

# Carter County High School English 4 Curriculum Maps 2012-2013

<b>Essential Question:</b> <b>What does the world expect of me</b>			
Unit Title/Length Essential Questions	Fiction: Novels, Short Stories, Poems, Drama	Non-Fiction and Visual Literacy	KCAS Standards/CCR
<b>Unit 1- What is Worth the Effort?</b>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>The Canterbury Tales</li> <li>The Taming of the Shrew</li> </ul> <p style="text-align: center;">Honors and Comprehensive</p> <ul style="list-style-type: none"> <li>The Canterbury Tales</li> <li>Beowulf</li> <li>Grendel</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li><i>The Destroyers</i> - Graham Greene (Holt)</li> <li><i>The Nightingale and the Rose</i> - Oscar Wilde (<a href="http://www.kingkong.demon.co.uk/gsr/night.htm">www.kingkong.demon.co.uk/gsr/night.htm</a>)</li> <li><i>The Short Happy Life of Francis Macomber</i> - Ernest Hemingway (<a href="http://swift.enumclaw.wednet.edu/ehs/dbartel/documents/macomber.pdf">swift.enumclaw.wednet.edu/ehs/dbartel/documents/macomber.pdf</a>)</li> <li><i>A White Heron</i> - Sarah Orne Jewett (<a href="http://www.public.coe.edu/~theller/soj/awh/heron.htm">http://www.public.coe.edu/~theller/soj/awh/heron.htm</a>)</li> <li><i>How Much Land Does a Man Need</i> - Leo Tolstoy (<a href="http://www.katinkahesselink.net/other/tolstoy.html">http://www.katinkahesselink.net/other/tolstoy.html</a>)</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li><i>The Fallacy of Success</i> from <i>All Things Considered</i> - G. K. Chesteron (<a href="http://www.cse.dmu.ac.uk/~mward/gkc/books/success.html">www.cse.dmu.ac.uk/~mward/gkc/books/success.html</a>)</li> <li>Excerpts from <i>Life is a Miracle</i> (essay) - Wendell Berry</li> <li>Excerpts from <i>Branch Rickey</i> (biography) - Jimmy Breslin</li> <li><i>A Vindication of the Rights of Women</i>- Mary Wolstonecraft (<a href="http://www.bartleby.com/144/">http://www.bartleby.com/144/</a>)</li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li>Political Cartoons</li> <li>God Grew Tired of Us (documentary) (<a href="http://www.imdb.com/title/tt0301555/">www.imdb.com/title/tt0301555/</a>)</li> <li>Harlan County U.S.A. (documentary)</li> <li>Tank Man (documentary) (<a href="http://www.pbs.org/wgbh/pages/frontline/tankman/view/">http://www.pbs.org/wgbh/pages/frontline/tankman/view/</a>)</li> <li>The Bang Bang Club (documentary) (<a href="http://www.youtube.com/watch?v=ccCOVjVjoF4">http://www.youtube.com/watch?v=ccCOVjVjoF4</a>)</li> <li>Into the Wind (ESPN 30/30)</li> <li>Castaway (film)</li> <li>Man on Fire (film)</li> <li>The Pursuit of Happiness (film)</li> <li>Artwork by Tom Friedman</li> <li>Excerpts/scenes from <i>Sliding Doors</i> for point of view</li> </ul>	<p>Literature <b>RL-11-12.6</b> <b>RL-11-12.7</b></p> <p>Informational Reading <b>RI-11-12.6</b> <b>RI-11-12.7</b></p> <p>Writing <b>W-11-12.1</b> <b>a-e</b></p> <p>Speaking Listening <b>SL-11-12.1</b> <b>a-d</b></p> <p>Language <b>L-11-12.3</b> <b>a</b> <b>L-11-12.4</b> <b>a-d</b></p>

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	<ul style="list-style-type: none"> <li>• <i>The Bet</i> - Anton Chekov (<a href="http://www.classicshorts.com/stories/thebet.html">http://www.classicshorts.com/stories/thebet.html</a>)</li> </ul> <p>Poems:</p> <ul style="list-style-type: none"> <li>• “Kubla-Kahn” by Samuel Taylor Coleridge (Holt)</li> <li>• Shakespearean Sonnets (<a href="http://www.shakespeare-online.com/sonnets">www.shakespeare-online.com/sonnets</a>)</li> <li>• “When You Are Old” by William Butler Yeats (<a href="http://www.poets.org">www.poets.org</a>)</li> <li>• “The Tyger” and “The Lamb” by William Blake (<a href="http://www.poemhunter.com">www.poemhunter.com</a>)</li> <li>• “The Chimney Sweeper” (2 poems, one from Songs of Innocence and one from Songs of Experience) by William Blake (<a href="http://www.poetryonline.com">www.poetryonline.com</a>)</li> <li>• “Loves Philosophy” by Percy Bysshe Shelley (<a href="http://www.poets.org">www.poets.org</a>)</li> </ul>		
<b>Paired Outside Reading Choices for this Unit (1 per unit)</b>			
<b>Unit 1: Reading Focus</b>	<ul style="list-style-type: none"> <li>• While reading the selected text, highlight examples of the specific rhetorical device being discussed. (RI-11-12.6, SL-11-12.1)</li> <li>• In Notebook, explain how the highlighted examples of a rhetorical device function within the passage to support the author’s purpose or point of view. (RI-11-12.6, W-11-12.1.d)</li> <li>• Read and evaluate political cartoons, PSAs, editorials, speeches, and commercials to identify appeals, claims, and strategies used. Then, use this information to participate in a debate concerning a current political issue or candidate. (RI-11-12.7, SL-11-12.1)</li> <li>• Research to find an informational text that you find powerful or beautiful. Analyze how the author’s rhetoric creates that power or beauty. NOTE: this could be a journal, essay, seminar question, etc. (RI-11-12.6)</li> <li>• Have students research multiple interpretations/versions of a text read in class. Findings could include images, music, poetry, video, etc. In small groups, discuss and</li> </ul>		

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	<p>evaluate how these selections interpret the original text. As a group, determine which version is the best interpretation of the original text. Each group should present their best interpretation and rationale to the class. A possible extension activity could be to have students then create their own interpretations of the original text. (RL-11-12.7, SL-11-12.1)</p> <ul style="list-style-type: none"> <li>• Create or continue an ongoing annotated bibliography for each text completed this year. (RL, RI-11-12.1)</li> </ul> <p><u>Reading Response Questions for IR:</u></p> <ul style="list-style-type: none"> <li>• What are the characters' values? How do you know? Give specific text references. (RL-11-12.6)</li> <li>• What did the characters find worth the effort? How do you know? Give specific text references. (RL-11-12.6)</li> <li>• Who would not have the same values (could be another character or a person)? (RL-11-12.6)</li> <li>• Who would not find the same things worth the effort (could be another character or a person)? (RL-11-12.6)</li> <li>• Are the character's values the same as the author's? How do you know? (RL-11-12.6)</li> <li>• How does a character's point of view change over the course of the text? What factors influenced this change in point of view? NOTE: This could also become a seminar question.</li> </ul>			
<b>Unit 1: Writing Focus</b>	<ul style="list-style-type: none"> <li>• Write an argumentative essay for or against an issue or candidate based on readings and discussions of political cartoons, PSAs, editorials, speeches, and commercials. (RI-11-12.7, W-11-12.1)</li> <li>• After reading the assigned text, complete a double entry journal with actual text on one side and what is meant on the other, paying particular attention to satire and irony. At the bottom, write a paragraph explaining how particular words and phrases are used to imply meaning or purpose. (RL-11-12.6, L-11-12.4)</li> <li>• Gather/research 3 to 5 critical reviews of a text (summer reading or other text). Determine criteria used by reviewers in their critical analysis of the text. Annotate reviews. (W-11-12.1)</li> <li>• Apply the criteria used by critical reviewers of texts to your own text to write a review/critical analysis of the text. (W-11-12.1)</li> <li>• Form a claim for a modern-day hero or modern-day villain. Write an essay that supports that claim. (W-11-12.1)</li> <li>• Form a claim for a journey or pilgrimage that forces a person to leave their comfort zone. Write an essay to support that claim. (W-11-12.1)</li> <li>• Continue to add to the essays for modern day hero/villain or journey/pilgrimage as the structure of argument (Toulmin, Rogerian, etc.) is taught in class. (W-11-12.1)</li> <li>• Develop a full argument using a specified argument structure related to real-world/real-time conflicts in current society. Examine current articles, media, etc. related to a self-generated research topic that is related to the essential question "What is worth the effort?" Consider ideas such as: What is worth the effort in a current conflict/world issue? What is worth the effort in your community? What is worth the effort for your generation? What is worth the effort for movements of change? (W-11-12.1)</li> <li>• Develop a multimedia project that uses the argument discussed above in another format for another audience. Adjust tone, style, etc. for appropriate audience. (W-11-12.1)</li> <li>• Develop overarching question to guide independent reading and research over the course of the year. Annotations for bibliography of IR texts and class texts should be related to or answering this self generated question. (W-11-12.7)</li> </ul>			
<b>Unit 1: Grammar/Usa</b>	Language: <ul style="list-style-type: none"> <li>• Build a colloquial</li> </ul>	Speaking/Listening <ul style="list-style-type: none"> <li>• Small group discussions on the literary and informational</li> </ul>	Vocabulary: <ul style="list-style-type: none"> <li>• ACT/SAT Vocabulary</li> </ul>	

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<p><b>ge/ Word Instruction/A. C.T. College Readiness Standards</b></p>	<p>dictionary over time. Collect words from class texts, independent reading texts, and research process to build a dictionary of words that includes the formal definition, definition drawn from context of reading, patterns of word changes that indicate different meanings or parts of speech, pronunciation of words, and the inferred meanings of words during the course of the class. (L-11-12.4)</p> <p><b>Direct instruction in meaning strategies</b> <b>Vocabulary dictionary or notebook.</b></p> <ul style="list-style-type: none"> <li>• Compare/contrast media regarding similar topics or themes to discuss differences in how communicators change language, style, tone, etc. for different audiences. Consider using an ongoing double entry journal to record this comparison over the course of the class. (L-11-12.3)</li> </ul> <p><b>Journals</b> <b>Graphic organizers</b> <b>Prompting/cueing</b></p>	<p>texts as well as the essential questions.</p> <p><b>Verbal prompts</b> <b>Questioning techniques</b></p> <ul style="list-style-type: none"> <li>• Socratic circles on the literary and informational texts as well as the essential questions.</li> </ul> <p><b>Prompting/cueing</b></p> <ul style="list-style-type: none"> <li>• Give students a theme and/or a character on an index card. In your journal while reading, track actions, emotions, interactions, conflict, or anything you notice, that relates to your theme and/or character. Then participate in a small group discussion to review the reading and the information from your journal. (SL-11-12.1, RL-11-12.6)</li> </ul> <p><b>Scribe as needed</b> <b>Direct instruction in journaling</b> <b>Highlighting</b> <b>Reader as needed</b></p> <ul style="list-style-type: none"> <li>• Have students bring in a text on a current event topic determined by the teacher. The teacher then creates a gallery walk using all texts found by students. As students view the gallery, they jot down key points they find significant to use in a whole class discussion on the topic. (SL-11-12.1)</li> </ul> <p><b>Paraphrasing</b> <b>Prompting</b> <b>Modeling</b></p> <ul style="list-style-type: none"> <li>• Begin with students in a small group or with a partner discussing how their independent reading choices relate the essential question, “What is worth the effort?” The group or pair should compare two or more of the works they have read, looking at how they appeal to human emotion or logic to convey their ideas. Students should find two or more examples from each text to support their assertions in a culminating whole class discussion of how literature addresses the essential question. (SL-11-12.1, RL-11-12.6, RL-11-12.7)</li> </ul>	<ul style="list-style-type: none"> <li>• Antagonist</li> <li>• Appeals</li> <li>• Argument</li> <li>• Aristotelian</li> <li>• Backing</li> <li>• Claims</li> <li>• Colloquial</li> <li>• Concession</li> <li>• Counter claim</li> <li>• Discourse</li> <li>• Evidence</li> <li>• Fallacy</li> <li>• Formal Standard English</li> <li>• Jargon (domain specific language)</li> <li>• Persuasion</li> <li>• Protagonist</li> <li>• Rhetoric</li> <li>• Rogerian</li> <li>• Tone</li> <li>• Toulmin</li> <li>• Vernacular</li> <li>• Villain</li> <li>• Warrants</li> </ul>	
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	Visual and verbal prompting and cueing	Adapted text as needed Paraphrasing of directions Small group instruction		
I Can Statements (Learning Targets)				
Weekly Pacing	<p><b>Week 1:</b> Begin the year by setting up appropriate rituals and routines for your class. Introduce the essential question for the year and for this unit and explain to students that all of the work they do throughout the year will focus around answering these essential questions. Introduce students to the focus standards and clarify that students will be working toward proficiency in reaching these standards. Explain that while the standards are overwhelming they will be broken down into smaller, doable learning targets throughout the unit. Introduce the major text, writing, and/or project. Students develop self-generated questions to investigate over the course of the unit. Students then make book choices for independent reading based on their self-generated question. Teach students that the annotated bibliography started during freshmen year will be completed with the annotations reflecting connections with their self-generated essential question.</p> <p><b>Week 2:</b> Continue using independent reading as an opportunity for formative assessment. Begin major text with focus on the essential question and their own self-generated essential question. Teacher reviews argumentative forms and standards. With focus on the language and speaking and listening standards, teacher uses the workshop approach to have students analyze, view, and/or discuss conflicts in current society. These</p>	<p><b>Week 3:</b> Continue using independent reading as an opportunity for formative assessment. Teachers assign the unit’s major writing where students develop a full argument using a specified argumentative structure related to real-work/real-time conflicts in current society. Continue major text and incorporate art, music, and/or media focusing on the reading focus standards. Students should make authentic community connections as they explore options for global service learning project. Continue using the workshop approach to have students analyze, view, and/or discuss conflicts in current society as well as options for the service-learning project. These workshops can also be used as formative assessments conducted throughout the remainder of the unit. Based on the results of the formative assessments, teacher should develop appropriate interventions.</p> <p><b>Week 4:</b> Continue using independent reading as an opportunity for formative assessment. Students take their argument through the writing process. Use peer reviews and writing workshop as formative assessment as well as an opportunity to review language focus standards. Teachers should consider using the workshop approach to teach poetry and short stories, using this as an opportunity to focus on the language and speaking and listening standards. Continue major text and incorporate art, music, and/or media focusing on the</p>	<p><b>Week 5:</b> Continue using independent reading as an opportunity for formative assessment. Check students’ annotations and provide feedback on their self-generated questions. Students continue working on their arguments. Use peer reviews and writing workshop as formative assessment as well as an opportunity to review language focus standards. Review the format for the final draft and collect argument papers. Continue using the workshop approach to have students analyze, view, and/or discuss conflicts in current society narrowing their topics for a service-learning project.</p> <p><b>Week 6:</b> Continue using independent reading as an opportunity for formative assessment. Check students’ annotations and provide feedback on their self-generated questions. Review the long-term goals for their investigation through independent reading. Use whole-class discussions as well as collaborative groups to have students explore connections between supplemental readings and the major text, paying particular attention to have various texts approach the unit’s essential question. Have students complete a self-assessment looking at their progress toward proficiency with the focus standards.</p>	

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	workshops can also be used as formative assessments conducted throughout the remainder of the unit.	reading focus standards. Based on the results of the formative assessments, teacher should develop appropriate interventions.	
<b>Unit 2- When is a risk worth taking?</b>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>Brave New World</li> <li>A Doll's House</li> </ul> <p style="text-align: center;">Honors</p> <ul style="list-style-type: none"> <li>Brave New World</li> <li>Black Boy</li> </ul> <p style="text-align: center;">Comprehensive</p> <ul style="list-style-type: none"> <li>Black Boy</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li>"The Rocking Horse Winner" by D. H. Lawrence <a href="http://www.dowse.com/fiction/Lawrence.html">http://www.dowse.com/fiction/Lawrence.html</a></li> <li>"Man from the South" by Roald Dahl <a href="http://www.classicshorts.com/stories/south.html">http://www.classicshorts.com/stories/south.html</a></li> <li>"The Dutchess and the Jeweller" by Virginia Woolf <a href="http://www.feedbooks.com/book/1399/the-duchess-and-the-jeweller">http://www.feedbooks.com/book/1399/the-duchess-and-the-jeweller</a></li> <li>"Civil Peace" by Chinua Achebe (McDougall)</li> <li>"Six Feet of the Country" Nadine Gordimer (McDougall)</li> <li>"Blue Winds Dancing" by Tom Whitecloud <a href="http://www.kareyperkins.com/classes/420/bl">http://www.kareyperkins.com/classes/420/bl</a></li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li>*<i>Society and Solitude</i> by Ralph Waldo Emerson <a href="http://www.erlanger.k12.ky.us">www.erlanger.k12.ky.us</a></li> <li>*<i>The American Language Chapter XI "American Slang" Section 1 "The Nature of Slang"</i> by H. L. Mencken <a href="http://www.bartleby.com/185/52.html">www.bartleby.com/185/52.html</a></li> <li><i>Negro Artist and the Racial Mountain</i> – Langston Hughes (explores how African-Americans have two mountains to climb)</li> <li><i>On Women's Right to Vote</i> by Susan B. Anthony <a href="http://www.historyplace.com/speeches/anthony.htm">http://www.historyplace.com/speeches/anthony.htm</a></li> <li><i>USA Today 9/11 Recruits: They Enlist When USA was Under Fire</i> <a href="http://www.usatoday.com/news/nation/2005-09-08-9-11-recruits-cover_x.htm">www.usatoday.com/news/nation/2005-09-08-9-11-recruits-cover_x.htm</a></li> <li>Hand out on Dystopia <a href="http://www.readwritethink.org/files/resources/lesson_images/lesson926/DefinitonCharacteristics.pdf">http://www.readwritethink.org/files/resources/lesson_images/lesson926/DefinitonCharacteristics.pdf</a></li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li>"Brave New World" – Iron Maiden. Song facts: <a href="http://www.songfacts.com/detail.php?id=3001">http://www.songfacts.com/detail.php?id=3001</a> Free mp3 Download: <a href="http://beemp3.com/download.php?file=875511&amp;song=Brave+New+World">http://beemp3.com/download.php?file=875511&amp;song=Brave+New+World</a></li> <li>Johnny Cash song <i>The Ballad of Ira Hayes</i> (lots of YouTube videos of this)</li> <li><a href="http://www.warpoetry.co.uk">www.warpoetry.co.uk</a> (poems by decade, images, links to songs, videos, etc.) <i>This website also has a lot of stuff for more contemporary selections that might fit with later units.</i></li> <li><a href="http://www.newsreel.org/guides/richardw.htm">www.newsreel.org/guides/richardw.htm</a> (connects <i>Black Boy</i> with essays, info about the film, poems, and other resources such as questions etc.)</li> <li>Anne Braden at <a href="http://www.ket.org/civilrights/bio_Braden.htm">www.ket.org/civilrights/bio_Braden.htm</a> (this has a whole resource section for teachers)</li> <li>Anne Braden <a href="http://www.veteransofhope.org">www.veteransofhope.org</a> (bio, and more)</li> <li>HBO documentary on Temple Grandin <a href="http://www.templegrandin.com">www.templegrandin.com</a></li> <li>Dead Poet's Society – film</li> <li>"Restrepo" (documentary)</li> </ul>	<p>Literature</p> <p><b>RL-11-12.4</b> <b>RL-11-12.5</b></p> <p>Informational Reading <b>RI-11-12.4</b> <b>RI-11-12.5</b></p> <p>Writing <b>W-11-12.2</b> <b>a-f</b></p> <p>Speaking Listening <b>SL-11-12.2</b></p> <p>Language <b>L-11-12.1</b> <b>a-b</b> <b>L-11-12.2</b> <b>a-b</b></p>



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	<p><a href="#">uewindsdancing.pdf</a></p> <ul style="list-style-type: none"> <li>• “The Blue Hotel” by Stephen Crane <a href="http://sites.unc.edu/daniel/critical_tools/blue_hotel/">http://sites.unc.edu/daniel/critical_tools/blue_hotel/</a></li> <li>• “What Have I Been Doing Lately” by Jamaica Kincaid (Pearson)</li> <li>• “The Curse” by Andre Dubus (Pearson)</li> </ul> <p>Poems:</p> <ul style="list-style-type: none"> <li>• <i>The Road Less Traveled</i> – Robert Frost</li> <li>• <i>Risk Taking is Free</i> – Christina Henry <a href="http://www.poemhunter.com">www.poemhunter.com</a></li> <li>• <i>Upon a Spider Catching a Fly</i> –Edward Taylor</li> <li>• <i>A Poem of Changgan</i> by Li Po <a href="http://www.poemhunter.com">www.poemhunter.com</a></li> <li>• <i>The River Merchant’s Wife, A Letter</i> by Ezra Pound <a href="http://www.poets.org">www.poets.org</a></li> </ul>	<ul style="list-style-type: none"> <li>• “Which Way Home” (documentary)</li> <li>• “A Man Apart” (film)</li> <li>• “Good Will Hunting” (film)</li> <li>• “Slumdog Millionaire” (film)</li> <li>• Photography by Larry Clark</li> <li>• War Photography</li> </ul>	
<b>Paired Outside Reading Choices for this Unit (1 per unit)</b>			
<b>Unit 2: Reading Focus</b>	<ul style="list-style-type: none"> <li>• Analyze Kincaid’s structure in “What Have I Been Doing Lately.” In what ways does the repetition seem to be a structural defect? In what ways does it seem to be an essential aspect of Kincaid’s ideas as presented in the story? How does the structure contribute to the text as a whole? (RL.11-12.5, W.11-12.2, L.11-12.2)</li> <li>• Compare the structuring of the interior scenes of “Blue Winds Dancing” and “The Blue Hotel.” How do these scenes bring out the conflicts of the stories? How do the characters in the interiors contribute to plot development? What is the relationship of the characters to the major themes of the stories? (RL.11-12.5, W.11-12.2, L.11-12.2)</li> <li>• Evaluate how the author’s use of structure in <i>A Poem of Changgan</i> by Li Po, <i>The River Merchant’s Wife, A Letter</i> by Ezra Pound, and <i>A Doll’s House</i> by Henrik Ibsen helps to create a moral conflict for one of the characters. How does the structure and conflict contribute to the overall meaning and aesthetic impact of the selections? (RL.11-12.5)</li> </ul>		

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<b>Unit 2: Writing Focus</b>	<ul style="list-style-type: none"><li>From your IR, choose two texts that deal with risk takers. Write an essay identifying major obstacles and how these risk takers over came them. In your conclusion, be sure to discuss what lessons you have learned from these texts and how these readings can or do relate to their own lives. (RL.11-12.4, RL.11-12.4, W.11-12.2, L.11-12.2)</li><li>Select a passage from one of the poems you have read and one passage from another text that deals with a similar theme. Write an essay examining how the theme is revealed in different genres? What different techniques/literary devices do the authors use to convey and develop the theme? (RL.11-12.2, W.11-12.2)</li><li>Compare/Contrast two dystopian works you have read. (RL.11-12.4, W.11-12.2)</li></ul>			
<b>Unit 2: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b>	<p>Language:</p> <p>Continue working on the colloquial dictionary, which was started in the last unit. In this unit, students should focus on multiple word meanings. (L.11-12.1)</p> <p>Direct instruction in meaning strategies Vocabulary dictionary or notebook.</p> <ul style="list-style-type: none"><li>Allow students to notice and imitate examples: Provide mentor sentences, give students the opportunity to find examples (in Independent Reading texts and class texts), and allow students to practice. (L-11-12.2)</li><li>Teach in context and not isolation: Use examples</li></ul>	<p>Speaking/Listening:</p> <ul style="list-style-type: none"><li>Compare the moral conflict of Nora Helmer in <i>A Doll's House</i> with that of another character from your reading. What are their similarities and differences? (SL.11-12.2)</li><li>What social values are discarded in <i>Brave New World</i>? (RL.11-12.4, L.11-12.1)</li><li>Create a presentation using multiple sources. Define what makes a piece of literature "feminist." Discuss whether a text should be labeled feminist based on today's standards or the standards of the time it was written. Argue whether <i>A Doll's House</i> should be considered a feminist work. (SL.11-12.2)</li><li>Compare and contrast one or more photo with a literary text you have read dealing with the same theme or essential question. Evaluate how each version interprets the theme or question. Debate which aspects best portray that theme or question. (SL.11-12.2, RL.11-12.5, RI.11-12.5)</li></ul>	<p>Vocabulary:</p> <ul style="list-style-type: none"><li>Apostrophe</li><li>Conceit</li><li>Utopia</li><li>Dystopia</li><li>Aesthetic</li><li>Poetic forms – blank verse</li><li>Foil Characters</li><li>Allegory</li><li>Anonymity</li><li>Caesura</li><li>Symbol</li><li>Perspective</li><li>Paradox</li><li>Dramatic Irony</li><li>Ethics</li><li>Fate</li><li>Free will</li><li>World view</li><li>Feminism</li><li>Victorian</li><li>Edwardian</li><li>Gender</li></ul>	



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	<p>from students’ own writing and texts read as a class. (L-11-12.2)</p> <p>Error monitoring</p> <p>Self-monitoring</p> <p>Direct instruction in revising and editing</p> <ul style="list-style-type: none"><li>• Re-type segments of texts used in class and have students correct errors. (L-11-12.2)</li></ul> <p>Direct instruction in revising and editing.</p> <p>Peer review</p> <p>Production of written pieces</p> <ul style="list-style-type: none"><li>• Ask students to intentionally consider their language choices when writing informative/explanatory texts or essays. Have students reflect on the different style choices in their different types of writing. (L-11-12.2, L.11-12.4)</li></ul> <p>Direct instruction in revising and editing.</p> <p>Peer review</p> <p>Production of written pieces</p>	<ul style="list-style-type: none"><li>• Research informational texts on a risk taker (e.g, Pat Tilman). Choose two pieces arguing different points of view on the risk and analyze/evaluate the effectiveness of each author’s structure to build his/her argument. In your presentation, argue which author was the most effective and why. (RI.11-12.4, RI.11-12.5, SL.11-12.2, L.11-12.1)</li></ul> <p>Questioning techniques</p> <p>Extended time</p> <p>Rehearsal, script use</p>		
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<b>I Can Statements (Learning Targets)</b>				
<b>Weekly Pacing</b>	<p><b>Week 1:</b> Discuss the shift to a new essential question for this unit, as well as the focus standards. Look at informational texts about risk takers. Students should choose the two selections they will be using for IR and their end of unit essay. Introduce the major text and how it connects to the essential question. Review annotated bibliography and remind students to continue adding texts.</p> <p><b>Week 2:</b> Delve into the whole class text using close reading strategies to teach the standards. Continue independent reading as an opportunity for formative assessment of the standards and preparation for the end of unit essay. Students explain their plans/thinking for the service-learning project. Using all texts, discuss the types of risks people take and why. Discuss how the beginning structure of the major text sets up the rest of the text. While looking at informational texts, analyze how authors' choices concerning structure contribute to the works' meaning and impact as a whole.</p>	<p><b>Week 3:</b> Continue the whole class text and independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Conduct a Socratic Circle using the major text and the essential question; how do various characters reflect, deal with, respond to risks and/or the essential question. Begin individual student oral presentations on independent reading in preparation for the end of unit essay.</p> <p><b>Week 4:</b> Continue whole class text and independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue individual student oral presentations on independent reading in preparation for the end of unit essay. Incorporate aspects of art, music, media, short stories, poems, etc to the discussion and work around the major text and IR.</p>	<p><b>Week 5:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue individual student oral presentations on independent reading in preparation for the end of unit essay. Students should write an expository essay about their service learning project.</p> <p><b>Week 6:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue looking at supplemental texts, art, music, and media in relation to the essential question. Go over students' annotated bibliographies. Have students write their culminating essay for this unit.</p>	
<b>Unit 3 – Is it important to face reality?</b>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>Macbeth</li> <li>Henry IV</li> </ul> <p style="text-align: center;">Honors &amp; Comprehensive</p> <ul style="list-style-type: none"> <li>Macbeth</li> <li>Wuthering Heights</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li><i>Incidents in the Life of a Slave Girl</i> by Harriet Ann Jacobs <a href="http://www.pagebypagebooks.com/Harriet_Jacobs/Incidents_in_the_Life_of_a_Slave_Girl/">http://www.pagebypagebooks.com/Harriet_Jacobs/Incidents_in_the_Life_of_a_Slave_Girl/</a></li> <li><i>A Room of One's Own</i> by Virginia Wolf (Holt)</li> <li><i>Tragedy of the Commons</i> by Garrett Hardin <a href="http://dieoff.org/page95.htm">http://dieoff.org/page95.htm</a></li> <li>Article on Amy Winehouse <a href="http://www.cnn.com/2011/OPINION/07/27/danovitch.winehouse.addiction/index.html?ref=allsearch">http://www.cnn.com/2011/OPINION/07/27/danovitch.winehouse.addiction/index.html?ref=allsearch</a></li> </ul>		<p>Literature</p> <p><b>RL-11-12.4</b> <b>RL-11-12.5</b> <b>RL-11-12.6</b></p> <p>Informational Reading</p> <p><b>RI-11-12.4</b> <b>RI-11-12.5</b> <b>RI-11-12.6</b></p>

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	<p>Short Stories:</p> <ul style="list-style-type: none"><li>• <i>Home</i> by Anton Chekhov <a href="http://www.online-literature.com/donne/1210/">http://www.online-literature.com/donne/1210/</a></li><li>• <i>Where Are You Going? Where Have You Been?</i> by Joyce Carole Oates <a href="http://www.usfca.edu/jco/whereareyougoing/">http://www.usfca.edu/jco/whereareyougoing/</a> (story and video of Oates talking about the dedication to Bob Dylan)</li><li>• <i>An Occurrence at Owl Creek Bridge</i> by Ambrose Pierce <a href="http://www.gutenberg.org/ebooks/375">http://www.gutenberg.org/ebooks/375</a></li><li>• Excerpts from <i>The Help</i></li><li>• <i>Speaking of Courage</i> by Tim O’Bryan (Holt)</li><li>• <i>Desiree’s Baby</i> <a href="http://www.eastoftheweb.com/short-stories/UBooks/DesiBaby.shtml">http://www.eastoftheweb.com/short-stories/UBooks/DesiBaby.shtml</a></li><li>• <i>The Story of an Hour</i> <a href="http://www.vcu.edu/engweb/webtexts/hour/">http://www.vcu.edu/engweb/webtexts/hour/</a></li><li>• <i>Hills Like White Elephants</i> <a href="http://www.gummyprint.com/blog/archives/hills-like-white-elephants-complete-story/">http://www.gummyprint.com/blog/archives/hills-like-white-elephants-complete-story/</a></li><li>• <i>The Bell Jar</i> by Sylvia Plath <a href="http://www.nubuk.com/literature/plathbelljar_text.pdf">http://www.nubuk.com/literature/plathbelljar_text.pdf</a></li></ul> <p>Poems:</p> <ul style="list-style-type: none"><li>• Sonnets</li><li>• <i>The History Teacher</i> by Billy Collins <a href="http://www.billy-collins.com/2005/06/the_history_tea.html">http://www.billy-collins.com/2005/06/the_history_tea.html</a></li><li>• Lyrics of <i>White Rabbit</i> by Jefferson Airplane</li></ul>	<ul style="list-style-type: none"><li>• <i>What’s Your Consumption Factor</i> by Jared Diamond <a href="http://www.nytimes.com/2008/01/02/opinion/02diamond.html?_r=1">http://www.nytimes.com/2008/01/02/opinion/02diamond.html?_r=1</a></li><li>• <i>Bitter Harvest: Aids and the Arts</i> <a href="http://www.nytimes.com/1989/03/19/arts/bitter-harvest-aids-and-the-arts.html?pagewanted=all&amp;src=pm">http://www.nytimes.com/1989/03/19/arts/bitter-harvest-aids-and-the-arts.html?pagewanted=all&amp;src=pm</a></li></ul> <p>Visual Media:</p> <ul style="list-style-type: none"><li>• Dr. Drew and guests discuss whether or not any one could have saved Amy Winehouse <a href="http://www.cnn.com/video/#/video/showbiz/2011/07/26/drew.amy.winehouse.death.hln?irrf=allsearch">http://www.cnn.com/video/#/video/showbiz/2011/07/26/drew.amy.winehouse.death.hln?irrf=allsearch</a></li><li>• Documentary on the 10 years since 9/11 <a href="http://www.hbo.com/documentaries/index.html#/documentaries/beyond-9-11-portraits-of-resilience">http://www.hbo.com/documentaries/index.html#/documentaries/beyond-9-11-portraits-of-resilience</a></li><li>• <i>What Dreams May Come</i> (film)</li><li>• <i>Food Inc.</i> (documentary)</li><li>• <i>Tapped</i> (documentary)</li><li>• <i>The Spill</i> (documentary)</li><li>• <i>The Truman Show</i> (film)</li><li>• <i>Inception</i> (film)</li><li>• Keith Haring art <a href="http://www.haring.com/">http://www.haring.com/</a></li><li>• Art selections from <i>Make Art Stop Aids</i> <a href="http://www.makeartstopaids.org/home.htm">http://www.makeartstopaids.org/home.htm</a></li><li>• Art for Aids <a href="http://artforaids.org/">http://artforaids.org/</a></li><li>• <i>Throne of Blood</i> (for sample performance task assessment)</li></ul>	<p>Writing <b>W-11-12.2</b> <b>a-f</b> <b>W.11-12.7</b> <b>W.11-12.8</b> <b>W-11-12.9</b> <b>a-b</b></p> <p>Speaking Listening <b>SL.11-12.1</b> <b>a-d</b> <b>SL.11-12.3</b> <b>SL.11-12.5</b></p> <p>Language <b>L-11-12.5</b> <b>a-b</b></p>
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	<p><a href="http://www.elyrics.net/read/j/jefferson-airplane-lyrics/white-rabbit-lyrics.html">http://www.elyrics.net/read/j/jefferson-airplane-lyrics/white-rabbit-lyrics.html</a></p> <ul style="list-style-type: none"> <li>• <i>The Black Snake</i> by Mary Oliver (Mary Oliver poetry site with music: <a href="http://people.bridgewater.edu/~sgallowa/386/oliver.htm">http://people.bridgewater.edu/~sgallowa/386/oliver.htm</a>)</li> <li>• Sylvia Plath Poems <a href="http://www.stanford.edu/class/engl187/docs/plathpoem.html">http://www.stanford.edu/class/engl187/docs/plathpoem.html</a></li> <li>• <i>Cottontail</i> by George Bogin <a href="http://sites.google.com/site/flamedude/cottontail2">http://sites.google.com/site/flamedude/cottontail2</a></li> <li>• <i>To an Athlete Dying Young</i> <a href="http://www3.amherst.edu/~rjyanco94/literature/alfrededwardhousman/poems/ashropshirelad/toanathletedyingyoung">http://www3.amherst.edu/~rjyanco94/literature/alfrededwardhousman/poems/ashropshirelad/toanathletedyingyoung</a></li> <li>• <i>Because I Would Not Stop For Death*</i> by Emily Dickinson</li> <li>• <i>Valediction Forbidding Mourning*</i> by John Donne</li> </ul>		
<b>Paired Outside Reading Choices for this Unit (1 per unit)</b>			
<b>Unit 3: Reading Focus</b>	<ul style="list-style-type: none"> <li>• Have students read sentences or small sections of a text through the lens of just one rhetorical strategy, such as details, diction, syntax, tone, or imagery. Then, students write an original sentence of their own emulating the focus strategy. (R.11-12.4, L.11-12.5)</li> <li>• Have students find examples of language that is particularly fresh, engaging, or beautiful in their independent reader or other text. (R.11-12.4)</li> </ul>		

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	<ul style="list-style-type: none"> <li>Students complete a reader response entry analyzing why a text begins or ends the way that it does and how that contributes to the overall meaning. (R.11-12.5)</li> <li>The teacher should select a story with a beginning that establishes something essential to the plot or them or an ending with an ironic twist. Give students portions of the text with the beginning or end missing. After students read their section, they write a summary of what was most important. Then, have students work with a partner to compare their summaries and why the stories are different. (SL.11-12.1 R.11-12.5)</li> <li>The teacher creates a timeline for Emily's life in "A Rose for Emily." Students read portions of the story in groups to find events in Emily's life to plot on the timeline with page numbers. As a whole class, analyze how the author's choice of sequence impacts the meaning of the work. (SL.11-12.1 R.11-12.5)</li> <li>Have students create surface and depth charts on their reading. On the top, students track surface details or what is literally happening, and on the bottom, they track symbolic or deeper meanings. (R.11-12.6)</li> <li>*Students analyze how the Japanese filmmaker Akira Kurosawa in his film <i>The Throne of Blood</i> draws on and transforms Shakespeare's play <i>Macbeth</i> in order to develop a similar plot set in feudal Japan (RL.11-12.9)</li> <li>* Students analyze how Anton Chekhov's choice of structuring his story "Home" by beginning in "midstream" shapes the meaning of the text and contributes to its overall narrative arc. (RL.11-12.5)</li> </ul>			
<b>Unit 3: Writing Focus</b>	<ul style="list-style-type: none"> <li>Students research two possible future options (careers, vocational training, colleges, majors, internships, summer jobs, etc.) and analyze them based on what is possible and realistic. Students write brief infomercials about the two options and present them to the class. (W.11-12.7, W.11-12.2)</li> <li>Students write an expository essay analyzing one or both of the future options they have selected. (W.11-12.2)</li> <li>*Students write an expository essay comparing and contrasting the point of view of the protagonists in two different works paying particular attention to what is directly stated and what is really meant. (R.11-12.6, W.11-12.2)</li> </ul>			
<b>Unit 3: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b>	<p>Language:</p> <ul style="list-style-type: none"> <li>Continue working on the colloquial dictionary, which was started in the last unit. In this unit, students should focus on multiple word meanings. (L.11-12.1) <b>Direct instruction in meaning strategies</b> <b>Journaling</b> <b>Vocabulary dictionary</b></li> <li>Allow students to notice and imitate examples: Provide mentor sentences, give students the opportunity to find examples (in Independent Reading texts and class texts), and allow students to practice. (L.11-12.2) <b>Reduction in amount</b></li> </ul>	<p>Speaking/Listening:</p> <ul style="list-style-type: none"> <li>Compare the moral conflict of Nora Helmer in <i>A Doll's House</i> with that of another character from your reading. What are their similarities and differences? (SL.11-12.2) <b>Graphic organizer</b> <b>Reader as needed</b> <b>Paraphrasing</b></li> <li>What social values are discarded in <i>Brave New World</i>? (RL.11-12.4, L.11-12.1) <b>Paraphrasing</b> <b>Prompting/cueing</b></li> <li>Create a presentation using multiple sources. Define what makes a piece of</li> </ul>	<p>Vocabulary:</p> <ul style="list-style-type: none"> <li>Figurative</li> <li>Connotative</li> <li>Structure</li> <li>Form</li> <li>Aesthetic</li> <li>Comedic resolution</li> <li>Tragic resolution</li> <li>Point of view</li> <li>Satire</li> <li>Sarcasm</li> <li>Irony</li> <li>Understatement</li> <li>Formal style</li> </ul>	

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	<p>Scribe as needed</p> <p>Modeling</p> <ul style="list-style-type: none"><li>Teach in context and not isolation: Use examples from students' own writing and texts read as a class. (L-11-12.2)</li></ul> <p>Error monitoring</p> <p>Self-monitoring</p> <p>Direct instruction in revising and editing</p> <ul style="list-style-type: none"><li>Re-type segments of texts used in class and have students correct errors. (L-11-12.2)</li></ul> <p>Direct instruction in revising and editing.</p> <p>Peer review</p> <p>Production of written pieces</p> <ul style="list-style-type: none"><li>Ask students to intentionally consider their language choices when writing informative/explanatory texts or essays. Have students reflect on the different style choices in their different types of writing. (L-11-12.2, L.11-12.4)</li></ul> <p>Direct instruction in revising and editing.</p> <p>Peer review</p> <p>Production of written pieces</p>	<p>literature "feminist." Discuss whether a text should be labeled feminist based on today's standards or the standards of the time it was written. Argue whether <i>A Doll's House</i> should be considered a feminist work. (SL.11-12.2)</p> <p>Extended time</p> <p>Direct instruction on idea development</p> <p>Rehearsal, script use</p> <ul style="list-style-type: none"><li>Compare and contrast one or more photo with a literary text you have read dealing with the same theme or essential question. Evaluate how each version interprets the theme or question. Debate which aspects best portray that theme or question. (SL.11-12.2, RL.11-12.5, RI.11-12.5)</li></ul> <p>Graphic organizer</p> <p>Reader as needed</p> <p>Questioning techniques</p> <ul style="list-style-type: none"><li>Research informational texts on a risk taker (e.g, Pat Tilman). Choose two pieces arguing different points of view on the risk and analyze/evaluate the effectiveness of each author's structure to build his/her argument. In your presentation, argue which author was the most effective and why. (RI.11-12.4, RI.11-12.5, SL.11-12.2, L.11-12.1)</li></ul> <p>Questioning techniques</p> <p>Extended time</p> <p>Rehearsal, script use</p>	<ul style="list-style-type: none"><li>Objective tone</li><li>Plagiarism</li><li>Citation</li><li>Shakespearean Sonnet</li><li>Petrarchan Sonnet</li><li>Poetic Forms</li><li>Rhyme</li><li>Meter</li><li>Caesura</li><li>Enjambment</li><li>Symbol</li></ul>	
I Can Statements				



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(Learning Targets)				
Weekly Pacing	<p><b>Week 1:</b> Discuss the shift to a new essential question for this unit. Look at informational texts about dealing with the idea of facing reality. Students should begin initial research into possible future options (careers, vocational training, colleges, majors, internships, summer jobs, etc.) and analyze them based on what is possible and realistic. This research will lay the foundation for the major writing assignment for this unit. Introduce the major text. Review annotated bibliography and remind students to continue adding texts.</p> <p><b>Week 2:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Students create an initial outline or plan for the implementation of their global service-learning project. Using all texts, discuss how people face reality or avoid it. Discuss how the beginning structure of the major text sets up the rest of the text. While looking at informational texts, analyze how authors’ choices concerning structure contribute to the works’ meaning and impact as a whole.</p>	<p><b>Week 3:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Conduct a Socratic Circle using the major text and the essential question; how do various characters face or avoid reality. Begin individual student oral presentations or multi-media projects on research in preparation for the end of unit essay.</p> <p><b>Week 4:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue individual student presentations. Incorporate aspects of art, music, media, short stories, poems, etc to the discussion and work around the major text, independent reading, and essential question. Write final draft of the implementation plan for the service-learning project.</p>	<p><b>Week 5:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue individual student presentations in preparation for the end of unit essay on their research.</p> <p><b>Week 6:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue looking at supplemental texts, art, music, and media in relation to the essential question. Go over students’ annotated bibliographies. Have students write their culminating expository essay for this unit based on their research.</p>	
Unit 4 – Whose Life Is It Anyway?	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"><li>The Namesake - Jhumpa Lahiri</li><li>Jane Eyre – Charlotte Bronte</li></ul> <p style="text-align: center;">Honors &amp; Comprehensive</p> <ul style="list-style-type: none"><li>The Namesake - Jhumpa Lahiri</li><li>Bless Me, Ultima – Rudolfo Anaya</li></ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"><li>*“<i>Take the Tortillas Out of Your Poetry</i>” by Rudolfo Anaya <a href="http://books.google.com/books?id=Ve5oIItoi8UC&amp;pg=PA25&amp;source=gbv_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false">http://books.google.com/books?id=Ve5oIItoi8UC&amp;pg=PA25&amp;source=gbv_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false</a></li><li>“<i>The Trophy Kids</i>” by Ron Alsop</li><li>ACLU articles on student rights (<a href="http://www.aclu.org/free-speech/student-speech">http://www.aclu.org/free-speech/student-speech</a>)</li><li>Articles on life support (<a href="http://www.nytimes.com/keyword/life-support">http://www.nytimes.com/keyword/life-support</a>)</li><li><i>The Kevorkian Verdict</i> (<a href="http://www.pbs.org/wgbh/pages/frontline/kevorkian/">http://www.pbs.org/wgbh/pages/frontline/kevorkian/</a>)</li><li>Read laws restricting rights (<a href="http://www.lrc.ky.gov/krs/titles.htm">http://www.lrc.ky.gov/krs/titles.htm</a>) or (<a href="http://www.usa.gov/Topics/Reference_Shelf/Laws.shtml">http://www.usa.gov/Topics/Reference_Shelf/Laws.shtml</a>) or</li></ul>		<p>Literature <b>RL-11-12.1</b> <b>RL-11-12.2</b> <b>RL-11-12.3</b> Informational Reading <b>RI-11-12.1</b> <b>RI-11-12.2</b> <b>RI-11-12.3:</b>  Writing</p>

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	<p>Short Stories:</p> <ul style="list-style-type: none"> <li>Excerpt from <i>Poisonwood Bible</i> by Barbara Kingsolver (<a href="http://www.fultonschools.org/teacher/cooney/HoD_files/Poisonwood%20Bible%20excerpt.pdf">http://www.fultonschools.org/teacher/cooney/HoD_files/Poisonwood%20Bible%20excerpt.pdf</a>)</li> <li><i>Bartleby the Scrivener: A Story of Wall-Street</i> by Herman Melville (<a href="http://www.fultonschools.org/teacher/cooney/HoD_files/Poisonwood%20Bible%20excerpt.pdf">http://www.fultonschools.org/teacher/cooney/HoD_files/Poisonwood%20Bible%20excerpt.pdf</a>)</li> <li><i>The Use of Force</i> by William Carlos Williams (<a href="http://www.classicshorts.com/stories/force.html">http://www.classicshorts.com/stories/force.html</a>)</li> </ul> <p>Poems:</p> <ul style="list-style-type: none"> <li><i>Remembrance</i> by Emily Bronte (Holt McDougal) (<a href="http://homepages.wmich.edu/~cooneys/poems/bronte.rememberance.html">http://homepages.wmich.edu/~cooneys/poems/bronte.rememberance.html</a>)</li> <li><i>Porphyria's Lover</i> by Robert Browning (Holt McDougal) (<a href="http://www.online-literature.com/robert-browning/2769/">http://www.online-literature.com/robert-browning/2769/</a>)</li> <li><i>My Last Duchess</i> by Robert Browning (Holt McDougal) (<a href="http://www.poemhunter.com/poem/my-last-duchess/">http://www.poemhunter.com/poem/my-last-duchess/</a>)</li> <li><i>Bilingual Sestina</i> by Jullia Alvarez (<a href="http://intersession2005.tripod.com/Sestina.html">http://intersession2005.tripod.com/Sestina.html</a>)</li> <li>- <i>I Am Joaquin</i> by Rodolfo Corky Gonzales <a href="http://www.latinamericanstudies.org/latinos/joaquin.htm">http://www.latinamericanstudies.org/latinos/joaquin.htm</a></li> </ul>	<p>(<a href="http://www.findlaw.com/casecode/">http://www.findlaw.com/casecode/</a>)</p> <ul style="list-style-type: none"> <li><i>Whose Life Is It Any Way?</i> Essay (<a href="http://www.freestoriescenter.com/storyview.asp?entry=347">http://www.freestoriescenter.com/storyview.asp?entry=347</a>)</li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li><i>Joaquin Murrieta</i> – History Channel YouTube Clip (background on Joaquin) <a href="http://www.youtube.com/watch?v=gyLasg-zfd0&amp;feature=related">http://www.youtube.com/watch?v=gyLasg-zfd0&amp;feature=related</a></li> <li><i>I Am Joaquin</i> (20 minute video in two parts) by director Luis Valdez</li> <li>(part 1) <a href="http://www.youtube.com/watch?v=U6M6qOG2O-o">http://www.youtube.com/watch?v=U6M6qOG2O-o</a></li> <li>(part 2) <a href="http://www.youtube.com/watch?v=3sCae3qYm9Y&amp;feature=related">http://www.youtube.com/watch?v=3sCae3qYm9Y&amp;feature=related</a></li> <li><i>Fab 5</i> (documentary) (<a href="http://sports.espn.go.com/espn/page2/story?page=neumann/110311_fab_five_documentary&amp;sportCat=ncb">http://sports.espn.go.com/espn/page2/story?page=neumann/110311_fab_five_documentary&amp;sportCat=ncb</a>) or (<a href="http://www.youtube.com/watch?v=9ytxigch5Mk">http://www.youtube.com/watch?v=9ytxigch5Mk</a>)</li> <li><i>Whose Life Is It Anyway?</i> (60 Minutes documentary) (<a href="http://www.cbsnews.com/stories/2005/10/28/60minutes/main990617.shtml">http://www.cbsnews.com/stories/2005/10/28/60minutes/main990617.shtml</a>)</li> <li>Excerpts from the movie <i>Whose Life Is It Any Way?</i> With Richard Dreyfuss (<a href="http://www.youtube.com/watch?v=ghaWRNzy1jI">http://www.youtube.com/watch?v=ghaWRNzy1jI</a>)</li> <li><i>Pageant Moms</i> (documentary) (<a href="http://topdocumentaryfilms.com/baby-beauty-queens/">http://topdocumentaryfilms.com/baby-beauty-queens/</a>)</li> <li><i>Unleashed</i> (documentary) (<a href="http://topdocumentaryfilms.com/money-as-debt-promises-unleashed/">http://topdocumentaryfilms.com/money-as-debt-promises-unleashed/</a>)</li> <li><i>The Creation of Man</i> painted by Michael Angelo (<a href="http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/6adam/06_3ce6.html">http://www.wga.hu/frames-e.html?html/m/michelan/3sistina/1genesis/6adam/06_3ce6.html</a>)</li> <li><i>The Fighter</i> (film)</li> </ul>	<p><b>W-11-12.7</b> <b>W-11-12.8</b> <b>W-11-12.9</b> <b>a-b</b></p> <p>Speaking Listening <b>SL-11-12.4</b> <b>SL-11-12.5</b> <b>SL-11-12.6</b></p> <p>Language <b>L-11-12.6</b></p>
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<b>Paired Outside Reading Choices for this Unit (1 per unit)</b>			
<b>Unit 4: Reading Focus</b>	<ul style="list-style-type: none"> <li>• *Students analyze the first impressions given of characters in the beginning of the novel based on the setting and how the characters are introduced. By comparing these first impressions with the later understanding based on how the action is ordered and the characters develop over the course of the novel, students understand the impact of the author’s choices in relating elements of a story. (RL.11-12.3)</li> <li>• After reading the major text, determine two or more themes or central ideas conveyed and analyze their development over the course of the text. Be sure to include how they interact and build on one another to produce a complex account. (RL.11-12.2)</li> <li>• In the Reader Response Notebook, write an analysis of what the supplemental text says explicitly as well as through inference, including where the text leaves matters uncertain. Be sure to cite strong and thorough textual evidence to support analysis. (RI.11-12.1)</li> <li>• Assign Reader Response tasks for Independent Reading that require students to analyze multiple themes within their reading (RL.11-12.2)</li> <li>• Assign Reader Response tasks for Independent Reading asking students to analyze first impressions of a character based on the setting and how the character is introduced. Later, assign another Reader Response task asking students to compare these first impressions with later understandings of the character, specifically looking at how the author’s choices in relating information about setting and action impact understanding of the character. (RL.11-12.3)</li> </ul>		
<b>Unit 4: Writing Focus</b>	<ul style="list-style-type: none"> <li>• Paragraphs for the annotated bibliography should address both the credibility of the text as well as its impact or stance on the essential question. (W.11-12.9)</li> <li>• Write a well-developed expository essay analyzing “My Last Duchess” and “Porphyria’s Lover” paying particular attention to how the poems address the unpredictability of love. (W.11-12.9)</li> <li>• **Consider your self-generated essential question that has guided your independent reading selections this year. After reading your self-selected texts, write an essay that addresses the question and support your position with evidence from the texts. Be sure to acknowledge competing views. Give examples from past or current events or issues to illustrate and clarify your position. (Argument/Analysis) (W.11-12.7, W.11-12.8, W.11-12.9)</li> <li>• **Whose life is it any way? After reading “<i>Take the Tortillas Out of Your Poetry</i>” by Rudolfo Anaya, <i>The Namesake</i> by Jhumpa Lahiri, and viewing excerpts from the film <i>Whose Life Is It Any Way?</i> starring Richard Dreyfuss write a well-developed essay that addresses the question and support your position with evidence from the text(s). Be sure to acknowledge competing views. Give examples from past or current events or issues to illustrate and clarify your position. (Argument/Analysis) (W.11-12.7, W.11-12.8, W.11-12.9)</li> <li>• Write a reflective essay analyzing the success or need for improvement in the year’s service-learning project. How will you continue this work beyond high school? (W.11-12.9)</li> <li>• Compare a literary work from this unit with a work of art. Include at least one critical source and one reference work to support an original, concise thesis statement. (W.11-12.7)</li> </ul>		

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<b>Unit 4:</b> <b>Grammar/Usage/Word Instruction/A.C.T. College Readiness Standards</b>	<p>Language:</p> <ul style="list-style-type: none"> <li>In the Reader Response Notebook, students should list words and phrases essential to each text read during the unit (independent reading as well as whole class texts). They should add definitions and notes on connotation within the text. (L.11-12.6)  Meaning strategies  Pre-teaching vocabulary  Notebooks  Direct instruction on note taking</li> <li>Each week have students share one domain-specific word they have encountered either through another content course, magnet course, research, or other work. They should share the spelling, pronunciation, meaning, and give examples of its use. Allow students time to ask questions and explore words as they are shared. Create a word bank for the class of words shared throughout the unit. Periodically visit the class word bank to review words and discuss any changes in their understanding of the words since they were first introduced. (L.11-12.6)  Meaning strategies including word meanings and associations and precision in work usage  No penalty for spelling  Modeling of pronouncing words</li> <li>Each week have students share one general academic vocabulary word they have learned from their readings. They should share the spelling, pronunciation, meaning, and give examples of its use. Allow students time to ask questions and explore</li> </ul>	<p>Speaking/Listening:</p> <ul style="list-style-type: none"> <li>Find a contemporary love poem and read it to the class. Make a presentation to the class arguing how this poem's stance on love is similar to or different from the ideas about love found in other texts we have read. (SL.11-12.4, RL.11-12.1)  Rehearsal, script use  Direct instruction in identifying on pronouncing words and reading fluently orally.  Extended time  Prompting/cueing</li> <li>Have students participate in a debate on the essential question using evidence from their readings to support their positions. (SL.11-12.4, SL.11-12.6)  Reader as needed  Highlighting  Questioning techniques</li> <li>Create a multi-genre presentation for the class in response to the essential question. Be sure to include references to multiple sources. (SL.11-12.5)  Extended time  Cue cards  modified</li> <li>Have students participate in a Socratic Circle discussing the essential question, the service-learning project, or a whole class text. (SL.11-12.6)  Guided response  Prompting and cueing</li> <li>Students develop and present their analysis, reflection, and</li> </ul>	<p>Vocabulary:</p> <ul style="list-style-type: none"> <li>textual evidence</li> <li>analyze</li> <li>inference</li> <li>explicit</li> <li>theme</li> <li>central idea</li> <li>complex account</li> <li>summary</li> <li>objective</li> <li>research</li> <li>central question</li> <li>synthesize</li> <li>credibility</li> <li>overreliance</li> <li>advanced search</li> <li>plagiarism</li> <li>paraphrase</li> <li>authoritative print</li> <li>reflection</li> <li>writing format</li> <li>writing style</li> <li>task</li> <li>purpose</li> <li>audience</li> <li>line of reasoning</li> <li>perspective</li> <li>digital media</li> <li>formal</li> <li>informal</li> <li>general academic words</li> <li>domain-specific words</li> </ul>	
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	<p>words as they are shared. Create a word bank for the class of words shared throughout the unit. Periodically visit the class word bank to review words and discuss any changes in their understanding of the words since they were first introduced. (L.11-12.6)</p> <p>Meaning strategies including word meanings and associations and precision in work usage</p> <p>No penalty for spelling</p> <p>Modeling of pronouncing words</p> <ul style="list-style-type: none"><li>Encourage students to use general academic and domain-specific words they encounter throughout the unit in their own conversations and writing. Keep track of student use of new vocabulary. (L.11-12.6)</li></ul> <p>Journaling</p> <p>Pre-teaching vocabulary</p>	<p>recommendations based on their service learning project to the appropriate audience (class, juniors, school administration, school board, superintendent, business leaders, etc.) (SL.11-12.6)</p> <p>Prompting cueing</p> <p>Written and verbal prompting and cueing</p> <p>Extended time</p> <p>Direct instruction on reflection</p> <p>Rehearsal, script use</p> <p>One-on-one instruction</p> <p>Peer review</p>		
I Can Statements (Learning Targets)				
Weekly Pacing	<p><b>Week 1:</b> Discuss the shift to a new essential question for this unit and guide student conversations to making broader connections with the essential question for the year. Look at informational texts dealing with the essential question. Students should begin making connections with their independent reading from the year and the culminating essay for this unit. They should use independent reading selections during this unit to further their research for the culminating essay. Have students analyze the end of unit writing task and the rubric for scoring. Introduce the major text and how it connects to the essential question. Review annotated bibliography and remind students to continue adding</p>	<p><b>Week 3:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Continue working on the major text. Continue looking at supplemental works in connection with other readings and the essential question. Teach students to write a cover letter and assign the cover letter. Give students time to research any needed information for the end of unit writing task.</p> <p><b>Week 4:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Finish the major text. Continue looking at supplemental works in connection with other</p>	<p><b>Week 5:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Give students an opportunity to reflect on their service-learning project. Students should edit, revise, and turn in their final draft of the writing task. Collect final copies of the annotated bibliography. Teach students about interviewing and conduct mock interviews.</p> <p><b>Week 6:</b> Continue independent reading as an opportunity for formative assessment. Collect final copies of cover letters and resumes. Give students time to reflect on the essential question for the year and the</p>	

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	<p>texts. Students should complete the service learning project during this six-weeks on the timeline they have created.</p> <p><b>Week 2:</b> Continue independent reading as an opportunity for formative assessment and preparation for the end of unit essay. Allow students time to share their independent reading and how it connects to the essential question and the end of unit writing task. Read and analyze supplemental texts (poems, short stories, informational, art, music, or media), making sure to connect them with the essential question and writing task. Begin the major text for this unit. Focus reader response questions, class activities, and discussions on the unit standards and the essential question.</p>	<p>readings and the essential question. Teach students to write a resume and assign the resume. Work on first draft of the writing task.</p>	<p>essential question for the unit. How has their thinking changed as they have acquired new knowledge? Give a final writing assessment modeled from the writing task for the unit.</p>
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