming sound, the sound of an  animal in an extremity of anguish and terror. | 6. Guessed definition:  Corrected definition: |
| Some wounded thing...had trashed about in the  7. underbrush, the jungle weeds were crushed down and the moss was lacerated... (p. 15) | 7. Guessed definition:  Corrected definition: |
| I suppose the first three shots I heard was when the  8. hunter flushed his quarry and wounded it. (p. 15) | 8. Guessed definition:  Corrected definition: |
| His eyes made out the shadowy outlines of a  9. palatial chateau… (p. 16) | 9. Guessed definition:  Corrected definition: |
| 10 ...the massive door was a leering gargoyle for a knocker was real enough; yet about it all hung an air of unreality. (p. 16) | 10. Guessed definition:  Corrected definition: |

**Character Information Chart**

**Short Story: "A Christmas Memory," p. 64, *EOL***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Character** | **What he/she says** | **What others say about him/her** | **What he/she does** | **Physical details** | **Significance** |
|  |  |  |  |  |  |

**Cubing**

After reading the story use a cube as a visual prop for the students. (Cover a box in bright paper and write the six key words on each side.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  |  |  |  |
|  |  | 1. Describe it. |  |  |
|  | 2. Compare it. | 3. Associate it. | 4, Analyze it. |  |
|  |  | 5. Apply it. |  |  |
|  |  | 6. Argue for or against it. |  |  |

**Double Bubble**

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| **Assessment Ideas for the Epic** |

* Have the students choose an analytical essay written about an epic from their **Works in Progress** folders to revise, edit, and turn in for evaluation. Suggestions for analytical writing topics from *The Odyssey* follow.

a. Write a composition analyzing the qualities of the epic hero that Odysseus reveals in contests against various foes or in encounters with different forms of temptation.

b. Prove how Penelope can be regarded as heroic. Include textual examples of the problems she faces and explain the admirable qualities she shows.

c. Develop a journal for Telemachus describing the dilemmas he faces and his struggle for identity. Include what was happening in Ithaca while Odysseus was away.

d. Which dominates: Odysseus' love for adventure or his commitment for home? Prepare a persuasive essay.

e. Telemachus was only a baby when his father left for the Trojan War. Discuss how Odysseus' homecoming changes Telemachus' character. Show a connection between ancient times and present day. How are military families today influenced by a parent's homecoming after a long tour of duty?

* Have students participate in a Paideia or Socratic seminar with questions they generate about the epic and its place in literature.
* Have the students rewrite *The Odyssey* by changing the setting to the Virginia Beach/Tidewater area and having events happen during modern times. For example, if Odysseus were changed into a modern man, what would he do for a living? Why? Which traits and abilities does he possess that make him well qualified? Why would he have been away from home for so long? Ask the students to clearly explain specific places in our local region that they would equate with the various stops Odysseus made. For example, the cave of the Cyclops could equate with the Hampton Roads Bridge Tunnel. Have the students include an explanation of what Odysseus finds and/or learns about himself at each point on his homeward odyssey.
* Have the students make a travel brochure advertising several different locales in Odysseus’ wanderings. Use available technology, such as Microsoft Publisher, to create the brochure or Inspiration Software to make a graphic organizer. Ask them to include details describing the area’s scenery, natural features, climate, attractions, etc. Have the students focus on the use of images and sounds that elicit the reader’s emotions in their sentences in order to persuade a traveler to venture there.
* Have the students create an imaginary hero of the twenty-first century who would have spectacular abilities like those of the Greek gods and goddesses or heroes. Ask them to make both a visual representation of the character and write a narrative that incorporates his/her abilities. Present stories to the class for evaluation.
* Have the students brainstorm their ideas about products or services that various mythological characters or heroes could sell or endorse e.g., thunderbolts, archery lessons, looms, love potions, dating services, marriage counseling, or muscle fitness. Have them form groups and use technology to create a classified page or videotape infomercials to advertise services, products, etc., offered by these same gods, goddesses, or heroes.

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|  | **Suggestions for Introducing the Epic** |

* Have the students complete the KWL Chart prior to reading. ([See Activities Section](#_KWL).)
* Have the students review the pronunciation guide for names on pp. 747-748, *EOL*. Give the students several days to study the list; then give them a duplicate list of the names and on an appointed day, have the students write their names on their sheets and pronounce Greek names into a tape recorder. (To check, simply play back the tape and circle any words that are mispronounced. It is absolutely essential to good class discussion of the text that students be able to pronounce names correctly.)
* Have the students prepare to read *The Odyssey*, pp 750-809, *EOL,* by having them research topics of interest about epics to them and present the material orally to the rest of the class using visual materials whenever possible.
* Have each student create a personal odyssey map. On this map, ask the students to detail the places that they have lived, traveled, and visited as well as important events that have occurred in their lives (birthplace, schools attended, sports played, awards won). Explain that even if the students have lived only in Virginia Beach, they can indicate in which neighborhoods they have lived and the schools they have attended. The students may highlight the maps as they share their personal odyssey maps with the class. ([See Activities Section](#_My_Personal_Odyssey).)
  + - * Have the students prepare to read *The Odyssey* by reading background information on the people, places, gods, and goddesses mentioned in the story itself. (This information can be found in several mythology books, also refer to pp. 740-746, *EOL*. This is a good place to teach two-column note taking or use a cloze reading activity.) Divide the class into small groups. Each will paraphrase or restate the information gleaned from reading a portion of the introduction to the epic found on pp. 740-746, *EOL*. Have each group in turn present it’s paraphrasing to the class or share the information by using the jigsawing strategy. (These presentations may be made on a transparency, on the board, or orally.)
      * Have the students respond to the word *hero*. Ask the students to record their responses on the board or on a transparency. Once all responses to the word have been recorded, divide the class into small groups to categorize those responses which are related and to devise a label or term that would be appropriate for this group. Have the students share the results of each group's list/group/label activity. Then have the class members create a definition of a hero which includes all or most of the terms developed by the class.
      * Have the students brainstorm and then compile a collection of contemporary advertisements using Greek names or symbols, e.g., FTD florists, AJAX cleanser, Trident chewing gum, etc. Ask them to mount them attractively and note the significance of each name from Greek mythology or in history. ([See Activities Section](#_Terms_in_Common).)

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|  | **Suggestions for Teaching the Epic** |

***The Odyssey***

* Have the students read and discuss Part One: The Wanderings of *The Odyssey*. As they read, have the students keep a jot chart of the events and qualities of the epic hero revealed by Odysseus in encounters against various foes or temptresses. Explain that they will use these later as the basis of a composition activity.
* Have the students write two to three compositions as they study the epic to place in their **Works in Progress** folders.
* Have the students participate in a number of vocabulary activities which focus on figures of speech. (Greek roots and modern terms derived from mythology may be interspersed throughout the teaching of the epic.) ([See Activities Section](#_Jot_Chart).)
* Have the students participate in a library search or a classroom quest to determine the mythological influence on modern vocabulary. Divide the class into groups of three to five students, then assign specific questions to each group, and provide library resources for students to use as they search for the answers to the questions. (If the teacher chooses to conduct a classroom quest, copies of Edith Hamilton’s *Mythology* or other available sources may be used in the classroom rather than reference materials in the library.) Have the groups share their answers with the class and cite the source of each answer.
* Have the students read and study Part Two of *The Odyssey* as a class. For Part Two divide the class into groups and assign each group a segment. Explain that each group is responsible for presenting or teaching their section to the class. Have the students select a format such as a skit, talk show interview, or breaking news story. Encourage students to prepare and select visual aids, costumes, and/or props to enhance their presentations. (If the teacher desires, students may individually read and study Part Three following the same format as that used in the suggested activities for Parts One and Two.)

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| --- | --- |
|  | **Suggestions for Concluding the Epic** |

* Have the students produce a mythological newspaper. Ask them to create a clever name, use banner headlines and column format, plan enough content to cover several pages, and include a variety of articles. Have them include articles such as a news article on the Trojan War, an ad from Poseidon’s Water Sports Store, Venus’ advice to the lovelorn, an obituary page for the Land of the Dead, a sports section on Greek athletic contest, or a society page report on the party where Eris tossed the Apple of Discord into the crowd. “Yellow journalism” is encouraged.
* Have the students hold a trial for any or all of Penelope’s suitors, complete with prosecutor, defense attorney, judge, and jury (the class). Explain, discuss, and research effectively/appropriate courtroom procedures to the students before they hold the trial. Have the students revisit the text to form their arguments. The issue: Do the suitors owe compensation for damages to Odysseus?
* Have the students write a ballad or a rap about Odysseus, generate a soundtrack or CD of the epic, and present it to the class. Students should be sure to explain why each song was chosen or the relationship between the lyrics and the epic.
* Have the students design a board game of Odysseus’ wanderings. Ask them to include the game board, playing pieces, and rules. Demonstrate it to the class and answer any questions from the audience.
* Have the students visually represent their favorite scenes from *The Odyssey.* These ideas could take the shape of a comic strip, scrapbook, photo album, mural (done in a small group), 3-D model, diorama, or PowerPoint presentation.

Charts for English 9, 10, 11, 12

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| --- | --- | --- | --- |
| **COMMUNICATION: SPEAKING, LISTENING, AND MEDIA LITERACY** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.1 The student will participate in small-group learning activities. (SOL 9.1)**   * + 1. Give and follow spoken directions to perform specific tasks, answer questions, or solve problems. (SOL 9.1i)     2. Use a variety of strategies to listen actively. (SOL 9.1j)     3. Summarize and evaluate information presented orally by others. (SOL 9.1k)     4. Assume shared responsibility for collaborative work. (SOL 9.1l)     5. Contribute to group members' mastery of the information.     6. Participate actively in the group by carrying out a specific role (e.g., facilitator, recorder, group spokesperson, vocabulary builder, and timekeeper).     7. Clarify or justify ideas with evidence from literary or informational texts.     8. Demonstrate a level of preparedness by using notes from a source to justify opinions.     9. Present dissenting opinions in acceptable ways. | **10.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 10.1)**  10.1.1 Assume responsibility for specific group tasks. (SOL 10.1a)  10.1.2 Collaborate in the preparation or summary of the group activity. (SOL 10.1b)  10.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal. (SOL 10.1e)  10.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems. (SOL 10.1f)  10.1.5 Use a variety of strategies to listen actively. (SOL 10.1i)  10.1.6 Access, critically evaluate, and use information accurately to solve problems. (SOL 10.1g)  10.1.7 Clarify or justify ideas with evidence from literary or informational texts. | **11.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 11.1h)**  11.1.1 Assume responsibility for specific group tasks.  11.1.2 Collaborate in the preparation or summary of the group activity.  11.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal.  11.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.  11.1.5 Access, critically evaluate, and use information accurately to solve problems and justify opinions and ideas. | **12.1 The student will participate in, collaborate in, and report on small-group learning activities. (SOL 12.1f)**  12.1.1 Assume responsibility for specific group tasks.  12.1.2 Collaborate in the preparation or summary of the group activity.  12.1.3 Demonstrate the ability to work effectively with diverse teams to accomplish a common goal.  12.1.4 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.  12.1.5 Access, critically evaluate, and use information accurately to solve problems and justify opinions and ideas. |

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| **COMMUNICATION: SPEAKING, LISTENING, AND MEDIA LITERACY** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.2 The student will make planned oral presentations independently and within small groups. (SOL 9.1)**  9.2.1 Plan an organizational structure for an individual presentation.  9.2.2 Include definitions to increase clarity. (SOL 9.1a)  9.2.3 Use relevant details to support main ideas. (SOL 9.1b)  9.2.4 Illustrate main ideas through anecdotes and examples. (SOL 9.1c)  9.2.5 Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 9.1d)  9.2.6 Use verbal and nonverbal techniques for presentation. (SOL 9.1e)  9.2.7 Select and use presentation technology appropriately.  9.2.8 Evaluate impact and purpose of presentation. (SOL 9.1f)  9.2.9 Credit information sources. (SOL 9.1g)  9.2.10 Give impromptu responses to questions about presentation. (SOL 9.1h) | **10.2 The student will make planned oral presentations independently and within small groups.**   * + 1. Include all group members in collaborative oral presentation. (SOL 10.1c)     2. Organize the presentation logically and effectively.     3. Choose vocabulary, language, and tone appropriate to the topic, audience, and purpose. (SOL 10.1d)     4. Use a variety of techniques to hold the interest of the audience, e.g., interesting opening, use of details, and emphatic ending.     5. Select and use presentation technology appropriately.     6. Analyze and interpret other’s presentations. (SOL 10.1j)     7. Evaluate one’s own role in preparation and delivery of oral reports. (SOL 10.1h)     8. Evaluate effectiveness of group process in preparation and delivery of oral reports. (SOL 10.1k)     9. Cite sources, as appropriate.     10. Give impromptu responses to questions about presentation. | **11.2 The student will make informative and persuasive presentations, individually and collaboratively. (SOL 11.1)**   * + 1. Gather and organize evidence to support a position. (SOL 11.1a)     2. Present evidence clearly and convincingly. (SOL 11.1b)     3. Address counterclaims. (SOL 11.1c)     4. Support and defend ideas in public forums. (SOL 11.1d)     5. Use a variety of techniques to hold the interest of the audience, e.g., interesting opening, use of details, and emphatic ending.     6. Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 11.1e)     7. Analyze the accuracy, relevance, and organization of evidence.     8. Evaluate the clarity and effectiveness of delivery.     9. Monitor listening and use a variety of active listening strategies to make evaluations. (SOL 11.1f)     10. Use presentation technology. (SOL 11.1g)     11. Cite sources, as appropriate. | * 1. **The student will make a formal oral presentation in a group or individually. (SOL 12.1)**      1. Choose the purpose of the presentation (e.g., to defend a position, to entertain an audience, or to explain information.) (SOL 12.1a)      2. Plan a well-structured narrative or logical argument appropriate to the presentation.      3. Choose vocabulary, language, and tone appropriate to the audience, topic, and purpose. (SOL 12.1b)      4. Use details, illustrations, statistics, comparisons, and analogies to support the presentation. (SOL 12.1c)      5. Use media, visual literacy, and technology skills to create and support the presentation. (SOL 12.1d)      6. Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 12.1e)      7. Evaluate formal presentations including personal, digital, visual, textual, and technological. (SOL 12.1g)      8. Use a variety of listening strategies to analyze relationships among purpose, audience, and content of presentations. (SOL 12.1h)      9. Critique effectiveness of presentations. (SOL 12.1j)      10. Cite sources, as appropriate. |

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| **COMMUNICATION: SPEAKING, LISTENING, AND MEDIA LITERACY** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.3 The student will produce, analyze, and evaluate auditory, visual, and written media messages. (SOL 9.2)**  9.3.1 Analyze and interpret special effects used in media messages including television, film, and Internet. (SOL 9.2a)  9.3.2 Determine the purpose of the media message and its effect on the audience. (SOL 9.2b)  9.3.3 Describe possible cause and effect relationships between mass media coverage and public opinion trends. (SOL 9.2b)  9.3.4 Evaluate sources including advertisements, editorial, and feature stories for relationships between intent and factual content. (SOL 9.2b)  9.3.5 Monitor, analyze, and use multiple streams of simultaneous information. (SOL 9.2b) | **10.3 The student will analyze, produce, and examine similarities and differences between visual and verbal media messages. (SOL 10.2)**   * + 1. Use media, visual literacy, and technology skills to create products. (SOL 10.2a)     2. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 10.2b)     3. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 10.2c)     4. Identify the tools and techniques used to achieve the intended focus. (SOL 10.2d) | **11.3 The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors. (SOL 11.2)**   * + 1. Use technology and other information tools to organize and display knowledge in ways others can view, use, and assess. (SOL 11.2a)     2. Use media, visual literacy, and technology skills to create products. (SOL 11.2b)     3. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 11.2c)     4. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 11.2d) | **12.3 The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors. (SOL 12.2)**   * + 1. Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion. (SOL 12.2a)     2. Determine the author’s purpose and intended effect on the audience for media messages. (SOL 12.2b) |

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| **READING AND REPONDING TO LITERATURE** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 9.3)**   * + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 9.3a)     2. Use context, structure, and connotations to determine meanings of words and phrases. (SOL 9.3b)     3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 9.3c)     4. Identify the meaning of common idioms in texts. (SOL 9.3d)     5. Identify literary and classical allusions and figurative language in texts. (SOL 9.3e)     6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 9.3f)     7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 9.3g) | **10.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 10.4)**   * + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 10.3a)     2. Use context, structure, and connotations to determine meanings of words and phrases. (SOL 10.3b)     3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 10.3c)     4. Identify the meaning of common idioms from different cultures. (SOL 10.3d)     5. Identify and analyze literary and classical allusions and figurative language in text. (SOL 10.3e)     6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 10.3f)     7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 10.3g) | **11.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 11.3)**   * + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 11.3a)     2. Determine the meaning of words and phrases as they are used in context, including figurative, connotative, and technical meaning. (SOL 11.3b)     3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 11.3 )     4. Identify the meaning of common idioms. (SOL 11.3d)     5. Identify literary and classical allusions and figurative language in text. (SOL 11.3e)     6. Extend general and specialized vocabulary through speaking, reading, and writing. (SOL 11.3f)     7. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 11.3g)     8. Analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. | **12.4 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts. (SOL 12.3)**   * + 1. Use structural analysis of roots, affixes, synonyms, antonyms, and cognates to understand complex words. (SOL 12.3a)     2. Determine the meaning of words and phrases as they are used in context, including figurative and connotative meanings. (SOL12.3b)     3. Discriminate between connotative and denotative meanings and interpret the connotation. (SOL 12.3c)     4. Identify the meaning of common idioms, literary and classical allusions in text. (SOL 12.3d)     5. Expand general and specialized vocabulary through speaking, reading, and writing. (SOL12.3e)     6. Use knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts. (SOL 12.3f)     7. Explain the processes by which language changes by examining the evolution of the English language, including the introduction of words that have influenced or brought into the language from other languages.     8. Analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. |

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| **READING AND REPONDING TO LITERATURE** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| * 1. **The student will read, comprehend, and analyze a variety of literary texts including narratives, narrative nonfiction, poetry, and drama. (SOL 9.4)**   ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 9.4m)     2. Make predictions, develop inferences, draw conclusions, and connect prior knowledge to support reading comprehension. (SOL 9.4l)     3. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.   ***Skills for Analyzing and Critiquing Text***   * + 1. Identify author’s theme and purpose [format and text structure]. (SOL 9.4a)     2. Summarize essential supporting details that relate to the theme or main idea. (SOL 9.4b)     3. Identify the characteristics that distinguish literary forms. (SOL 9.4c)     4. Use literary terms in describing and analyzing selections. (SOL 9.4d)     5. Explain the relationships between and among elements of literature: characters, plot, setting, tone, point of view, and theme. (SOL 9.4e)     6. Examine complex rhetorical techniques such as subplots and multiple conflicts, themes, and settings.     7. Discuss the relevancy of themes identified in literature within various situations.     8. Analyze the cultural or social function of a literary text. (SOL 9.4g)     9. Explain the relationship between the author’s style and literary effect. (SOL 9.4h)     10. Explain the influence of historical context on the form, style, and point of view of a written work. (SOL 9.4i)     11. Compare and contrast author’s use of literary elements within a variety of genres. (SOL 9.4j)     12. Analyze how an author’s specific word choices and syntax achieve effects, develop tone, and support the author’s purpose. (SOL 9.4k)     13. Compare and contrast the use of rhyme, rhythm, sound, imagery, and other literary devices to convey a message and elicit the reader’s emotion. (SOL 9.4f)   ***Oral Interpretation***   * + 1. Communicate understanding of literature by restating, paraphrasing, and reading aloud.     2. Choose literary form for presentation, such as poems, monologues, scenes from plays, or stories, and adapt presentation techniques to fit literary form. | **10.5 The student will read, comprehend, and analyze literary texts of different cultures and eras. (SOL 10.4)**  ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 10.4m)     2. Make predictions, draw inferences, and connect prior knowledge to support reading comprehension. (SOL 10.4b)     3. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.   ***Skills for Analyzing and Critiquing Text***   * + 1. Identify main and supporting ideas. (SOL 10.4a)     2. Identify universal themes prevalent in the literature of different cultures and explain how they are applicable to life today. (SOL 10.4e)     3. Evaluate how an author’s specific word choices, syntax, tone, and voice shape the intended meaning of the text, achieve specific effects and support the author’s purpose. (SOL 10.4h)     4. Compare and contrast how rhyme, rhythm, sound, imagery, style, form, and other literary devices convey a message and elicit a reader’s emotions. (SOL 10.4k)     5. Analyze an author's use of figurative language.     6. Compare and contrast character development in a play to characterization in other literary forms. (SOL 10.4l)     7. Paraphrase a poem to show understanding of the author’s intent.     8. Distinguish between a critique and a summary. (SOL 10.4j)     9. Describe cultural archetypes in short stories, novels, poems, and plays across several cultures.     10. Examine a literary selection from several critical perspectives. (SOL 10.4f)     11. Explain the influence of historical context on the form, style, and point of view of a literary text. (SOL 10.4g)     12. Analyze the cultural or social function of literature. (SOL 10.4d)   ***Understanding World Literature***   * + 1. Explain similarities and differences of techniques and literary forms represented in the literature of different cultures and eras. (SOL 10.4c)     2. Compare and contrast literature from different cultures and eras. (SOL 10.4i) | * 1. **The student will read, comprehend, and analyze relationships among American literature, history, and culture. (SOL 11.4)**   ***Comprehension Strategies***   * + 1. Use reading strategies (predicting, inferring, connecting, synthesizing, questioning, clarifying) to monitor comprehension throughout the reading process.     2. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.     3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 11.4k)   ***Skills Analyzing and Critiquing Text***   * + 1. Analyze the use of literary elements and dramatic conventions including verbal, situational and dramatic irony used in literature (specifically American). (SOL 11.4j)     2. Explain how an author’s specific word choices, syntax, tone, and voice support the author’s purpose. (SOL 11.4h)     3. Analyze how context and language structures convey an author’s intent and viewpoint. (SOL 11.4e)     4. Explain how imagery and figures of speech appeal to the reader’s senses and experience. (SOL 11.4g)     5. Determine themes or central ideas of a text and analyze the development over the course of the text, including how themes and literary elements interact and build on one another to produce a complex account.     6. Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject, mood, and theme. (SOL 11.4f)   ***Understanding American Literature***   * + 1. Read and analyze a variety of American dramatic selections. (SOL 11.4i)     2. Describe contributions of different cultures to the development of American literature. (SOL 11.4a)     3. Compare and contrast periods in American literature with specific attention given to the relationship between the author's period and purpose to include the literature of other countries. (SOL 11.4b)     4. Discuss American literature as it reflects traditional and contemporary themes, motifs, universal characters, and genres. (SOL 11.4c)     5. Analyze the social and cultural function of American literature. (SOL 11.4d) | * 1. **The student will read, comprehend, and analyze the development of British literature and literature of other cultures. (SOL 12.4)**   ***Comprehension Strategies***   * + 1. Use reading strategies (predicting, inferring, connecting, synthesizing, questioning, clarifying) to monitor comprehension throughout the reading process.     2. Develop close reading through techniques for text annotation, such as annotation, highlighting, questioning the text, taking notes, and creating graphic organizers.     3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts.   ***Skills for Analyzing and Critiquing Text***   * + 1. Recognize major literary forms and their elements. (SOL 12.4b)     2. Determine themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.     3. Analyze the author's purpose through the use of diction, tone, and detail.     4. Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject, mood, and theme. (SOL 12.4f)     5. Explain how imagery and figures of speech (personification, simile, metaphor) appeal to the reader's senses and experience.     6. Explain the development of tone and voice in a literary text, specifically in poetry.     7. Compare and contrast traditional and contemporary poems from many cultures. (SOL 12.4g)     8. Analyze how dramatic conventions including character, scene, dialogue, and staging contribute to the theme and effect. (SOL 12.4h)     9. Compare and contrast dramatic elements of plays from American, British, and other cultures. (SOL 12.4i)     10. Analyze how the universal truths explored in literature relate to his/her own life and develop a personal essay.   ***Understanding the Influence of British Literature on World Literature***   * + 1. Recognize the characteristics of major chronological eras. (SOL 12.4e)     2. Relate literary works and authors to major themes and issues of their eras. (SOL 12.4d)     3. Compare and contrast the development of British literature and the English language in its historical context. (SOL 12.4a)     4. Analyze the social and cultural function of British literature. (SOL 12.4e |

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| **READING AND REPONDING TO LITERATURE** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.6 The student will read and analyze a variety of nonfiction texts. (SOL 9.5)**  ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 9.5k)     2. Draw conclusions and make inferences on explicit and implied information using textual support as evidence. (SOL 9.5h)     3. Summarize essential supporting details that relate to the main idea (SOL 9.5b)     4. Analyze and synthesize information in order to solve problems, answer questions, or complete a task. (SOL 9.5g)   ***Skills for Analyzing and Critiquing Text***   * + 1. Identify characteristics of expository, technical, and persuasive texts, including multimedia sources. (SOL 9.5d)     2. Understand the purpose of text structures and use those features/patterns of development to locate information and gain meaning from texts. (SOL 9.5c)     3. Differentiate between fact and opinion. (SOL 9.5i)     4. Explain how an author’s intended purpose for writing extends to the main idea. (SOL 9.5a)     5. Identify positions and arguments to be confirmed, disproved, or modified. (SOL 9.5e)     6. Organize and synthesize information from sources for use in written and oral presentations. (SOL 9.5j)     7. Evaluate the validity, accuracy, and credibility, including from multimedia sources. (SOL 9.5f)     8. Compare the treatment of a given subject across various accounts of a subject told in different mediums (e.g., a personal essay in both print and multimedia), determining which details are emphasized in each account | * 1. **The student will read, interpret, analyze, and evaluate nonfiction texts. (SOL 10.5)**   ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process. (SOL 10.5h)     2. Draw conclusions and make inferences on explicit and implied information using textual support as evidence. (SOL 10.5f)     3. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge. (SOL 10.5g)   ***Skills for Analyzing and Critiquing Text***   * + 1. Identify text organization and structure. (SOL 10.5a)     2. Recognize an author’s intended audience and purpose for writing. (SOL 10.5b)     3. Locate specific information in print and digital informational sources by using strategies such as skimming, summarizing, and highlighting. (SOL 10.5c)     4. Interpret information in maps, charts, graphs, timelines, and graphs. (SOL 10.5e)     5. Explain how the main idea is developed by and supported through important details, example, and illustrations, including external text features.     6. Analyze nonfiction essays for focus, content, style, and organization.     7. Recognize and evaluate point of view and bias of author and reader.     8. Compare and contrast the treatment of subjects, the organizational patterns, and the stylistic elements across multiple informational texts. (SOL 10.5d)     9. Confirm, disprove, or modify positions and arguments addressed in at least two separate texts. | * 1. **The student will read, interpret, analyze, and evaluate a variety of nonfiction texts. (SOL 11.5)**   ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process.     2. Generalize ideas from selections to make predictions about other texts. (SOL 11.5c)     3. Draw conclusions and make inferences on explicit and implied information using textual support. (SOL 11.5d)     4. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 11.5h)     5. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge.   ***Skills for Analyzing and Critiquing Texts***   * + 1. Read and follow directions to complete an application for college admission, for a scholarship, or for employment. (SOL 11.5b)     2. Read and analyze the ideas presented in essays by several authors.     3. Read, analyze, and evaluate a variety of persuasive texts for purpose, proof supporting the position, and style.     4. Analyze how an author develops and refines the meaning of a key term(s) and concepts.     5. Use information from texts to clarify understanding of concepts. (SOL 11.5a)     6. Identify false premises in persuasive writing. (SOL 11.5f)     7. Recognize and analyze use of ambiguity, tone, contradiction, paradox, irony, overstatement, and understatement in any format (e.g., textual, visual, media, digital) (SOL 11.5g)     8. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.     9. Evaluate information found in selected sources on the basis of accuracy, validity, appropriateness, importance and social and cultural context.     10. Analyze two or more texts addressing the same topic to identify authors’ purpose and determine how authors reach similar or different conclusions. (SOL 11.5e) | * 1. **The student will read, interpret, analyze, and evaluate a variety of nonfiction texts. (SOL 12.5)**   ***Comprehension Strategies***   * + 1. Use reading strategies to monitor comprehension throughout the reading process.     2. Draw conclusions and make inferences on explicit and implied information using textual support. (SOL 12.5f)     3. Generate and respond logically to literal, inferential, evaluative, synthesizing, and critical thinking questions before, during, and after reading texts. (SOL 12.5a)     4. Analyze and synthesize information in order to solve problems, answer questions, and generate new knowledge. (SOL 12.5b)   ***Skills for Analyzing and Critiquing Texts***   * + 1. Read and follow directions for a variety of authentic tasks such as but not limited to employment application, technical manual, scholarship application, college application, email, letter of complaint, reports.     2. Use information from texts to clarify and extend understanding of concepts.     3. Evaluate information found in selected sources on the basis of accuracy, validity, appropriateness, importance and social and cultural context.     4. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.     5. Identify false premises in persuasive writing. (SOL 12.5e)     6. Recognize and analyze use of ambiguity, tone, contradiction, paradox, irony, overstatement, and understatement in any format (e.g., textual, visual, media, digital) (SOL 12.5d)     7. Analyze two or more texts addressing the same topic to identify authors’ purpose and determine how authors reach similar or different conclusions. (SOL 12.5c) |

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| **Written Communication** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 9.6)**  9.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.   * + 1. Develop expository essay though classification.   9.7.3 Develop expository essay though example.  9.74 Develop expository essay though compare/contrast.  9.7.5 Compose a personal essay that illustrates a significant idea or belief.  9.7.6 Compose extended responses to literature, including a character analysis and personal reaction.  9.7.7 Adapt written work to include media images and external links, as appropriate. | **10.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 10.6)**  10.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.  10.7.2 Develop expository essay though example.  10.7.3 Develop expository essay though compare/contrast.  10.7.4 Develop expository essay though cause/effect.  10.7.5 Compose a personal essay that illustrates a significant idea or belief.  10.7.6 Compose extended responses to literature, including a theme analysis.  10.7.7 Develop creative writing, as appropriate to the study of world literature.  10.7.8 Adapt written work to include media images and external links, as appropriate. | **11.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 11.6)**  11.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.   * + 1. Develop expository essay though extended definition.   11.7.3 Develop expository essay though cause/effect.  11.7.4 Produce arguments in writing, developing a thesis that demonstrates knowledgeable judgments, addresses counterclaims, and provides effective conclusions. (SOL 11.6b)  11.7.5 Compose a personal narrative.  11.7.6 Compose extended responses to literature, including a comparison of themes across works.  11.7.7 Adapt written work to include media images and external links, as appropriate. | **12.7 The student will develop narrative, expository, and persuasive writings for a variety of audiences and purposes. (SOL 12.6)**  12.7.1 Express and defend a personal point of view on an issue through a multi-paragraph (introduction, body, and closing) structure.   * + 1. Develop expository essay though extended definition.     2. Produce arguments in writing that develop a thesis to demonstrate knowledgeable judgments, address counterclaims, and provide effective conclusions. (SOL 12.6b)     3. Compose a personal essay, such as a college essay.     4. Compose extended responses to literature, including a literary analysis that includes primary and secondary sources.     5. Write a multi-paragraph letter to apply for a job or scholarship and/or to seek admittance to college.     6. Revise and update a résumé and a cover letter.     7. Adapt written work to include media images and external links, as appropriate. |

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| **Written Communication** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.**  9.8.1 Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).  9.8.2 Compose effective introductions that communicate a clear purpose for writing and include a thesis statement, as appropriate. (SOL 9.6c)   * + 1. Compose effective conclusions that include a closing summary and restate the thesis in new language.     2. Apply knowledge and skills of paragraphing techniques to construct both effective paragraphs and multi-paragraph responses.     3. Compose effective topic sentences that illustrate a generalized idea to support the thesis.     4. Provide effective support for ideas through the inclusion of relevant examples, illustrations, and details.     5. Arrange paragraphs into a logical progression. (SOL 9.6f)     6. Use transitions to link ideas within and across paragraphs. (SOL 9.6g)     7. Write clear, varied sentences using specific vocabulary and information. (SOL 9.6d)     8. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.     9. Elaborate ideas clearly through word choice and vivid description. (SOL 9.6e) | **10.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 10.6)**  10.8.1 Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).   * + 1. Compose effective introductions that communicate a clear purpose for writing and include a thesis statement, as appropriate.     2. Compose effective conclusions that include a closing summary and restate the thesis in new language.     3. Apply knowledge and skills of paragraphing techniques to construct both effective paragraphs and multi-paragraph responses.     4. Compose effective topic sentences that illustrate a generalized idea to support the thesis.     5. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details. (SOL 10.6b)     6. Arrange ideas and paragraphs into a logical progression. (SOL 10.6e)     7. Use transitions to link ideas within and across paragraphs.     8. Write clear, varied sentences using specific vocabulary and information. (SOL 10.6d)     9. Employ effective word choice based on accuracy, specificity, connotation, and desired effect. (SOL 10.6c)     10. Elaborate ideas clearly through word choice and vivid description. (SOL 10.6c) | **11.8 The student will apply general essay structures to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 11.6)**   * + 1. Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).     2. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details.     3. Adapt content, vocabulary, voice, and tone to audience, purpose, and situation. (SOL 11.6e)     4. Organize ideas in a sustained and logical manner. (SOL 11.6c)     5. Use transitions to link ideas within and across paragraphs.     6. Write clear, varied sentences using specific vocabulary and information.     7. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.     8. Elaborate ideas clearly through word choice and vivid description.     9. Clarify and defend position with precise and relevant evidence elaborating ideas clearly and accurately. (SOL 11.6d) | **12.8 The student will convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (SOL 12.6)**   * + 1. Make choices regarding structure and style through knowledge of purpose, intended audience, and platform for publishing (i.e., letter, blog, academic essay).     2. Synthesize information to support for ideas through the inclusion of relevant examples, illustrations, and details.     3. Adapt content, vocabulary, voice, and tone to audience, purpose, and situation. (SOL 12.6d)     4. Organize ideas in a sustained and logical manner. (SOL 11.6c)     5. Use transitions to link ideas within and across paragraphs.     6. Clarify and defend position with precise and relevant evidence elaborating ideas clearly and accurately. (SOL 12.6c)     7. Use a variety of rhetorical strategies to accomplish a specific purpose. (SOL 12.6e)     8. Create arguments free of errors in logic and externally supported. (SOL 12.6f)     9. Write clear, varied sentences using specific vocabulary and information.     10. Employ effective word choice based on accuracy, specificity, connotation, and desired effect.     11. Elaborate ideas clearly through word choice and vivid description. |

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| **Written Communication** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.9 The student will apply knowledge of writing process to develop and strengthen writing and to reflect upon growth as writer.**  9.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 9.6a)  9.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 9.6a)  9.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 9.6b)  9.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 9.6h)  9.9.5 Proofread and edit final product for intended audience and purpose.  9.9.6 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.  9.9.7 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.  9.9.8 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.  9.9.9 Use technology to compose and reshape written communication, as appropriate. | **10.9 The student will apply knowledge of writing process to develop and strengthen writing and to reflect upon growth as writer.**  10.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 10.6a)  10.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 10.6a)   * + 1. Select an organizational pattern appropriate to the purpose and audience. (SOL 10.6b)     2. Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 10.6f)   10.9.5 Proofread and edit final product for intended audience and purpose. (SOL 10.7h)  10.9.6 Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved. (SOL 10.7e; SOL 10.7f; SOL 10.7g)  10.9.7 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.  10.9.8 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.  10.9.9 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.  10.9.10 Use technology to compose and reshape written communication, as appropriate. (SOL 10.6g) | **11.9 The student will apply knowledge of writing process to develop and strengthen writing and to reflect upon growth as writer.**  11.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 11.6a)  11.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 11.6a)  11.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 11.6a)  11.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 11.6f)  11.9.5 Proofread and edit final product for intended audience and purpose.  10.9.6 Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved.  10.9.7 Write and revise correspondence to a standard acceptable both in the workplace and in postsecondary education. (SOL 11.6h)  11.9.8 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.  11.9.9 Use reflection as a tool to document growth as a writer and to self-evaluate process and product.  11.9.10 Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.  11.9.11 Use technology to compose and reshape written communication, as appropriate. (SOL 11.6g) | **12.9 The student will apply knowledge of writing process to develop and strengthen writing and to reflect upon growth as writer.**  12.9.1 Use prewriting techniques to generate ideas and support for writing. (SOL 12.6a)  12.9.2 Select and use graphic organizers appropriately to plan for and organize writing. (SOL 12.6a)  12.9.3 Select an organizational pattern appropriate to the purpose and audience. (SOL 12.6a)  12.9.4 Revise writing for clarity and for relevancy, accuracy, and depth of content. (SOL 12.6g)  12.9.5 Proofread and edit final product for intended audience and purpose.  12.9.6 Analyze the writing of others by describing how the author accomplishes the intended purpose and by suggesting how writing might be improved.  12.9.7 Write and revise correspondence to a standard acceptable both in the workplace and in postsecondary education.  12.9.8 Use a Works in Progress (WIP) folder to compose and strengthen writing in various stages of development.   * + 1. Use reflection as a tool to document growth as a writer and to self-evaluate process and product.     2. Publish a writing portfolio that emphasizes the writer’s growth, illustrates examples of learning experiences, and showcases best work.     3. Use technology to compose and reshape written communication, as appropriate. (SOL 12.6h) |

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| **Written Communication** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**  9.10.1 Improve sentence variety by applying knowledge of sentence parts, including subject/verb, direct/indirect object, and predicate nominative/predicate adjective. (SOL 9.7a)  9.10.2 Embed introductory phrases and appositives into simple sentences.  9.10.3 Use coordinating conjunctions and commas accurately to form and punctuate compound sentences. (SOL 9.7a; SOL 9.7d))  9.10.4 Use conjunctive adverbs and semi-colons accurately to form and punctuate compound sentences. (SOL 9.7d)  9.10.5 Use adverbial clauses (dependent clauses) to form complex sentences.  9.10.6 Distinguish between active and passive voice. (SOL 9.7e) | **10.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**  10.10.1 Use appropriate grammatical structures accurately to form and punctuate compound, complex, and compound-complex sentences.  10.10.2 Embed prepositional and verbal phrases into writing to improve sentence variety, to enhance descriptive language, and to emphasize certain details.  10.10.3 Distinguish between active and passive voice. (SOL 10.7a) | **11.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**   * + 1. Use verbals and verbal phrases to achieve sentence conciseness and variety. (SOL 11.7b)     2. Adjust sentence and paragraph structures for a variety of purposes and audiences. (SOL 11.7e)     3. Vary syntax for effect.     4. Distinguish between active and passive voice. (SOL 11.7c) | **12.10 The student will use specific grammatical structures to develop cohesive writing, to improve sentence variety and to clarify the relationships among complex ideas and concepts.**   * + 1. Use verbals and verbal phrases to achieve sentence conciseness and variety. (SOL 11.7b)     2. Adjust sentence and paragraph structures for a variety of purposes and audiences. (SOL 12.7e)     3. Vary syntax for effect.     4. Distinguish between active and passive voice. (SOL 11.7c) |

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| **Written Communication** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 9.7)**  9.11.1 Use commas and semi-colons accurately with introductory phrases, appositives, compound sentences, and complex sentences. (SOL 9.7d)  9.11.3 Prepare final drafts to avoid sentence fragments, run-ons, and misplaced modifiers.  9.11.4 Use parallel structures across sentences and paragraphs. (SOL 9.7b)  9.11.5 Apply rules governing subject-verb agreement and pronoun-antecedent agreement.  9.11.6 Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 9.7f/Common Core) | **10.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 10.7)**  10.11.1 Use commas and semi-colons accurately with introductory phrases, appositives, compound sentences, and complex sentences. (SOL 9.7d)  10.11.2 Edit sentence structure to avoid fragments and fused (run-on) sentences.  10.11.3 Use parallel structures across sentences and paragraphs.  10.11.4 Apply rules governing use of the colon. (SOL 10.7b)  10.11.5 Apply rules governing subject-verb agreement and pronoun-antecedent agreement.  10.11.6 Use a style manual, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA), to apply rules for punctuation and formatting, including conventions for direct quotations. (SOL 10.7c) | **11.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 11.7)**   * + 1. Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 11.7a)     2. Proofread and edit writing for intended audience and purpose. (SOL 11.7f)     3. Adjust sentence structure to avoid fragments and fused (run-on) sentences.     4. Adjust sentence structure to avoid misplaced modifiers.     5. Adjust punctuation to avoid comma splices.     6. Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization.     7. Recognize the difference between standard and nonstandard language and use language appropriate to purpose and audience. | **12.11 The student will self- and peer-edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing. (SOL 12.7)**   * + 1. Edit writing to conform to the guidelines in a style manual/handbook and is appropriate to the type, purpose, and intended audience for writing. (SOL 12.7c)     2. Edit, proofread, and prepare writing for intended audience and purpose. (SOL 12.7a)     3. Adjust sentence structure to avoid fragments and fused (run-on) sentences.     4. Adjust sentence structure to avoid misplaced modifiers.     5. Adjust punctuation to avoid comma splices.     6. Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization. (SOL 12.7b)     7. Recognize the difference between standard and nonstandard language and use language appropriate to purpose and audience. |

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| **Research** | | | |
| **Grade 9** | **Grade 10** | **Grade 11** | **Grade 12** |
| **9.12 The student will use print, electronic databases, online resources, and other media to access information to create a research product. (SOL 9.8)**  9.12.1 Apply features of classification to write an informative paper of the student's choice.  9.12.2 Use technology as a tool for research to organize, evaluate, and communicate information.  (SOL 9.8a)  9.12.3 Narrow the focus of a search. (SOL 9.8b)  9.12.4 Utilize a plan for the research. (e.g., Venn diagram, outline, other graphic organizers).  9.12.5 Find, evaluate, and select appropriate sources to access information and answer questions.  (SOL 9.8c)  9.12.6 Verify the validity and accuracy of all information. (SOL 9.8d)  9.12.7 Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 9.8e)  9.12.8 Credit the sources of quoted, paraphrased, and summarized ideas. (SOL 9.8f)  9.12.9 Cite sources of information using a standard method of documentation such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 9.8g)  9.12.10 Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 9.8h)  9.12.11 Work collaboratively to apply research skills for learning purposes, such as to answer questions, generate ideas, or communicate findings. | **10.12 The student will collect, evaluate, organize, and present information to create a research product. (SOL 10.8)**   * + 1. Demonstrate effective use of current and emerging digital tools to locate, analyze, evaluate, and use information resources to support research and learning.     2. Select and narrow a topic appropriate for a problem/solution paper for a given audience.     3. Select and narrow a topic collaboratively for informative research.     4. Develop descriptive research-based responses (papers, essays, projects, class discussions, paragraphs) with increasing autonomy.     5. Use technology as a tool to research, organize, evaluate, synthesize, and communicate information. (SOL 10.8a)     6. Develop the central idea or focus. (SOL 10.8b)     7. Verify the accuracy, validity, and usefulness of information. (SOL 10.8c)     8. Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 10.8d)     9. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 10.8e)     10. Differentiate between in-text citations and works cited on the bibliography page. (SOL 10.7d)     11. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 10.8f) | **11.12 The student will analyze, evaluate, synthesize, and organize information from a variety of sources to produce a research product. (SOL 11.8)**   * + 1. Select and narrow topics for an informative research independently and collaboratively, seeking assistance and guidance as appropriate.     2. Select and narrow a topic appropriate for a persuasive argument.     3. Use technology as a tool to research, organize, evaluate, and communicate information. (SOL 11.8a)     4. Narrow a topic and develop a plan for research. (SOL 11.8b)     5. Collect information to support a thesis. (SOL 11.8c)     6. Critically evaluate quality, accuracy, and validity of information. (SOL 11.8d)     7. Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, point of view or bias. (SOL 11.8a)     8. Synthesize and present information in a logical sequence. (SOL 11.8f)     9. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 11.8g)     10. Differentiate between in-text citations and works cited on the bibliography page. (SOL 11.7d)     11. Revise writing for clarity of content, accuracy, and depth of information.(SOL 11.8h)     12. Edit writing for grammatically correct use of language, spelling, punctuation, capitalization, and sentence/paragraph structure. (SOL 11.8i)     13. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 11.8j) | **12.12 The student will analyze, evaluate, synthesize, and organize information from a variety of sources to produce a research product. (SOL 12.8)**   * + 1. Select and narrow topics for an informative research independently and collaboratively, seeking assistance and guidance as appropriate.     2. Select and narrow a topic appropriate for a critical analysis paper.     3. Use technology as a tool to research, organize, evaluate, and communicate information. (SOL 12.8a)     4. Frame, analyze, and synthesize information to solve problems, answer questions, and generate new knowledge. (SOL 12.8b)     5. Critically evaluate the accuracy, quality, and validity of the information. (SOL 12.8c)     6. Synthesize information to support the thesis and present information in a logical manner. (SOL 12.8d)     7. Cite sources for both quoted and paraphrased ideas using a standard method of documentation, such as that of the Modern Language Association (MLA) or the American Psychological Association (APA). (SOL 12.8e)     8. Revise writing for clarity, depth of information, and technique of presentation. (SOL 12.8f)     9. Edit writing for language, spelling, punctuation, capitalization, syntax, and paragraphing as appropriate for standard English. (SOL 12.8g)     10. Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information. (SOL 12.8h) |

Gifted Benchmarks

**Teacher: DeMott**

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### Department of Curriculum and Instruction

Office of Gifted Education

#### Benchmarks for Gifted Students

| **Grade 12 Goal 1: To develop an understanding of systems of knowledge themes, issues, and problems that frame the external world.** | |
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| **Benchmark 1a:**  **Indicators:**  **Benchmark 1b:**  **Indicators:**  **Benchmark 1c:**  **Indicators:**  **Benchmark 1d:**  **Indicators:**  **Benchmark**  **1e:**  **Indicators:**  **Benchmark**  **1f:**  **Indicators:** | **Gifted students will recognize and empathize with perspectives of a given concept, theme, or issue that is not his or her own.**   * *Demonstrates a developed sense of awareness regarding personal biases and prejudices* * *Communicates a desire to investigate and explore issues that impact society* * *Effectively communicates empathy and self-knowledge* * *Clearly articulates reasons for expressed opinions, noting personal biases and prejudices within the context of varying opinions* * *Demonstrates respect for perspectives that differ from one’s own* * *Explains the value in alternative viewpoints*   **Gifted students will recognize, empathize, and make connections between the systems of issues and problems occurring in the external world.**   * *Demonstrates developed/sophisticated understanding of relationship between self and the real world* * *Recognizes possibilities and limitations of initiating change* * *Articulates the impact of complex issues and scenarios both nationally and globally* * *Considers factors and changes affecting the interplay among issues*   **Gifted students will analyze influences that shape future trends related to key concepts, issues, and themes.**   * *Examines emerging trends and factors that shape the emergence and evolution of ideas* * *Recognizes that trends rarely unfold in a constant, linear direction* * *Considers multiple**determinants to analyze influences that shape trends* * *Uses digital technology to research and collect data in order to refine ideas and predict future trends*   **Gifted students will compare and contrast original approaches to discipline-based dilemmas with those of experts in the field.**   * *Submits examples of refined/cumulative work to experts in the field for feedback* * *Participates in problem-solving exercises used to generate specific feedback from peers* * *Develops a framework/method for comparing and contrasting ideas* * *Generates and clarifies approaches to dilemmas through inquiry and advanced exploration* * *Collaborates with peers to develop collective points of view on the cause/effect of dilemmas*   **Gifted students will formulate essential questions, pose and define problems, and test and improve ideas.**   * *Applies understanding of concepts from multiple perspectives to generate solutions* * *Connects the essential question to systems of knowledge, themes, and issues that frame the external world* * *Demonstrates advanced exploration and problem solving within a topic/issue using essential question as the framework for investigation*   **Gifted students will evaluate the limitations of generalizations related to major themes, issues and problems.**   * *Examines the paradoxes and contradictions that exist within and across disciplines, systems of knowledge, issues, and real world problems* * *Understands and manages ambiguity* * *Uses logic and previous knowledge to delve deeper into issues* * *Demonstrates advanced persistence in analyzing and interpreting solutions, including possible limitations* * *Develops sophisticated approaches to overcoming limitations by researching, collecting data, and developing inquiry-based solutions* |

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### Department of Curriculum and Instruction

Office of Gifted Education

**Benchmarks for Gifted Students**

| **Grade 12 Goal 2**: **To develop critical thinking and creative abilities and problem solving skills.** | |
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| **Benchmark 2a:**  **Indicators:**  **Benchmark 2b:**  **Indicators:**  **Benchmark 2c:**  **Indicators:**  **Benchmark 2d:**  **Indicators:**  **Benchmark 2e:**  **Indicators:** | **Gifted students will evaluate the effectiveness of various problem solving techniques to a variety of problem-based situations (e.g. mathematical, scientific, literary, and technological).**   * *Develops criteria to determine effectiveness* * *Evaluates and compares effectiveness of solutions to problems across discipline* * *Analyzes and considers the root of problems to develop multiple solutions* * *Develops a variety of procedures for arriving at viable solutions* * *Considers and selects a variety of creative thinking strategies to generate solutions*   **Gifted students will engage in problem finding and framing for personal situations, situations in the community, and global issues, in order to apply interdisciplinary principles and processes to propose solutions to problems and complex issues.**   * *Demonstrates awareness of relationships among various disciplines* * *Synthesizes information from a variety of disciplines to find and frame problems in order to understand ideas* * *Generates multiple and varied solutions to problems* * *Works effectively as a team member to generate multiple solutions*   **Gifted students will evaluate the feasibility of various solutions to problems.**   * *Recommends and defends a solution* * *Reframes problems when alternative solutions are exhausted* * *Examines different options for solving complex real-world situations and determines why specific courses of action need to be taken* * *Generates a multitude of viable solutions and considers alternative solutions during the evaluation process*   **Gifted students will identify concepts that cross disciplines as they apply the principles of presenting a defensible argument.**   * *Develops a clear and coherent thesis and conclusion for an argument* * *Develops logical arguments based on data and research findings* * *Identifies or seeks out the critical assumptions behind a line of reasoning and uses that to judge the validity of an argument (e.g. facts, anecdotes, case studies, quotations, tables, charts, graphs)* * *Evaluates an argument objectively by considering all sides of an issue (e.g. examining multiple perspectives, data)* * *Evaluates sources for validity, bias, and relevance* * *Builds on previous knowledge, connections, and inferred knowledge to creatively express rationale for a clearly developed argument* * *Uses macro concepts to create, explain, and/or present an argument linking multiple disciplines*   **Gifted students will investigate the causes and critical issues of problems (e.g. personal, social, ethical considerations).**   * *Analyzes the impact of decisions to self and others and takes responsibility for consequences and outcomes of decisions* * *Provides evidence in support of one’s conclusions and requests evidence from others before accepting their conclusions* * *Uses multiple points of view to assess and communicate the root of the problem/issue* * *Demonstrates sophisticated, macro- understanding of problems and develops solutions while investigating problems* |

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### Department of Curriculum and Instruction

Office of Gifted Education

#### Benchmarks for Gifted Students

| Grade 12 Goal 3: To develop metacognitive skills that foster independent and self-directed learning in **order to develop self-understanding.** | |
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| **Benchmark 3a:**  **Indicators:**  **Benchmark 3b:**  **Indicators:**  **Benchmark 3c:**  **Indicators:**  **Benchmark 3d:**  **Indicators:**  **Benchmark 3e:**  **Indicators:** | **Gifted students will compare their ideas, abilities, and goals to those of practicing professionals.**   * *Chooses independent investigations to study research, contributions, and authentic practices of professionals in the field* * *Establishes and uses authentic goals to guide work* * *Assesses work according to goals* * *Identifies how components of their learning profiles align with those of the practicing professionals in one or more disciplines* * *Thinks critically and conceptually towards mastering the completion of an innovative task* * *Considers a variety of resources for honing the development and authentic presentation of ideas*   **Gifted students will reflect on their own learning and work profiles over time.**   * *Identifies emerging patterns and trends in personal learning and work profiles* * *Utilizes assessment formats that require reflection (goal statements, reflective essays, longitudinal portfolios, journals, and personal discoveries)* * *Assesses individual strengths to develop a personal plan of action* * *Develops personal criteria for evaluating achievement of goals and growth*   **Gifted students will extend independent scholarly skills and behaviors.**   * *Selects independent projects based on individual abilities and interests* * *Incorporates personal learning style into creation of products* * *Effectively uses various styles of oral and written communication* * *Designs original work and participates in contests at the state and national level* * *Seeks constructive criticism in order to hone ideas, aspirations, and interests*   **Gifted students will explore opportunities for personal involvement in global issues.**   * *Assesses individual strengths to develop a personal plan of action* * *Hones/develops a meaningful perspective/connection to a significant cause or issue* * *Seeks meaningful resources and knowledge to foster and develop understanding of cause or issue*   **Gifted students will demonstrate the ability to synthesize information and incorporate the information generated.**   * *Extends application of information across other disciplines* * *Selects and organizes meaningful data to review for decision making and creating products* * *Objectively analyzes personal products and those of others to extract specific meaning* * *Develops appropriate benchmarks and tools for accomplishing tasks* |

Protocols

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Description

A text rendering is a during reading activity that creates interaction between students and text. Text-Rendering is a strategy to foster reading comprehension and shared understanding among participants. Text-Rendering helps readers focus on important concepts and ideas in the text. It is also a summarizing technique for students. It forces the mind to condense the information and make decisions about the importance of various concepts in the text.

Procedure

<http://www.nsrfharmony.org/protocol/doc/text_rendering.pdf>

How To Notes

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This document is a living document, a tool to be used by the teacher to organize (through the use of bookmarks and links) their lessons into the required daily learning plans. Although the original document is customized to meet the needs of the original author, there are some quick and easy ways for a teacher to make this document their own.

First, however, it would behoove the teacher to familiarize himself/herself with a few basics. The How To Notes section is attempting to do just that. This section is divided into technological considerations, theory (including items such as assessments), and (hopefully) some practical tips on customizing this document for your class.

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Use of Bookmarks

To Create your own bookmark, highlight a text (word, phrase) or an image within your document where you wish to go back to. Press on the insert tab. Press the Bookmark icon. Here a pop up box will appear. In the word box, type in a word or phrase that describes the location. This may mean erasing the popup word or phrase. Begin with a word, rather than a number and avoid the use of punctuation, as well as spaces. Due to the set up any phrase needs to be squished together. This is now set up as the go to place if you hyperlink that named bookmark. In a sense, it is dormant until it is hyperlinked. Press Add bookmark.

Use of Hyperlinks

To create a hyperlink, find a location in the text that you wish to jump from. Press the insert tab. Press the hyperlink tab. Here a pop up box will appear. Now select from the items already bookmarked in the prior step. The selected words will now appear blue with a line underneath. When pressed in the document, it will go to this location.

Should you so desire, you may also link to a source outside the document using the hyperlink function.

I purposefully set numerous places in the document so you can easily navigate (including a full list of links at the very end of this document). If you wish to go directly back to the prior page, however, I suggest using the undo arrow on the upper left hand corner.

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To customize this document to your class, follow the guidelines for technology above.

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