

## Understanding By Design - English 4 Accelerated

<b>Title of Unit</b>	The Personal Narrative	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	3 weeks
<b>Developed By</b>	Brittany Morgan		

### Identify Desired Results (Stage 1)

#### Content Standards

- ◆ RL.11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- ◆ NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- ◆ NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- ◆ NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- ◆ W.11-12.1. E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

#### Recommended Texts

- None for this unit

Overarching Understanding	Overarching	Topical
<p>Good writing is clear, concise and interesting</p> <ul style="list-style-type: none"> <li>◆ There are specific values and worldviews that appeal to college admission reviewers</li> <li>◆ Experience can shape one’s perspective</li> <li>◆ Everyone has a story to tell</li> <li>◆ Good writing abides by the rule of “Show, don’t tell”</li> </ul>	<ul style="list-style-type: none"> <li>◆ What are my core values? Where do they come from?</li> <li>◆ How do my values shape my goals?</li> <li>◆ What kinds of students are colleges looking for?</li> </ul>	<ul style="list-style-type: none"> <li>◆ How do I begin the college application process?</li> <li>◆ What is the common application?</li> <li>◆ How can I show my strengths?</li> </ul>
<b>Related Misconceptions</b>		

<ul style="list-style-type: none"> <li>• The college essay must be a five paragraph essay</li> <li>• I need to tell a college why they should pick me</li> <li>• There is one "right" story to tell</li> </ul>	<p>colleges looking for?</p> <ul style="list-style-type: none"> <li>◆ Which part of my story should I tell?</li> <li>◆ How does a specific audience shape how writing should be approached?</li> </ul>	<p>show my unique self in an essay?</p>
<p><b>Knowledge</b> Students will know...</p>	<p><b>Skills</b> Students will be able to...</p>	
<ul style="list-style-type: none"> <li>• Feedback and rubrics can guide the writing process</li> <li>• Self - reflection is an essential part of crafting a personal narrative</li> </ul>	<ul style="list-style-type: none"> <li>• Craft personal narratives</li> <li>• Use details appropriately to enhance writing</li> <li>• Edit and revise work</li> <li>• Reflect on long term goals and personal values</li> </ul>	
<p align="center"><b>Assessment Evidence (Stage 2)</b></p>		
<p><b>Performance Task Description</b></p>		

<ul style="list-style-type: none"> <li>● <b>Goal</b></li> <li>● <b>Role</b></li> <li>● <b>Audience</b></li> <li>● <b>Situation</b></li> <li>● <b>Product/ Performance</b></li> <li>● <b>Standards</b></li> </ul>	<ul style="list-style-type: none"> <li>● Where I'm Going and Where I'm From Poems - Students will craft a poem that uses imagery and details to provide a depiction of their home, childhood or culture. Students will craft a second poem that uses elements from the first poem while highlighting goals for the future. There must be clear cohesive elements that tie the two poems together. Students will include a reflection of the writing process, what they chose to include in each poem, how the two are related, and what significance the details they selected to highlight hold.</li> <li>● Etymology project - Students will research the origins of unique words including family surnames or first names. Students will write and reflect on juxtaposition of personal meanings and more general meanings associated with the words.</li> <li>● College Essay / Personal Narrative - Students will write a response between 400 and 600 words that demonstrates a quality or experience that is central to their identity and connects to traits that will be valuable to their plans for the future. Students will select a topic based on the essay options featured by one of their top choice schools.</li> <li>● Students will use the following resources to craft a class rubric for the essay</li> <li>● <a href="http://www.nytimes.com/learning/teachers/studentactivity/20090423b.pdf">http://www.nytimes.com/learning/teachers/studentactivity/20090423b.pdf</a></li> <li>● <a href="http://thechoice.blogs.nytimes.com/2009/06/23/tip-sheet-essay/">http://thechoice.blogs.nytimes.com/2009/06/23/tip-sheet-essay/</a></li> <li>● <a href="http://thechoice.blogs.nytimes.com/2011/11/01/gelb/">http://thechoice.blogs.nytimes.com/2011/11/01/gelb/</a></li> </ul>
<p><b>Other Evidence</b></p>	
<ul style="list-style-type: none"> <li>● Practicing “Show, don’t tell” in writing</li> <li>● demonstrating knowledge of the common application topics</li> <li>● Timed and out-of-class essay assignments related to the essential questions</li> <li>● Daily journal-writing responses to prompts posed by teacher</li> </ul>	
<p style="text-align: center;"><b>Learning Plan (Stage 3)</b></p>	

<ul style="list-style-type: none"> <li>● <b>Where</b> are your students headed? Where have they been? How will you make sure the students know where they are going?</li> <li>● How will you <b>hook</b> students at the beginning of the unit?</li> <li>● What events will help students <b>experience and explore</b> the big idea and questions in the unit? How will you equip them with needed skills and knowledge?</li> <li>● How will you cause students to <b>reflect and rethink</b>? How will you guide them in rehearsing, revising, and refining their work?</li> <li>● How will you help students to <b>exhibit and self-evaluate</b> their growing skills, knowledge, and understanding throughout the unit?</li> <li>● How will you <b>tailor</b> and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</li> <li>● How will you <b>organize</b> and sequence the learning activities to optimize the engagement and achievement of ALL students?</li> </ul>	<ul style="list-style-type: none"> <li>● “Where I’m From” poem &amp; “Where I’m going”</li> <li>● “Where I’m From/Going” reflection</li> <li>● Interview w/ a partner</li> <li>● Self reflection- values, skills and experiences</li> <li>● Researching colleges and essay prompts</li> <li>● Selecting a story to tell</li> <li>● Drafting the narrative</li> <li>● Revising and editing</li> <li>● Etymology of a name - project</li> <li>● Reading and analyzing examples of “Essays that worked” (John’s Hopkins examples + student selected examples)</li> <li>● Final draft of the personal narrative &amp; reflection on the narrative</li> <li>● Reflection Discussion</li> <li>● Approaching short answer questions and applications which have several essay requirements</li> </ul> <p style="text-align: center;"> <a href="http://www.nytimes.com/learning/teachers/studentactivity/20090423b.pdf">http://www.nytimes.com/learning/teachers/studentactivity/20090423b.pdf</a> </p> <ul style="list-style-type: none"> <li>● <a href="http://thechoice.blogs.nytimes.com/2009/06/23/tip-sheet-essay/">http://thechoice.blogs.nytimes.com/2009/06/23/tip-sheet-essay/</a></li> <li>● <a href="http://thechoice.blogs.nytimes.com/2011/11/01/gelb/">http://thechoice.blogs.nytimes.com/2011/11/01/gelb/</a></li> <li>● <a href="https://www.fastcompany.com/3052152/6-rules-for-great-storytelling-from-a-moth-approved-master-of-the-form">https://www.fastcompany.com/3052152/6-rules-for-great-storytelling-from-a-moth-approved-master-of-the-form</a></li> </ul> <p style="text-align: center;"> <a href="https://apply.jhu.edu/application-process/essays-that-worked/">https://apply.jhu.edu/application-process/essays-that-worked/</a> </p>
---	--

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design Unit Template

<b>Title of Unit</b>	Ancient Literature and Oral Storytelling Traditions	<b>Grade Level</b>	12
----------------------	---	--------------------	----

<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	3 to 4 weeks
------------------------	-----------------------	-------------------	--------------

<b>Developed By</b>	Brittany Morgan		
---------------------	-----------------	--	--

**Identify Desired Results (Stage 1)**

**Content Standards**

- RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)
- RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)
- NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.
- L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**Suggested Texts**

- **Beowulf**
- **Gilgamesh**
- **The Iliad**
- **The Ramayana**
- **Excerpts from the Torah**
- **Aeneid**
- **Excerpts from Aesop’s Fables**

<b>Understandings</b>	<b>Essential Questions</b>	
<b>Overarching Understanding</b>	<b>Overarching</b>	<b>Topical</b>
<ul style="list-style-type: none"> <li>• Strong character is built by addressing trials and tribulations.</li> <li>• Language is in constant fluctuation</li> <li>• Literature existed in the form of oral epics before the printed word.</li> <li>• Culture often defines what a hero is.</li> <li>• The Dark Ages of England was characterized by pessimism, suffering, and comradeship</li> <li>• The importance of oral tradition</li> </ul>	<ul style="list-style-type: none"> <li>• Is suffering required in order to develop strong character?</li> <li>• Can supernatural phenomena play a role in real life today?</li> <li>• What makes a hero?</li> <li>• Of what value is such “old literature” to us</li> </ul>	<ul style="list-style-type: none"> <li>• How do religious and cultural shifts influence a work?</li> <li>• How has the English language changed?</li> <li>• What do</li> </ul>
<b>Related Misconceptions</b>		

<ul style="list-style-type: none"> <li>• The English language has always looked and sounded the same</li> <li>• Old stories have nothing in common with modern life</li> <li>• Ancient cultures have nothing in common with each other</li> <li>• Only certain cultures are worthy of study or have influenced our world</li> </ul>	<ul style="list-style-type: none"> <li>• How do morals and values shift over time? How do they stay the same?</li> </ul>	<ul style="list-style-type: none"> <li>• What are the fundamentals of oral literature?</li> <li>• How does written literature differ from oral literature?</li> </ul>
---	--	---

<b>Knowledge</b> Students will know...	<b>Skills</b> Students will be able to...
<ul style="list-style-type: none"> <li>• Understand how language evolves through cross-fertilization of culture.</li> <li>• Know that the transcription of Beowulf in England's Dark Ages is the first evidence of written English literature</li> <li>• Similarities and differences of various ancient stories and their modern interpretations</li> </ul>	<ul style="list-style-type: none"> <li>• Create open ended questions or research topics</li> <li>• Compare and contrast texts</li> <li>• Determine reliable sources</li> <li>• Examine why certain stories continue to get passed on and how they change with culture</li> <li>• Connect the stories and mythology of several ancient cultures</li> <li>• Reflect on how author's voice and point of view can change a story</li> </ul> <p style="text-align: right;">*</p>

**Assessment Evidence (Stage 2)**

**Performance Task Description**

<ul style="list-style-type: none"> <li>● <b>Goal</b></li> <li>● <b>Role</b></li> <li>● <b>Audience</b></li> <li>● <b>Situation</b></li> <li>● <b>Product/ Performance</b></li> <li>● <b>Standards</b></li> </ul>	<ul style="list-style-type: none"> <li>● Oral history project</li> <li>● Students record themselves interviewing someone who is at least two generations older than them, focusing on stories about that person’s life and experience that are a reflection of the time period.</li> <li>● Students will write a reflection on the experience that analyzes the style and techniques used in the storytelling of the person they interviewed, and how the experienced allowed them to consider the benefits and limits of the oral storytelling tradition.</li> <li>●</li> <li>● Ancient Cultures Project - Students select two or three ancient cultures to research, with a focus on language, storytelling/ mythology,</li> </ul>
<p><b>Other Evidence</b></p>	
<ul style="list-style-type: none"> <li>● Class list of questions/ topics to research</li> <li>● Class discussion centered on topics related to essential questions</li> <li>● Reading/interpretation quizzes, used frequently to monitor comprehension</li> <li>● Timed and out-of-class essay assignments related to the essential questions</li> <li>● Daily journal-writing responses to prompts posed by teacher</li> </ul>	
<p style="text-align: center;"><b>Learning Plan (Stage 3)</b></p>	

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

1. Assessing background knowledge (Ancient societies )
2. Web quest - class created questions and topics about cultures in the text
3. Literary devices - kennings, caesura and alliteration
4. Reading excerpt from Beowulf and other modern translations of ancient texts —silently, out-loud, independently and collaboratively, with teacher guidance
5. Connecting to other ancient cultures - student selected examples, stories and mythology
6. Selecting an essay topic - use the list of options as examples, add student created topics.
7. Searching, using and citing web sources
8. Writing the essay
9. Class discussion
10. Self reflection and revisions
11. Creative writing prompts - using Grendel as a model for twice told stories
12. Review for the test - key skills and information
13. Test

<https://www.ancient.eu/timeline/literature/>

- <http://www.essential-humanities.net/western-art/literature/ancient/>
- <https://www.britannica.com/art/oral-literature>
- <https://chs.harvard.edu/CHS/>
- <http://www.oralliterature.org>
- <https://www.theguardian.com/commentisfree/2010/jul/29/lasting-power-oral-tradition>
- <http://blog.visme.co/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/>
- <https://www.youtube.com/user/pastagrannies>

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design

<b>Title of Unit</b>	Literature as an exploration of social class	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4	<b>Time Frame</b>	4 weeks
<b>Developed By</b>	Brittany Morgan		

### Identify Desired Results (Stage 1)

#### Content Standards

- By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at grade level or above.
- NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- W.11-12.6. Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### Suggested texts

- The Canterbury Tales by Chaucer
- The Decameron by Boccaccio
- The Glass Castle by Jeannette Walls
- Nickel and Dimed (nonfiction) by Barbara Ehrenreich
- Where We Stand: Class Matters by bell hooks
- The Kite Runner by Khaled Hosseini
- How the Other Half Lives by Jacob Riis
- Angela’s Ashes by Frank McCourt
- A Tree Grows in Brooklyn by Betty Smith
- Salvage the Bones by Jesmyn Ward
- Two or Three Things I Know For Sure by Dorothy Allison
- 

<b>Understandings</b>		<b>Essential Questions</b>	
<b>Overarching Understanding</b>		<b>Overarching</b>	<b>Topical</b>
<ul style="list-style-type: none"> <li>• Characters of diverse background add variety and insight to understanding of a culture.</li> <li>• Great literature, no matter how old it is, is enjoyable – even laugh-out-loud funny.</li> <li>• One’s profession and wealth position him or her on a social ladder.</li> <li>• Through irony, social stereotypes are identified and mocked.</li> <li>• Human nature changes very little over time.</li> </ul>		<ul style="list-style-type: none"> <li>• Is it OK to laugh at the hypocrisy of others?</li> <li>• Of what value is such “old literature” to us today?</li> <li>• How do we approach a story without an ending?</li> <li>• How do people’s stories demonstrate their values?</li> </ul>	<ul style="list-style-type: none"> <li>• In what was is Chaucer the first English writer?</li> <li>• Is it socially acceptable for some people to dictate the roles of others?</li> </ul>
<b>Related Misconceptions</b>			
<ul style="list-style-type: none"> <li>• Literature has to be serious</li> <li>• A collection by a single author must have a single point of view</li> <li>• There is only one way to analyze literature</li> </ul>			
<b>Knowledge</b> Students will know...		<b>Skills</b> Students will be able to...	

<ul style="list-style-type: none"> <li>• Know strategies for studying literature using a variety of independent and group tasks</li> <li>• Know historical background of the Canterbury pilgrims and their contemporaries.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze a character. Evaluate and classify characters by stereotype and archetype.</li> <li>• Explain how the historical context in which a work was written influences the work.</li> <li>• Emulate the style of one of the tales</li> <li>• Refine their use of satirical techniques such as hyperbole, verbal irony, and respectful tone</li> </ul>
---	---

**Assessment Evidence (Stage 2)**

**Performance Task Description**

<ul style="list-style-type: none"> <li>• <b>Goal</b></li> <li>• <b>Role</b></li> <li>• <b>Audience</b></li> <li>• <b>Situation</b></li> <li>• <b>Product/Performance</b></li> <li>• <b>Standards</b></li> </ul>	<ol style="list-style-type: none"> <li>1. The Tale- Students will create a character and tell a fictional tale in the style of the author we have read for this unit, with a focus on examining social class and use of satire.</li> <li>2. Literature Circles - students will meet in small groups with classmates who are reading the same work, with each member taking on a unique role in examining the work. Students will engage in discussion and create open ended questions and journal prompts based on their group's discussion.</li> </ol>
---	---

**Other Evidence**

- Daily journal-writing responses to prompts posed by teacher
- Art-Walk activity
- Literature circle group notes and homework assignments
- Literature circle reflections (Self and group)
- Prologue notes and predictions
- Character activity - grouping and categorizing characters introduced in the general prologue
- Student created questions
- Self-assessments of tale using rubrics provided
- Creation of personal writer's goal

### **Learning Plan (Stage 3)**

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

1. Introducing Book choices and Literature circle procedures
2. Assessing background knowledge
3. individual research on related topics
4. Presentation of findings/ notes
5. Quiz on background info presented (Student created questions)
6. Art walk - works influenced by the older works related to this unit (ex: Canterbury) - focus on how social class is portrayed in the works
7. Student surveys on group preferences
8. Introduce and practice literature circles, groups selected, groups select tales
9. Practice reading different translations of the canterbury tales to focus on different elements of the structure and style
10. Listening - audio of excerpt from general prologue of the Canterbury tales in its original Middle English
11. Discussion on the development of the english language and use of social class/ job title to describe characters
12. Literature circle groups meet 1st time
13. Satire lesson and practice using satire / Brainstorm for Satirical Tale
14. Literature circle groups meet 2nd time
15. Work on Satirical Tale
16. Class Discussion on topics related to essential questions
17. Example - documentary or narrative film centered on themes of social class (possible choices - Winter's Bone, Snowpiercer, Walmart: the high cost of low price)
18. Discussion/ written response to film example
19. Literature circle #3
20. Review for test, self assessment on Satirical Tale
21. Test

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design Unit Template

<b>Title of Unit</b>	Understanding Shakespeare's language and making connections to the modern world	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	5 weeks
<b>Developed By</b>	Brittany Morgan		
<b>Identify Desired Results (Stage 1)</b>			
<b>Content Standards</b>			
<ul style="list-style-type: none"> <li>• RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</li> <li>• RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</li> <li>• RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)</li> <li>• RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</li> <li>• W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</li> <li>• NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> <li>• NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</li> </ul>			
<b>Recommended Texts</b>			
<ul style="list-style-type: none"> <li>•</li> <li>• Hamlet</li> <li>• Shakespeare's Sonnets</li> <li>• Julius Caesar</li> <li>• The Taming of the Shrew</li> </ul>			
<b>Understandings</b>		<b>Essential Questions</b>	
<b>Overarching Understanding</b>		<b>Overarching</b>	<b>Topical</b>

<ul style="list-style-type: none"> <li>● Characters motivated by good intentions can cause tragic outcomes</li> <li>● Soliloquies are a convention of drama that can highlight the inner working of a character's mind</li> <li>● Shakespeare's work has impacted centuries of Art, Literature and Culture.</li> </ul>	<ul style="list-style-type: none"> <li>● How significant is family?</li> <li>● Can revenge be justified?</li> <li>● What is insanity? What causes it?</li> <li>● Is morality relative or absolute?</li> <li>● How has Shakespeare's work influenced modern Art, Culture and Literature?</li> </ul>	<ul style="list-style-type: none"> <li>● Why do authors choose tragic endings?</li> <li>● Do people act recklessly in relationships?</li> <li>● What is the value of pondering difficult decisions?</li> </ul>
<b>Related Misconceptions</b>		
<ul style="list-style-type: none"> <li>● Shakespeare's language is impossible to understand</li> <li>● The characters in old literature have no connection to the modern world</li> </ul>		

<p><b>Knowledge</b> Students will know...</p>	<p><b>Skills</b> Students will be able to...</p>
<ul style="list-style-type: none"> <li>● The conventions of drama and theater</li> <li>● How to construct a soliloquy using the conventions of Shakespeare's language</li> <li>● Examples of how Hamlet has influenced modern works</li> </ul>	<ul style="list-style-type: none"> <li>● Interpret and paraphrase Shakespeare's language</li> <li>● Make connections between classic and modern art forms and Shakespeare's work</li> <li>● Use Literary theory to analyze a work of literature from multiple perspectives</li> <li>● Use soliloquies as a window to in depth analysis of characters</li> <li>● Analyze themes and archetypes from Shakespeare's work that have carried over to the modern world.</li> <li>● Understand the conventions of Drama and Theater</li> </ul>

**Assessment Evidence (Stage 2)**

**Performance Task Description**

<ul style="list-style-type: none"> <li>● <b>Goal</b></li> <li>● <b>Role</b></li> <li>● <b>Audience</b></li> <li>● <b>Situation</b></li> <li>● <b>Product/ Performance</b></li> <li>● <b>Standards</b></li> </ul>	<ul style="list-style-type: none"> <li>● The Soliloquy - Students will create a “To ___ or not to ___” Soliloquy modeled after Hamlet’s “To Be or Not To Be” speech. Students will use close reading skills to analyze the soliloquy and create a rubric for their own soliloquy. The soliloquy should contain an introduction and an epilogue, and must be written using the conventions of drama, including stage directions. Students who act out their soliloquy will receive extra credit.</li> <li>● The Test - Students will take a test with open ended questions about the plot and themes of the play, conventions of theater, literary theories, as well as skills focused on in this unit. Students will be required to write an extended response at prompt requiring them to analyze a character or theme using at least two of the literary theories learned in class. Some test questions will be generated by students.</li> <li>● Rubric: - The Soliloquy - This rubric will be completed collaboratively with students and teacher</li> </ul>
--	--

**Other Evidence**

- Quiz on acts 1-3
- Art - walk
- Daily journal-writing responses to prompts posed by teacher
- Participation in acting out scenes of play
- Class discussion and student generated discussion topics

**Learning Plan (Stage 3)**

<ul style="list-style-type: none"> <li>• <b>Where</b> are your students headed? Where have they been? How will you make sure the students know where they are going?</li> <li>• How will you <b>hook</b> students at the beginning of the unit?</li> <li>• What events will help students <b>experience and explore</b> the big idea and questions in the unit? How will you equip them with needed skills and knowledge?</li> <li>• How will you cause students to <b>reflect and rethink</b>? How will you guide them in rehearsing, revising, and refining their work?</li> <li>• How will you help students to <b>exhibit and self-evaluate</b> their growing skills, knowledge, and understanding throughout the unit?</li> <li>• How will you <b>tailor</b> and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</li> <li>• How will you <b>organize</b> and sequence the learning activities to optimize the engagement and achievement of ALL students?</li> </ul>	<ol style="list-style-type: none"> <li>1. Anticipatory set for the play</li> <li>2. Assess background knowledge on Shakespeare and Early Modern English</li> <li>3. Conventions of theater, norms for acting in class</li> <li>4. Read Act 1, Scenes 1-2 and act out in class</li> <li>5. “Art Walk” focus on art and music of the era and influenced by Shakespeare’s work</li> <li>6. Practice paraphrasing Shakespeare’s language and reading dual texts</li> <li>7. Quiz</li> <li>8. Continue reading the play/ pause for 30 second theater</li> <li>9. Introduce Literary Theories - small groups</li> <li>10. Individual examples - using literary theory</li> <li>11. Soliloquy writing project/ Class created rubric</li> <li>12. Acting examples - soliloquy</li> <li>13. Revise writing and self-assessment</li> <li>14. Acting out the play / group project - revising key scenes</li> <li>15. Connections to modern retellings of Hamlet (examples from The Lion King, Film adaptations)</li> <li>16. Character Analysis</li> <li>17. Class Discussion</li> <li>18. Review for the test</li> <li>19. Test</li> </ol> <p><a href="http://shakespeare.mit.edu">http://shakespeare.mit.edu</a></p> <ul style="list-style-type: none"> <li>• <a href="http://www.shakespeare-online.com">http://www.shakespeare-online.com</a></li> </ul>
---	---

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design Unit Template

<b>Title of Unit</b>	The Research Paper	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	5 weeks
<b>Developed By</b>	Brittany Morgan		

**Identify Desired Results (Stage 1)**

**Content Standards**

- RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.
- NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**Recommended Texts:**

Texts should be student selected for the research paper and approved by teacher based on appropriateness to the writing task and student’s reading level. Examples of possible texts:

- The Bluest Eye
- How the Garcia Girls Lost Their Accents
- In the Time of the Butterflies
- Never Let Me Go
- Watchmen
- Great Expectations
- Kindred
- The Brief Wondrous Life of Oscar Wao
- The Hate U Give
- Little Fires Everywhere
- Gone Girl
- The House of the Spirits
- I Am Legend
- The Joy Luck Club
- Alice in Wonderland
- Persepolis
- Half of a Yellow Sun

<b>Understandings</b>	<b>Essential Questions</b>	
<b>Overarching Understanding</b>	<b>Overarching</b>	<b>Topical</b>
<ul style="list-style-type: none"> <li>● Literary theory can expand how they read and understand literature.</li> <li>● Literary theory is an ever growing and changing field of study.</li> <li>● By using the skills and strategies they have practiced, they can independently read a wide range of challenging literature.</li> <li>● Students can use a range of strategies to enhance their understanding of any literary work</li> </ul>	<ul style="list-style-type: none"> <li>● What is literary theory?</li> <li>● What makes a book valuable?</li> <li>● How do our experiences shape how we view literature?</li> <li>● How can we change the lens through which we view literature?</li> </ul>	<ul style="list-style-type: none"> <li>● What strategies are best for independent reading?</li> <li>● Which “lens” of literary theory is most appropriate for this</li> </ul>
<b>Related Misconceptions</b>		

<ul style="list-style-type: none"> <li>• Novels must be read as a whole class for learning to take place</li> <li>• There is only one way to interpret the meaning of a story</li> <li>• Writing a research paper is a bland task that leaves no room for one's personal opinions or point of view</li> </ul>		<p>for this novel?</p> <ul style="list-style-type: none"> <li>• What time management strategies work best for your learning style?</li> </ul>
---	--	---

<b>Knowledge</b> Students will know...	<b>Skills</b> Students will be able to...
<ul style="list-style-type: none"> <li>• <i>Know how to apply multiple theories to literature they read</i></li> <li>• <i>Know how to use a critical lens to find a deeper meaning in novels.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Demonstrate understanding of multiple schools of literary theory.</i></li> <li>• <i>Write a research paper analyzing a novel from a selected critical lens</i></li> <li>• <i>Give credit to sources used in paper using guidelines in MLA format</i></li> <li>• Present findings using technology, clear speech and visual aides</li> </ul>

**Assessment Evidence (Stage 2)**

**Performance Task Description**

<ul style="list-style-type: none"> <li>• <b>Goal</b></li> <li>• <b>Role</b></li> <li>• <b>Audience</b></li> <li>• <b>Situation</b></li> <li>• <b>Product/Performance</b></li> <li>• <b>Standards</b></li> </ul>	<ul style="list-style-type: none"> <li>• The Research Paper - Students will write a 9 to 10 page paper in MLA format which will use a literary theory of choice to analyze a novel from the list of selections. The analysis should be comprehensive, including themes, characters, structure, and plot of the story, using the literary theory of choice. The paper must have at least six sources cited.</li> <li>• The excerpt and slides Presentation - Students will use google slides to create and present a 5 minute presentation focusing on the key points of their research paper, their writing process and significant information about the novel or author. Students will also provide a brief excerpt from their novel to share with the class and discuss.</li> </ul>
---	--

**Other Evidence**

- Quiz on literary theories
- Notes on novel of choice
- Reflections on “How to Read Literature Like a Professor”
- Daily journal-writing responses to prompts - combination of teacher and student created prompts
- Individual conferences with teacher

### **Learning Plan (Stage 3)**

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

1. Introduction to the research paper: Address hope and fears, reflect on previous assignments, review timelines and checkpoints
2. Introduce novel options, self assessment - top choices for novel selection
3. Review and practice the literary theories- groups
4. Quiz on literary theories
5. Review note taking strategies
6. Independent reading / notes
7. Small groups- discuss novels, questions, connections to theory and research strategies
8. Review sample research papers using rubrics, discuss what worked
9. Mini lesson - credible sources and research strategies, avoiding plagiarism
10. Excerpts from “How to Read Literature Like A Professor” and application to novel of choice
11. Independent research
12. Reflection on the literary theories - infusing them into the research paper
13. Outline and thesis statement
14. Small groups - brainstorming, clarifying and planning
15. Rough draft writing
16. Peer editing and individual conference with teacher
17. Revising and editing
18. Class discussion - student generated topics using essential questions from the novel choices
19. The final draft
20. Creating the google slides
21. Selecting an excerpt and annotating
22. Google slides presentation
23. Reflection on the process of the project

- <http://cccc.ncte.org/library/NCTEFiles/Resources/Journals/EJ/1034-mar2014/EJ1034Teach.pdf>

- <https://www.prestwickhouse.com/File%20Library/>

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design Unit Template

<b>Title of Unit</b>	Gothic Literature and American Gothic Revivals	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	5 weeks
<b>Developed By</b>	Brittany Morgan		
<b>Identify Desired Results (Stage 1)</b>			
<b>Content Standards</b>			
<ul style="list-style-type: none"> <li>• RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</li> <li>• RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</li> <li>• RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)</li> <li>• RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.</li> <li>• RI.11-12.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history.</li> <li>• W.11-12.6. Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</li> <li>• NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</li> <li>• NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</li> <li>• NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</li> <li>• NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> <li>• NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</li> </ul>			
<b>Recommended Texts:</b>			

- Beloved
- Dracula
- Jane Eyre
- Frankenstein
- African American Gothic: Screams from Shadowed Places
- The Origin of Others - Toni Morrison
- I, Tituba
- We Have Always Lived in the Castle
- Excerpts from Incidents in the Life of a Slave Girl by Harriet Jacobs
- Short stories by William Faulkner
- Short stories by Flannery O’Conner

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<ul style="list-style-type: none"> <li>● Fear and the unknown are essential to the Gothic convention.</li> <li>● Structure contributes to overall meaning and aesthetic impact of a story.</li> <li>● Gothic Literature has had a lasting impact on modern literature and culture</li> <li>● Conventions of Gothic Literature have specifically shaped literature from the American South</li> <li>● Each author is influenced by their own exposure to literature and culture, as well as their own life experiences</li> </ul>	<ul style="list-style-type: none"> <li>● What strategies do writers use to craft suspense?</li> <li>● How is literature shaped by the era in which it is written?</li> <li>● What do our monstrous creations say about us as a society?</li> <li>● Do characters have to be “good people” to be engaging and likeable?</li> <li>● How does confronting horrors and fears impact us?</li> <li>●</li> </ul>	<ul style="list-style-type: none"> <li>● What do our fears say about us as individuals and as a member of society?</li> <li>● How do different points of view shape how we understand literature?</li> <li>● What fears or concerns are specific to our experiences?</li> <li>● How do parts of our identity influence our fears ?</li> <li>● Are ghosts real?</li> <li>● Is there ever a good reason for committing a horrible act?</li> <li>●</li> </ul>
Related Misconceptions		
<ul style="list-style-type: none"> <li>● Gothic Literature is always scary and spooky</li> <li>● The characters in these stories are just like the modern interpretations of them in film</li> <li>● Each literary movement is separate from those of the past</li> </ul>		
Knowledge	Skills	
Students will know...	Students will be able to...	

<ul style="list-style-type: none"> <li>● The role of Gothic Literature in the study of British literature</li> <li>● The influence of Gothic novels on modern literature and popular culture</li> <li>● Significant key terminology related to Southern Gothic Literature, African American Literature, and 20th Century American Literature</li> </ul>	<ul style="list-style-type: none"> <li>● Emulate the writing style of master writers, including mystery and suspense</li> <li>● describe and analyze an anti-hero or charismatic villain</li> <li>● Analyze the significance of shifts in point of view within a story</li> <li>● Argue the significance of elements of a master writer’s language.</li> </ul>
---	--

**Assessment Evidence (Stage 2)**

**Performance Task Description**

<ul style="list-style-type: none"> <li>● <b>Goal</b></li> <li>● <b>Role</b></li> <li>● <b>Audience</b></li> <li>● <b>Situation</b></li> <li>● <b>Product/Performance</b></li> <li>● <b>Standards</b></li> </ul>	<ul style="list-style-type: none"> <li>● Literature circles - daily and summative assessments of individual student’s contribution to the group (categories include preparation, leadership, completing one’s individual assignment role, participation, collaboration and respect with group members, and written reflection)</li> <li>● Student created assessment of choice - Literature circle groups will create a writing based final assessment (or 2-3 options for assessments) that members of their group will complete individually to show their knowledge of gothic literature and their group’s focus novel by analyzing the story and adding a new character or conflict to the story, demonstrating how this change would impact the story. Choices may include a narrative, an essay, a script for a dramatic retelling of the novel, or a visual presentation of influences on the novel with written explanation. Groups must present a proposal of their assessment, explaining how they plan to use it to demonstrate their expertise on gothic literature.</li> </ul>
---	---

**Other Evidence**

- Reading quizzes
- Daily journal-writing responses to prompts posed by teacher or created by students
- Note taking and close reading
- Literature circle reflections - self and group evaluations
- Presentations and collaborative research

### **Learning Plan (Stage 3)**

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

1. Intro to Gothic Literature mini lesson and Intro to novel
2. Student surveys on related topics
3. Review roles and tasks in literature circles
4. Groups - background info and reading plan for their novel
5. Literature circles
6. Collaboratively created quiz - student and teacher created questions, choice of questions to answer
7. 1/3 through novel - quiz
8. Continue Literature circles and reflections
9. 2/3 through novel - quiz
10. Literature circles and final reflections on the groups
11. Review previous assessments and class created list of possible assessments for the gothic novel
12. Students create assessment for literature circle group and construct rubric
13. Jigsaw groups - meeting with members of other groups to share information about different book choices and decode common elements or themes
14. Proposal of assessment
15. Work on final assessment (rough draft)
16. peer editing and one-on-one conferences with teacher
17. Class discussion - student and teacher created questions centered on essential questions from the novels
18. Final draft of assessment.

- <https://americanliterature.com/gothic-literature-study-guide>
- [https://www.huffingtonpost.com/jamie-kornegay/the-evolution-of-southern-gothic\\_b\\_6987510.html](https://www.huffingtonpost.com/jamie-kornegay/the-evolution-of-southern-gothic_b_6987510.html)
- [https://sites.jackson.k12.ga.us/l Simmons/files/2014/01/Southern\\_Gothic\\_Literature.pdf](https://sites.jackson.k12.ga.us/l Simmons/files/2014/01/Southern_Gothic_Literature.pdf)

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
 ISBN # 0-87120-313-8 (ppk)

## Understanding By Design Unit Template

<b>Title of Unit</b>	Dystopian Literature as social commentary	<b>Grade Level</b>	12
<b>Curriculum Area</b>	English 4 Accelerated	<b>Time Frame</b>	5 Weeks
<b>Developed By</b>	Brittany Morgan		
<b>Identify Desired Results (Stage 1)</b>			
<b>Content Standards</b>			
<ul style="list-style-type: none"> <li>• NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</li> <li>• NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>• NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</li> <li>• RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</li>   <li>• NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>• NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</li> <li>• NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</li> <li>• NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> <li>• NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</li> </ul>			
<b>Recommended Texts:</b>			

- The Handmaid’s Tale
- Brave New World
- Fahrenheit 451
- Cat’s Cradle
- Gather the Daughters
- Parable of The Sower (Butler)
- Who Fears Death
- Diverse Energies (anthology)
- Global dystopias (anthology)

<b>Understandings</b>		<b>Essential Questions</b>	
<b>Overarching Understanding</b>		<b>Overarching</b>	<b>Topical</b>
<ul style="list-style-type: none"> <li>● Writing and literacy can be closely linked to individual identity and power.</li> <li>● All choices (including word choice, tone, structure, voice) used by an author contribute to the overall message.</li> <li>● Stories of an imagined world can help us better understand our own realities.</li> </ul>		<ul style="list-style-type: none"> <li>● What will the future look like?</li> <li>● Does society ever move backwards?</li> <li>● Is the law always right?</li> <li>● Can stories that require ‘suspension of disbelief’ reflect truths about the real world?</li> <li>● How does gender shape one’s experiences?</li> <li>● What function does satire serve?</li> </ul>	<ul style="list-style-type: none"> <li>● What is Dystopia?</li> <li>● How important are names?</li> <li>● How is a work influenced by a culture and time period?</li> <li>● How does our own world mirror that in the novel?</li> <li>●</li> </ul>
<b>Related Misconceptions</b>			
<ul style="list-style-type: none"> <li>● All stories that take place in the future are science fiction</li> <li>● Society always moves forward</li> <li>● Trends and movements are unique to a specific time period</li> </ul>			
<b>Knowledge</b> Students will know...		<b>Skills</b> Students will be able to...	
<ul style="list-style-type: none"> <li>● Know the conventions and tropes of genre literature</li> <li>● Know the limits and benefits of a first person narrative</li> <li>● How the conventions of satire can influence a narrative</li> </ul>		<ul style="list-style-type: none"> <li>● Differentiate between utopia and dystopia</li> <li>● Analyze the historical and political influences on a text and their connection to the development of the narrative</li> <li>● Make informed predictions</li> <li>● Think and write critically about the impact of gender roles and norms.</li> </ul>	
<b>Assessment Evidence (Stage 2)</b>			

## Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

- Quiz - Students will select open ended questions to answer from a collaboratively created quiz about themes and concepts from the first ½ of the novel as well as key concepts and skills from class (examining use of language, literary theories, dystopian conventions, political or social messages in literature)
- Assessment of choice - Students will individually select to take a test constructed of open ended questions related to the use of language and underlying messages of the novel, write a narrative that imagines a different type of dystopia, or write an informative essay that examines how historical or contemporary issues, norms or events that influenced the novel may prompt different creations of dystopia in today's world.
- Rubrics for the narrative and informative essay will be created collaboratively with students and teacher.

## Other Evidence

- Daily journal-writing responses to prompts posed by teacher and created by students
- Note taking strategies
- Class discussion
- Real world connections
- Close reading of excerpts from the novel

## Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

1. Assessing background knowledge - Utopia and Dystopia, genre fiction, the 1980s
2. Predicting and connecting background knowledge - The beginning quotes
3. Assignment of choice (Or can do both for extra credit)- interview someone about the 1980s and/or bring in a clip of a film that demonstrates a dystopia and lead class discussion on the example shown
4. Independent reading and note taking strategies/ close reading
5. Timelines and color coding - possible strategies for the non-linear narrative
6. Unpacking historical references and biblical allusions in the novel - groups
7. Collaboratively create and review for quiz
8. Quiz
9. Examining the first person narrator and perspective
10. Reflecting on deliberate use of language
11. Presentation of extra credit assignments
12. Satire and political/cultural influences on The novel
13. Student generated connections to nonfiction sources and real-world events
14. Introduce and develop assessments of choice
15. Class discussion centered on essential questions
16. Students work on assessment of choice
17. Student's personal reflection on assessment of choice

<https://www.newyorker.com/magazine/2017/06/05/a-golden-age-for-dystopian-fiction>

- <http://www.muw.edu/honors/merge/articles/4388-dystopian-literature-evolution-of-dystopian-literature-from-we-to-the-hunger-games>

From: Wiggins, Grant and J. Mc Tighe. (1998). Understanding by Design, Association for Supervision and Curriculum Development  
ISBN # 0-87120-313-8 (ppk)