

## Carter County High School English 3 Curriculum Maps 2012-2013

<b>Essential Question:</b>			
<b>Unit Title/Length Essential Questions</b>	<b>Fiction: Novels, Short Stories, Poems, Drama</b>	<b>Non-Fiction and Visual Literacy</b>	<b>KCAS Standards/CCR</b>
<b>Unit 1-</b>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>• <i>A Midsummer’s Night’s Dream</i> Shakespeare</li> <li>• <i>The Great Gatsby</i> – F. Scott Fitzgerald</li> <li>• <i>The Awakening</i> – Kate Chopin</li> </ul> <p style="text-align: center;">Honors and Comprehensive</p> <ul style="list-style-type: none"> <li>• <i>A Midsummer’s Night’s Dream</i> - Shakespeare</li> <li>• <i>The Great Gatsby</i> * – F. Scott Fitzgerald</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li>• The Yellow Wallpaper—Charlotte Perkins Gillman (<a href="http://www.library.csi.cuny.edu/dept/history/lavender/wallpaper.html">http://www.library.csi.cuny.edu/dept/history/lavender/wallpaper.html</a>)</li> <li>• The Story of An Hour—Kate Chopin (Holt) (<a href="http://www.katechopin.org">www.katechopin.org</a>) <ul style="list-style-type: none"> <li>○ NOTE: self-defined by society and marriage</li> </ul> </li> <li>• The Life You Save May Be Your Own—Flannery O’Conner (Holt) (<a href="http://faculty.smu.edu/nschwartz/2312/lifeyousave.htm">http://faculty.smu.edu/nschwartz/2312/lifeyousave.htm</a>)</li> <li>• Winter Dreams – F. Scott Fitzgerald (Holt) (<a href="http://www.sc.edu/fitzgerald/winterdreams.html">http://www.sc.edu/fitzgerald/winterdreams.html</a>)</li> <li>• Son- John Updike (Holt)</li> <li>• The White Heron – Sarah Orne Jewett</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li>• <i>Nature</i> –Ralph Waldo Emerson (<a href="http://www.vcu.edu/engweb/transcendentalism/authors/emerson/nature.html">http://www.vcu.edu/engweb/transcendentalism/authors/emerson/nature.html</a>)</li> <li>• <i>Self Reliance</i> –Emerson (<a href="http://www.emersoncentral.com/selfreliance.htm">http://www.emersoncentral.com/selfreliance.htm</a>)</li> <li>• <i>Walden*</i> – Henry David Thoreau</li> <li>• <i>Resistance to Civil Government</i> –Thoreau (<a href="http://www.vcu.edu/engweb/transcendentalism/authors/thoreau/civil/">http://www.vcu.edu/engweb/transcendentalism/authors/thoreau/civil/</a>)</li> <li>• The Bill of Rights (<a href="http://www.archives.gov/exhibits/charters/charters.html">http://www.archives.gov/exhibits/charters/charters.html</a>)</li> <li>• The Preamble to the Constitution (<a href="http://www.archives.gov/exhibits/charters/charters.html">http://www.archives.gov/exhibits/charters/charters.html</a>)</li> <li>• Schoolhouse Rocks – “Preamble” video (YouTube)</li> <li>• Declaration of Independence- (<a href="http://www.earlyamerica.com/earlyamerica/freedom/doi/text.html">http://www.earlyamerica.com/earlyamerica/freedom/doi/text.html</a>)</li> <li>• Lincoln’s Second Inaugural Address (<a href="http://www.americanrhetoric.com/speeches/abrahamlincolnsecondinauguraladdress.htm">http://www.americanrhetoric.com/speeches/abrahamlincolnsecondinauguraladdress.htm</a>)</li> <li>• <i>The Autobiography</i> –Benjamin Franklin (excerpts, Holt)</li> <li>• <i>All I Really Need to Know I Learned in Kindergarten</i> –Robert Fulghum (excerpts, Holt)</li> <li>• Teens Health: Articles on male/female body image (<a href="http://kidshealth.org/teen/your_mind/body_image/body_image.html">http://kidshealth.org/teen/your_mind/body_image/body_image.html</a>)</li> <li>• Babies with Superpowers: Ethics and the New Digital Media <a href="http://spotlight.macfound.org/featured-stories/entry/babies-superpowers-ethics-new-digital-media/">http://spotlight.macfound.org/featured-stories/entry/babies-superpowers-ethics-new-digital-media/</a></li> <li>• Girls Carve Out Their Own Space Online (<a href="http://spotlight.macfound.org/featured-stories/entry/girls-carve-out-their-own-space-online/">http://spotlight.macfound.org/featured-stories/entry/girls-carve-out-their-own-space-online/</a>) <ul style="list-style-type: none"> <li>○ NOTE: article discussing how girls use live-journaling, blogs, etc to create identities</li> </ul> </li> <li>• Poor Richards Almanac (Holt) (<a href="http://www.readwritethink.org/classroom-resources/calendar-activities/poor-richard-almanack-first-20378.html#classroom-activity">http://www.readwritethink.org/classroom-resources/calendar-activities/poor-richard-almanack-first-20378.html#classroom-activity</a>) (<a href="http://www.pbs.org/benfranklin/teachersguide.html">http://www.pbs.org/benfranklin/teachersguide.html</a>) (<a href="http://www.lessonindex.com/Poor_Richard's_Almanack_by_Benjamin_Franklin.htm">http://www.lessonindex.com/Poor_Richard's_Almanack_by_Benjamin_Franklin.htm</a>)</li> </ul>	<p>Literature</p> <p><b>RL-11-12.1</b> <b>RL-11-12.2</b> <b>RL-11-12.3</b> <b>RL-11-12.9</b></p> <p>Informational Reading</p> <p><b>RI-11-12.7</b> <b>RI-11-12.9</b></p> <p>Writing</p> <p><b>W-11-12.3</b> <b>a-e</b> <b>W-11-12.6</b> <b>W-11-12.7</b></p> <p>Speaking Listening</p> <p><b>SL-11-12.3</b> <b>SL-11-12.5</b></p> <p>Language</p> <p><b>L-11-12.1</b> <b>a-b</b> <b>L-11-12.3</b> <b>a.</b></p>

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>(Holt) (<a href="http://www.public.coe.edu/~theller/soj/awh/heron.htm">http://www.public.coe.edu/~theller/soj/awh/heron.htm</a>)</p> <p>Poems:</p> <ul style="list-style-type: none"> <li>• “The Love Song of J. Alfred Prufrock (<a href="http://www.bartleby.com">www.bartleby.com</a>)</li> <li>• Song of Myself—Walt Whitman (Holt) (<a href="http://www.princeton.edu/~batke/logr/log_026.html">http://www.princeton.edu/~batke/logr/log_026.html</a>)</li> <li>• Who Understands Me But Me?— Jimmy Santiago Baca (Holt) (<a href="http://www.poemhunter.com/poem/who-understands-me-but-me/">http://www.poemhunter.com/poem/who-understands-me-but-me/</a>)</li> <li>• <i>The Spoken Word Revolution</i> edited—Mark Eleveld (book of poems by various writers, available for purchase at <a href="http://www.amazon.com">www.amazon.com</a> in both print and for Kindle)</li> <li>• <i>Carver: A Life of Poems</i> — Marilyn Nelson (<a href="http://www.poemhunter.com">www.poemhunter.com</a>)</li> </ul>	<p>Visual Media:</p> <ul style="list-style-type: none"> <li>• Advertisements, both print and digital</li> <li>• Dove’s Campaign for Real Beauty (<a href="http://www.campaignforrealbeauty.com.au/home/home.asp">http://www.campaignforrealbeauty.com.au/home/home.asp</a>) <ul style="list-style-type: none"> <li>○ NOTE: media images and identity</li> </ul> </li> <li>• The Fitting – Mary Cassatt (painting) (<a href="http://www.marycassatt.org/The-Fitting-large.html">http://www.marycassatt.org/The-Fitting-large.html</a>)</li> <li>• Art: Andy Warhol’s <i>Self-Portrait</i> exhibit online (<a href="http://www.warhol.org/andy_work.aspx?id=684">www.warhol.org/andy_work.aspx?id=684</a>)</li> <li>• <i>Girl at Mirror</i> – Norman Rockwell (<a href="http://www.warhol.org/andy_work.aspx?id=684">www.warhol.org/andy_work.aspx?id=684</a>) <ul style="list-style-type: none"> <li>○ NOTE: painting- social pressures/media on girl’s sense of identity</li> </ul> </li> <li>• Media Studies: Teen Aware: Sex, Media and You (<a href="http://depts.washington.edu/taware/view.cgi?section=s1&amp;page=topics">http://depts.washington.edu/taware/view.cgi?section=s1&amp;page=topics</a>) <ul style="list-style-type: none"> <li>○ NOTE: Has an excellent intro to media literacy lesson plan, lots of ads, and good plans for discussing how media defines teens (abstinence-based curriculum is easily avoided)</li> </ul> </li> <li>• Spotlight on Digital Media and Learning website (<a href="http://spotlight.macfound.org">http://spotlight.macfound.org</a>) <ul style="list-style-type: none"> <li>○ NOTE: An excellent resource exploring how teens and digital culture shape each other and sense of identity</li> </ul> </li> <li>• Pablo Picasso pieces (<a href="http://www.artchive.com">www.artchive.com</a>)</li> <li>• Self-portraits – realistic and representational in various mediums (<a href="http://www.nga.gov/education/classroom/self_portraits/">www.nga.gov/education/classroom/self_portraits/</a>)</li> <li>• <i>Shakespeare Made Easy</i> - Muriel J. Morris (Cartoon adaptations of Shakespeare plays)</li> <li>• <i>No Fear Shakespeare</i> –side-by-side texts of Shakespeare plays and modern English (<a href="http://www.sparknotes.com">www.sparknotes.com</a>)</li> <li>• Song – Letter to Myself – Brad Paisley (<a href="http://www.cowboylitics.com/lyrics/paisley-brad/letter-to-me-22298.html">http://www.cowboylitics.com/lyrics/paisley-brad/letter-to-me-22298.html</a>)</li> </ul>	
<p><b>Paired Outside Reading Choices for this Unit (1 per unit)</b></p>			
<p><b>Unit 1: Reading</b></p>	<p>Reader’s Response:</p> <ul style="list-style-type: none"> <li>• How do characters create themselves? How do the protagonist and/or antagonist in _____ create him/herself? (RL-11-12.1, RL-11-12.3)</li> </ul>		

## Carter County High School English 3 Curriculum Maps 2012-2013

<b>Focus</b>	<ul style="list-style-type: none"> <li>• How did Gatsby create his identity? Which was the real identity- Gatsby or J Gatz? (RL-11-12.1, RL-11-12.3)</li> <li>• Identify a theme from your reading. Include two pieces of evidence to support your theme. How can you connect the theme to the Essential Question? (RL-11-12.2)</li> <li>• Listen to songs and determine theme(s) of the lyrics. Analyze how the themes interact and/or build on each other throughout the text to provide a complex account of the event or situation. (RL-11-12.2, SL-11-12.3)</li> <li>• Use event notes graphic or conversational round table to help students with inferences and evidence. (RL-11-12.1, W-11-12.3)  <a href="http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter4/EventNotes_Fig4.7blank.doc">http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter4/EventNotes_Fig4.7blank.doc</a>  <a href="http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter3/ConvRoundtable_Fig3.6blank.doc">http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter3/ConvRoundtable_Fig3.6blank.doc</a></li> <li>• How would the story be different if the setting were different? If character was in a different class, race, gender, etc. (RL-11-12.1, RL-11-12.3, W-11-12.3)</li> <li>• How would the story be different if the character made a different choice? (RL-11-12.1, RL-11-12.3, W-11-12.3)</li> <li>• Based on chapter endings and/or book endings- how does character develop over time? (W-11-12.3, RL-11-12.2)</li> <li>• Using the class novel, students engage in a Write Around in groups of four. The first student selects a significant quote, writes it down, cites it properly and analyzes it. The student then passes this to the next person. The next person reads the analysis and deepens it in writing. The third person reads all that has gone before and asks an analytical question based on what their peers have written. Fourth person then answers the question. All share and discuss.  <a href="http://rpd.net/adm/uploads/english/636ROUNDRROBINWRITING.pdf">http://rpd.net/adm/uploads/english/636ROUNDRROBINWRITING.pdf</a> , <a href="http://www.eduplace.com/activity/suspense.html">http://www.eduplace.com/activity/suspense.html</a> (RL-11-12.1, RL-11-12.3)</li> <li>• Alternative to Write Around – “Fan and Pick” Teacher creates cards with quotes. First person fans out the cards, the second person reads the quote, third person analyzes, fourth person evaluates the response. (RL-11-12.1, RL-11-12.3)</li> <li>• Analyze and discuss how story structure is viewed in an excerpt of a film adaptation when compared to the novel or text. (RL-11-12.3) (SL-11-12.3)</li> <li>• Use <i>Teaching the Questions</i> as writing to learn activities. (RL-11-12.2)  <a href="http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter2/TchQuestAssign_Fig2.10.doc">http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBIChapter2/TchQuestAssign_Fig2.10.doc</a></li> <li>• Read, pair, share, compare. Split class. Students read two different texts. They then pair up and share most significant points of each text. Students come together as a class and compare the texts. (RL-11-12.9)</li> <li>• Choose two characters from two different texts and have the characters engage in a conversation that answers the question, “Do we find or create our true selves?”            Format as a play, a poem for two voices, essay. (RL-11-12.9)</li> <li>• Explore themes from Gatsby, Thomas Paine’s “The Crisis”, the Declaration of Independence and a piece of America, such as a historic flag or the Statue of Liberty. Explore the topic of The American Dream from its origin until the present through the lens of these texts. (RL, RI-11-12.9)(RI-11-12.7)(W-11-12.7)</li> <li>• Students create and present a Wordle for their American Dream. <a href="http://www.wordle.net">www.wordle.net</a> (RL.11-12.1) (SL-11-12.5)</li> <li>• * Students provide an objective summary of F. Scott Fitzgerald’s Great Gatsby wherein they analyze how over the course of the text different characters try to escape the worlds they come from, including those whose help they get and whether anybody succeeds in escaping (RL.11-12.2)</li> <li>•</li> </ul>
<b>Unit 1:</b>	Writer’s Notebook:

## Carter County High School English 3 Curriculum Maps 2012-2013

<p><b>Writing Focus</b></p>	<ul style="list-style-type: none"> <li>• Do we find or create our true selves? Write about ideas that influence how we become our true selves in our own lives or how characters develop within texts that we read. (W-11-12.3, W-11-12.7)</li> <li>• Look at an art piece and write a narrative inspired by your connection to the piece. (W-11-12.3)</li> <li>• Look at an art piece and a poem from the same time period and compare/ contrast how they represent the time period. (RL-11-12.9)</li> <li>• Reflect on daily learning targets. (W-11-12.3 b, d, e.)</li> </ul> <p><u>Essays/ Writing:</u></p> <ul style="list-style-type: none"> <li>• Have students write a narrative poem around the Essential Question based on their own experience or from the perspective of a character in a text. (W-11-12.3)</li> <li>• Research the time period of a text (Independent Reading or major text) and write an imagined narrative set in that time period which incorporates your research. (W-11-12.7, W-11-12.3)</li> <li>• Use Google docs and Wiki spaces to share and edit writing. (W-11-12.6)</li> <li>• Students select a poem and an informational text that are similar in theme. How is the theme revealed in the different genres? What different techniques/literary devices do the authors use to convey them? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (R-11-12.2, W-11-12.2, W-11-12.9, L-11-12.5)</li> <li>• Explore one idea or philosophy of Whitman. How is it relevant in modern America? Where do you see it? Find multimedia evidence as well as provide an analysis of the philosophy and explanation of your findings.(W-11-12.7)</li> </ul>		
<p><b>Unit 1: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b></p>	<p>Language: <u>Socratic Circle</u></p> <ul style="list-style-type: none"> <li>• How or why has the American Dream evolved as it has? (can involve research and link to seminal government documents and class texts) (SL-11-12.4, SL-11-12.5) <b>Use of cue cards</b> <b>Verbal Prompts</b></li> <li>• What is the catalyst for the change in the American Dream from its origin until now? (can involve research and link to</li> </ul>	<p>Speaking/Listening</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-11-12.1) <b>Highlighting</b> <b>Reader as needed</b> <b>Reduction in number of examples</b></li> <li>• Teach in context and not isolation: Use examples from students' own writing and texts read as a class. (L-11-12.1) <b>Scribe as needed</b> <b>Paraphrasing</b> <b>Error monitoring, self-monitoring</b></li> </ul>	<p>Vocabulary:</p> <ul style="list-style-type: none"> <li>• ACT/SAT Vocabulary</li> <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> </ul>

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>seminal government documents and class texts) (SL-11-12.4, SL-11-12.5)  <b>Reader as needed</b>  <b>Research cue card</b></p> <ul style="list-style-type: none"> <li>Students develop their own questions based on texts read- level 1,2,3 questions. (SL-11-12.3, RL-11-12.1, RL-11-12.3)  <b>Reader as needed</b>  <b>Scribe as needed</b></li> <li>How does society define individuals based on marital status? (SL-11-12.3)</li> <li>How does the use of internal monologue, or the characters inner thoughts, compel the text forward? (W-11-12.3, RL-11-12.1, RL-11-12.3)</li> <li>Display an art piece and ask students to discuss it in comparison to common class text, IR text, Essential Question and to develop questions based on the piece. (SL-11-12.3, SL-11-12.5, RL-11-12.1, RL-11-12.3)  <b>Visual and verbal Prompting/cueing</b></li> <li>How does a text connect to the essential question? (SL-11-12.3)</li> </ul>	<ul style="list-style-type: none"> <li>Re-type segments of texts used in class and have students correct errors. (L-11-12.1)  <b>Cue cards w/ examples</b>  <b>Retake or fix-it grading</b></li> <li>Take ACT quizzes in small groups and discuss to understand why questions are right and wrong. (L-11-12.1) <a href="http://www.number2.com">www.number2.com</a>, <a href="http://www.actstudent.org">www.actstudent.org</a>, <a href="http://www.testpreppractice.net">www.testpreppractice.net</a>, <a href="http://www.actstudent.org/www.sparknotes.com/testprep/books/act">http://www.actstudent.org/www.sparknotes.com/testprep/books/act</a>  <b>Self-monitoring</b>  <b>Visual and verbal prompts and cues</b></li> <li>Students read and compare two texts from different contexts and compare the choices made by the writer to convey meaning or style, such as excerpts from Ben Franklin's <i>Autobiography</i> and <i>All I Really Needed to Know I Learned in Kindergarten</i>. (L-11-12.3)  <b>Reader</b>  <b>Graphic organizer</b>  <b>Extended Time</b>  <b>Paraphrasing</b></li> <li>Ask students to intentionally consider their language choices when writing narratives or essays. Have students reflect on the different style choices in their different types of writing. (L-11-12.3)  <b>Scribe as needed</b>  <b>Modeling</b>  <b>Pre-writing organizer</b>  <b>Rubric or scoring guide</b></li> </ul> <p><u>Projects</u></p> <ul style="list-style-type: none"> <li>Art project- create a basic outline drawing of your profile and fill with images that represent yourself (<a href="http://www.Globster.com">www.Globster.com</a> or <a href="http://www.wordle">www.wordle</a>) (use technology to create this poster). After completing the project, have students write a reflection that explains the choices they</li> </ul>	<ul style="list-style-type: none"> <li>Jargon (domain specific language)</li> <li>Persuasion</li> <li>Protagonist</li> <li>Rhetoric</li> <li>Rogierian</li> <li>Tone</li> <li>Toulmin</li> <li>Vernacular</li> <li>Villain</li> <li>Warrants</li> </ul>	
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## Carter County High School English 3 Curriculum Maps 2012-2013

	<ul style="list-style-type: none"> <li>• How do we view ourselves compared to how others view us?</li> <li>• Read a poem and listen to a poem- how is meaning affected by hearing a performance?( SL-11-12.3, SL-11-12.5, L-11-12.3)</li> </ul> <p style="color: red;">Reader Paraphrasing</p>	<p>made and why. (RI-11-12.7). OR do the same activity with character from text. (RL-11-12.1)</p> <p style="color: red;">Extended time Scribe as needed Direct instruction in idea development Graphic organizer</p> <ul style="list-style-type: none"> <li>• Me bag- as opener: students bring items from home that illustrate who they are- present to the class and explain their representation. (SL-11-12.5)</li> </ul> <p style="color: red;">Rehearsals/ use of script Modified time</p> <ul style="list-style-type: none"> <li>• <b>Culminating Multimedia Narrative Project - “Do We Find or Create Our True Selves?”</b> <ul style="list-style-type: none"> <li>○ Students decide whether they find or create their true selves and then narrate an experience to support their choice. (W-11-12.3) (L-11-12.1)</li> </ul> <p style="color: red;">Pre-write organizer Scribe as needed Peer review</p> <li>○ Students create a multimedia project analyzing how the media affects their self-image and how the world around them has allowed them to find or create their true selves which incorporates their narrative writing. (W-11-12.6) (SL-11-12.5) (L-11-12.3)</li> </li></ul> <p style="color: red;">Extended time Shorten assignment Modified grading</p> <li>○ Students reflect on how language in their multimedia presentation and narrative differed.</li> <p style="color: red;">Scribe Direct instruction in reflective writing</p> <ul style="list-style-type: none"> <li>• Truth in advertising multimedia project (W-11-12.6, W-11-12.7)</li> </ul>		
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## Carter County High School English 3 Curriculum Maps 2012-2013

		<p style="color: red;">Extended time Reduction in amount of assignment Cue cards</p> <ul style="list-style-type: none"> <li>• Create an ad for yourself- how media constructs reality (W-11-12.3, W-11-12.6, W-11-12.7)</li> </ul> <p style="color: red;">Assignment given in segments Modified grading Extended time</p> <p><u>Other:</u></p> <ul style="list-style-type: none"> <li>• Bring in a song that reflects/ connects to your life. Songs that reflect sense of self at different ages. Explain why songs have changed- timeline of significant events that led to change. Present to class or in a writer's notebook entry. (RL-11-12.2, SL-11-12.3)</li> </ul> <p style="color: red;">Direct instruction in journals Paraphrasing</p> <ul style="list-style-type: none"> <li>• Gatsby and non-fiction from same time period. (RL-11-12.9)</li> <li>• Compare and contrast elements of two texts from the same time period- themes, topics, characters, etc. (RL-11-12.9)</li> </ul> <p style="color: red;">Graphic organizer /compare, contrast</p> <ul style="list-style-type: none"> <li>• Malcom X vs. Martin Luther King (RI-11-12.9)</li> </ul> <p style="color: red;">Graphic organizer</p> <ul style="list-style-type: none"> <li>• Compare slave narratives (RL-11-12.9)</li> </ul> <p style="color: red;">Graphic organizer</p> <ul style="list-style-type: none"> <li>• Short story plot graphs- if you remove one event how would the story be different? (W-11-12.3, RL-11-12.3)</li> </ul>		
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		<p style="text-align: center; color: red;">Graphic organizer-timeline or plot diagram</p> <ul style="list-style-type: none"> <li>• Annotation and Explication of history documents (RI-11-12.9)</li> </ul> <p style="color: red;">Reader as needed Pre-teaching of key vocabulary Highlighting Direct instruction in monitoring for meaning</p>		
<p><b>I Can Statements (Learning Targets)</b></p>				
<p><b>Weekly Pacing</b></p>	<p><b>Week 1</b> Begin the year by setting up appropriate rituals and routines for your class. Introduce to the essential question for the year and for this six weeks; 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 for this unit 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. Begin students' independent reading (IR) and reading responses - IR texts should connect with the year and/or unit question. They will also continue their annotated bibliography this year, and annotations should reflect connection between IR texts and essential questions. The writing project for this unit will be a multi-modal/multimedia presentation based on finding/creating self. Allow students to explore these ideas in writer's notebook entries.</p> <p><b>Week 2:</b> Reinforce rituals and routines and focus</p>	<p><b>Week 3:</b> Allow students to start planning/ drafting their writing projects. Teach research strategies, which will be important throughout the year. Students should continually self-assess their progress and set goals based on learning targets. Begin to incorporate other resources that complement essential question (informative, poetry, short stories, art, music and media). Begin to look at model sentences in class texts to address language standards. Compare and contrast the language in various class texts to examine the effects on meaning and style.</p> <p><b>Week 4:</b> Students continue working on their narrative/ multi-media projects, including conducting and documenting research. Introduce and explain national service learning project- students should begin researching needs and generating ideas. When incorporating other resources, guide students to evaluate point of view, reasoning and use of evidence in informational texts, especially US historical documents.</p>	<p><b>Week 5:</b> Begin revising narrative/ multi-media project, including working with peer feedback, possibly using a workshop approach. Complete major text. Reflect on major text and how it relates to the essential questions for the year and the unit, through Socratic Dialogues or other activities.</p> <p><b>Week 6:</b> Guide students to update Annotated Bibliography for the first six weeks. Continue generating service learning ideas and compile a narrowed list of options that will be addressed in the next unit. Allow students to reflect on their growth over the six weeks. Complete final narrative project and present.</p>	

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>standards that were established in week one. As students continue with independent reading, begin conferencing with them around learning targets and standards in order to formatively assess. Begin the major text this week. Engage students in Socratic Dialogues based on the essential questions and class texts. Introduce/teach narrative techniques, such as dialogue, pacing, description, reflection, multiple plot lines, etc. through the writer's notebook. Students choose a topic for their writing/presentation that they will spend the rest of the unit developing. Teachers may want to show models of the possibilities for a final product, including technology options.</p>		
<p><b>Unit 2-</b></p>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>• <i>Their Eyes Were Watching God*</i> - Zora Neale Hurston</li> <li>• <i>The Alchemist</i> – Paulo Coelho</li> </ul> <p style="text-align: center;">Honors and Comprehensive</p> <ul style="list-style-type: none"> <li>• <i>A Raisin in the Sun*</i> - Lorraine Hansberry</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li>• <i>The Short, Happy Life of Francis Macomber</i> by Ernest Hemingway <a href="http://fliiby.com/file/17959/h2hjft8uq.html">http://fliiby.com/file/17959/h2hjft8uq.html</a></li> <li>• <i>The Snows of Kilimanjaro</i> by Ernest Hemingway <a href="http://xroads.virginia.edu/~drbr/heming.htm">http://xroads.virginia.edu/~drbr/heming.htm</a></li> <li>• <i>A Good Man is Hard to Find</i> – Flannery O'Connor</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li>• <i>If Black Isn't English, Then Tell Me What Is?</i> James Baldwin <a href="http://www.nytimes.com/books/98/03/29/specials/baldwin-english.html?scp=1&amp;sq=James%20Baldwin%20If%20Black%20isn%27t&amp;st=cse">http://www.nytimes.com/books/98/03/29/specials/baldwin-english.html?scp=1&amp;sq=James%20Baldwin%20If%20Black%20isn%27t&amp;st=cse</a></li> <li>• <i>Nickel and Dimed</i> by Barbara Ehrenreich</li> <li>• Excerpts from <i>The Last Lecture</i> by Randy Pausch</li> <li>• <i>Society and Solitude*</i> (<i>courage chapter</i>) – Ralph Waldo Emerson</li> <li>• <a href="http://www.dpa.ky.gov">www.dpa.ky.gov</a></li> <li>• <i>US Supreme Court cases*</i> (<i>how constitutional concepts are being applied, arguments and works of public advocacy</i>)</li> <li>• <i>The Federalist Papers*</i></li> <li>• <i>JFK's Inaugural Speech</i></li> <li>• Excerpts of <i>The Souls of Black Folks</i> by W.E.B. DuBois available by chapters at <a href="http://www.bartleby.com/114/">http://www.bartleby.com/114/</a></li> <li>• Information on/lesson for one of Whitman's notebook entries on his own poetry: <a href="http://edsitement.neh.gov/lesson-plan/walt-whitmans-notebooks-and-poetry-sweep-universe#sect-thelesson">http://edsitement.neh.gov/lesson-plan/walt-whitmans-notebooks-and-poetry-sweep-universe#sect-thelesson</a></li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li>• All types of resources can be found at the Library of Congress American</li> </ul>	<p>Literature <b>RL-11-12.4</b> <b>RL-11-12.5</b> <b>RL-11-12.7</b></p> <p>Informational Reading <b>RI-11-12.4</b> <b>RI-11-12.8</b></p> <p>Writing <b>W-11-12.2</b> <b>a-f</b></p> <p>Speaking Listening <b>SL-11-12.1</b> <b>a-d</b> <b>SL-11-12.4</b></p> <p>Language</p>

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p><a href="http://pegasus.cc.ucf.edu/~surette/goodman.html">http://pegasus.cc.ucf.edu/~surette/goodman.html</a></p> <ul style="list-style-type: none"> <li>• <i>Sweat</i> by Zora Neale Hurston <a href="http://itech.fgcu.edu/faculty/wohlpart/alra/hurston.htm">http://itech.fgcu.edu/faculty/wohlpart/alra/hurston.htm</a></li> <li>• <i>A Small Good Thing</i> by Raymond Carver <a href="http://wings.AandL/buffalo.edu/english/courses/eng201d/asmallgoodthing.html">http://wings.AandL/buffalo.edu/english/courses/eng201d/asmallgoodthing.html</a></li> <li>• <i>The Ways of White Folks</i> by Langston Hughes (collection of short stories by Hughes that includes <i>Passing</i> and <i>Cora Unashamed</i>) <a href="http://ncteamericancollection.org/coratext.htm">http://ncteamericancollection.org/coratext.htm</a></li> </ul> <p>Poems:</p> <ul style="list-style-type: none"> <li>• <i>I Hear America Singing</i> by Walt Whitman <a href="http://www.potw.org/archive/potw345.html">http://www.potw.org/archive/potw345.html</a></li> <li>• <i>Courage</i> – Ann Sexton <a href="http://allpoetry.com/opoem/11839-Anne-Sexton-Courage">http://allpoetry.com/opoem/11839-Anne-Sexton-Courage</a></li> <li>• <i>Because I Could Not Stop for Death</i> – Emily Dickenson <a href="http://www.poets.org/viewmedia.php/prmMID/15395">http://www.poets.org/viewmedia.php/prmMID/15395</a></li> <li>• <i>I, Too, Hear America Singing</i> by Langston Hughes <a href="http://www.poets.org">http://www.poets.org</a></li> <li>• <i>We Real Cool</i> by Gwendolyn Brooks <a href="http://www.poets.org">http://www.poets.org</a></li> <li>• <i>Song of Myself</i> by Walt Whitman <a href="http://www.daypoems.net/poems/1900.html">http://www.daypoems.net/poems/1900.html</a></li> <li>• <i>A Dream Deferred</i> by Langston Hughes <a href="http://famouspoetsandpoems.com/poets/langston_hughes/poems/16947">http://famouspoetsandpoems.com/poets/langston_hughes/poems/16947</a></li> </ul>	<p>Memory Collection: <a href="http://memory.loc.gov/ammem/index.html">http://memory.loc.gov/ammem/index.html</a></p> <ul style="list-style-type: none"> <li>• <i>The American Renaissance and Transcendentalism</i> (PBS) <a href="http://www.pbs.org/wnet/ihas/icon/transcend.html">http://www.pbs.org/wnet/ihas/icon/transcend.html</a></li> <li>• <i>The Hudson River School</i> (PBS) <a href="http://www.pbs.org/wnet/ihas/icon/udson.html">http://www.pbs.org/wnet/ihas/icon/udson.html</a></li> <li>• <i>Africans in America Part 3</i> (PBS) <a href="http://www.pbs.org/wgbh/aia/part3/title.html">http://www.pbs.org/wgbh/aia/part3/title.html</a></li> <li>• Lesson and information on Flannery O’Connor <a href="http://edsitement.neh.gov/lesson-plan/flannery-oconnors-good-man-hard-find-whos-real-misfit">http://edsitement.neh.gov/lesson-plan/flannery-oconnors-good-man-hard-find-whos-real-misfit</a></li> <li>• <i>Short Cuts</i> (1993) Director: Robert Altman, Writers: Raymond Carver and Robert Altman. More info available at <a href="http://www.imdb.com/title/tt0108122">http://www.imdb.com/title/tt0108122</a></li> <li>• <i>40 Hour Week</i> song lyrics by Alabama video available at <a href="http://www.youtube.com/watch?v=38b3RVg7Jpo">http://www.youtube.com/watch?v=38b3RVg7Jpo</a> and song lyrics available at <a href="http://www.sing365.com/music/lyrics.nsf/40-Hour-Week-lyrics-Alabama">http://www.sing365.com/music/lyrics.nsf/40-Hour-Week-lyrics-Alabama</a></li> <li>• <i>This I Believe</i> <a href="http://thisibelieve.org">http://thisibelieve.org</a></li> <li>• <i>The Buried Life</i> MTV Reality Documentary <a href="http://www.mtv.com/shows/buried_life/season_1/series.jhtml">http://www.mtv.com/shows/buried_life/season_1/series.jhtml</a> and <a href="http://www.mtv.com/shows/buried_life/season_2/series.jhtml">http://www.mtv.com/shows/buried_life/season_2/series.jhtml</a></li> <li>• <i>The Rise and Fall of Jim Crow</i> <a href="http://www/pbs.org/wnet/jimcrow">http://www/pbs.org/wnet/jimcrow</a></li> </ul>	<p><b>L-11-12.2</b> <b>a-b</b> <b>L-11-12.4</b> <b>a-d</b> <b>L-11-12.5</b> <b>a-b</b></p>
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## Carter County High School English 3 Curriculum Maps 2012-2013

	<ul style="list-style-type: none"> <li>• <i>Passing</i> by Langston Hughes <a href="http://negroartist.com/writings/Three%20Poems%20of%20Harlem%20.%20Passing.pdf">http://negroartist.com/writings/Three%20Poems%20of%20Harlem%20.%20Passing.pdf</a></li> </ul>		
<p><b>Paired Outside Reading Choices for this Unit (1 per unit)</b></p>			
<p><b>Unit 2: Reading Focus</b></p>	<ul style="list-style-type: none"> <li>• *Students compare and contrast the figurative and connotative meanings as well as specific word choices in Walt Whitman’s <i>I Hear America Singing</i> and Langston Hughes’ <i>I, Too, Hear America Singing</i> in order to determine how the metaphors shape the meaning and tone of each poem. Students analyze the ways both poets use language to convey multiple meanings regarding the American experience in each poem. (RL.11-12.4, RL.11-12.5, L.11-12.5)</li> <li>• Begin thinking about rhetorical analysis by examining the poem <i>I Hear America Singing</i> by Walt Whitman. Consider how Whitman is making a comment on the politics of his time through his poetry. Compare Whitman’s “song” with historical documents of the time to see his point of view and his perspective of the state of America. (RL.11-12.4., RL.11-12.5, RI.11-12.4, RI.11-12.8)</li> <li>• Read Langston Hughes’ poem <i>I, Too, Hear America Singing</i> and consider how what Hughes hear is different or similar to what Whitman hears in <i>I Hear America Singing</i>. (RL.11-12.4., RL.11-12.5, RL.11-12.7)</li> <li>• Begin thinking about rhetorical analysis by examining the poem <i>I, Too, Hear America Singing</i> by Langston Hughes. Consider how Hughes is making a comment on the politics of his time through his poetry. Compare Hughes’ “song” with historical documents (Jim Crow Laws, U.S. Supreme Court Decisions) of the time to see his point of view and his perspective of the state of America. (RL.11-12.4., RL.11-12.5, RI.11-12.4, RI.11-12.8)</li> <li>• Compare/contrast short stories in <i>The Ways of White Folks</i> by Langston Hughes and excerpts from the <i>Souls of Black Folk</i> by W.E.B. DuBois. (RL.11-12-4, RL.11-12.5, RL.11-12.7, RI.11-12.4)</li> <li>• Consider how 3 characters from <i>A Raisin in the Sun</i> struggle with how to invest their inheritance. How do each of the characters negotiate their own ideas about how the money should be spent? (RL.11-12.9, W.11-12.2)</li> <li>• Compare two or more recorded or live performances of Hansberry’s <i>A Raisin in the Sun</i> to the written text, evaluating how each version interprets the source text and debating which aspects of the enacted interpretations of the play best capture a particular character, scene, or theme. (RL.11-12.7)</li> </ul>		
<p><b>Unit 2: Writing Focus</b></p>	<ul style="list-style-type: none"> <li>• Consider introducing the question “What do I want out of life?” by having students look at the things that seem important to them at this time. Have students make a “Bucket List” in their Writer’s Notebook and refer back to that list as they examine texts and discuss their connections to texts throughout the unit. At the end of the unit, bring students back to their “Bucket List” and revise or write rationales for why those things are still so important to them. (W.11-12.2)</li> <li>• Consider having students describe the “5 Most Defining Moments” of their lives thus far in their Writer’s Notebooks. Students could mimic this kind of analysis for characters in the texts they read throughout the unit. (W.11-12.2)</li> <li>• Consider having students create a Life Graph or Life Timeline where they record the highs and lows of their lives thus far. Students could mimic this type of graphing for characters in each of the texts they read in class. (W.11-12.2)</li> </ul>		

## Carter County High School English 3 Curriculum Maps 2012-2013

	<ul style="list-style-type: none"> <li>• Explain Madison’s use of the term “faction” in <i>Federalist</i> No. 10. (RI.11-12.4, W.11-12.2, W.11-12.9b)</li> <li>• Select one of the texts studied and write a research paper in which you trace the enduring significance of the work through contemporary American history. (W.11-12.8, W.11-12.9)</li> <li>• Choose one of the short stories you have read and write an essay explaining how the author structures the story for aesthetic impact. (W.11-12.2)</li> <li>• Select one passage from one of the literary texts and one from one of the informational texts that treat a similar theme. How are the themes revealed in the different genres? What different techniques/literary devices do the authors use to convey theme? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RL.11-12.7, RI.11-12.4, W.11-12.2)</li> <li>• What are the effects of the shifting point of view in the reader’s understanding of events in <i>A Raisin in the Sun</i>. Why do you think Hansberry chose to tell the story from different points of view? Use at least three pieces of textual evidence to support an original thesis. (RL.11-12.5, W.11-12.2)</li> <li>• Students provide an objective summary of <i>JFK’s Inaugural Speech</i> wherein they analyze how he articulates the central ideas of patriotism and courage and how those ideas interact and build on one another. (RI.11-12.2, W.11-12.2)</li> </ul>		
<p><b>Unit 2: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b></p>	<p>Language: <u>Oral Presentation:</u></p> <ul style="list-style-type: none"> <li>• Prepare and give a formal oral presentation based on your research. Field questions from your peers at the end of your presentation. (SL.11-12.4) <b>Rehearsal, use of scripts Cue cards No time constraints</b></li> <li>• Using examples from your reading, discuss what you think Leonard Hand meant when he said of Americans, “For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land.” (SL.11-12.4, L.11-</li> </ul>	<p>Speaking/Listening:</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)  <b>Highlighting Reduction of examples Readers as needed</b></li> <li>• Teach in context and not isolation: Use examples from students’ own writing and texts read as a class. (L-11-12.2)  <b>Scribe as needed Paraphrasing Error monitoring, self-monitoring</b></li> <li>• Re-type segments of texts used in class and have students correct errors. (L-11-12.2)  <b>Cue cards w/ examples Retake or fix-it grading</b></li> </ul>	<p>Vocabulary:</p> <ul style="list-style-type: none"> <li>• Magical realism</li> <li>• Aphorism</li> <li>• Maxim</li> <li>• Separation of church and state</li> <li>• Manifest destiny</li> <li>• Anaphora</li> <li>• Alliteration</li> <li>• Assonance</li> <li>• Consonance</li> <li>• Lyric poetry</li> <li>• Synecdoche</li> <li>• Metonymy</li> <li>• Aesthetic</li> <li>• Jim Crow</li> <li>• Patriotism</li> <li>• Dialect</li> </ul>

Carter County High School English 3 Curriculum Maps 2012-2013

	<p>12.5)  <b>Reader as needed</b>  <b>Highlighting</b>  <b>Direct instruction in idea development</b></p> <ul style="list-style-type: none"> <li>Play two recordings of poets reading their work. Make a presentation to the class about how the reading influence's one's interpretation of the poem (e.g., tone, inflection, pitch, emphasis, pauses, etc.) (RL.11-12.4, SL.11-12.4)</li> </ul> <p><b>Cue cards</b>  <b>Extended time</b>  <b>Rehearsal, script usage</b></p> <p><u>Socratic Circle/Seminar Question:</u></p> <ul style="list-style-type: none"> <li>Agree or disagree with this poem from Langston Hughes: "What happens to a dream deferred? Does it dry up like a raisin in the sun? Or fester like a sore--And then run? Does it stink like rotten meat? Or crust and sugar over---like a syrupy sweet? Maybe it just sags like a heavy load. Or does it explode?" Use this and other texts from the unit to have a text-based discussion regarding the importance of following dreams or</li> </ul>	<ul style="list-style-type: none"> <li>Take ACT quizzes in small groups and discuss to understand why questions are right and wrong. (L-11-12.2) <a href="http://www.number2.com">www.number2.com</a>, <a href="http://www.actstudent.org">www.actstudent.org</a>, <a href="http://www.testpreppractice.net">www.testpreppractice.net</a>, <a href="http://www.actstudent.org/">http://www.actstudent.org/</a></li> </ul> <p><a href="http://www.sparknotes.com/testprep/books/act">www.sparknotes.com/testprep/books/act</a></p> <p><b>Self-monitoring</b>  <b>Visual and verbal prompts and cues</b></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><b>Scribe as needed</b>  <b>Modeling</b>  <b>Pre-writing organizer</b>  <b>Rubric or scoring guide</b></p>		
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## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>allowing dreams to die.  <b>Written prompts</b></p> <ul style="list-style-type: none"> <li>After reading James Baldwin’s essay “If Black Isn’t English, Then Tell Me What Is?” and <i>Their Eyes Were Watching God</i>, discuss the role of dialect in the novel. After the discussion, write on essay on this topic. (RL.11-12.4, SL.11-12.4, W.11-12.9a)</li> </ul> <p><b>Reader as needed</b>  <b>Scribe as needed</b>  <b>Written model</b></p>			
<p><b>I Can Statements (Learning Targets)</b></p>				
<p><b>Weekly Pacing</b></p>	<p><b>Week 1:</b> Review the essential question from Unit 1, introduce the essential question for Unit 2 and connect how both relate to the big question, “Where Am I Going?” Remind 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. Consider using workshop approach to address the needs of those students who may need remediation or target assistance to meet standards. Introduce students to the focus standards for this unit 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</p>	<p><b>Week 3:</b> Allow students to start planning/ drafting their writing projects. Teach research strategies, which will be important throughout the year. Students should continually self-assess their progress and set goals based on learning targets. Begin to incorporate other resources that complement essential question (informative, poetry, short stories, art, music and media). Begin to look at model sentences in class texts to address language standards. Compare and contrast the language in various class texts to examine the effects on meaning and style.</p> <p><b>Week 4:</b> Students continue working on their rhetorical analysis projects, including conducting and documenting research. Introduce and explain national service learning</p>	<p><b>Week 5:</b> Begin revising rhetorical analysis, including working with peer feedback, possibly using a workshop approach. Complete major text. Reflect on major text and how it relates to the essential questions for the year and the unit, through Socratic Dialogues or other activities.</p> <p><b>Week 6:</b> Guide students to update Annotated Bibliography for the second six weeks. Narrow and decide on national service learning project. Gather information and research the impact and importance of the project for implementation throughout upcoming units. Allow students to reflect on their growth over the six weeks. Complete rhetorical analysis of informational historical document(s).</p>	

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>throughout the unit. Introduce the major text, writing, and/or project. Begin students' independent reading (IR) and reading responses - IR texts should connect with the year and/or unit question. They will also continue their annotated bibliography this year, and annotations should reflect connection between IR texts and essential questions. The writing project for this unit will be a rhetorical analysis of an informational/historical document. Allow students to explore ideas and interpretations of these types of documents in their writer's notebook entries.</p> <p><b>Week 2:</b> Reinforce rituals and routines and focus standards that were established in week one. As students continue with independent reading, begin conferencing with them around learning targets and standards in order to formatively assess. Begin the major text this week. Engage students in Socratic Dialogues based on the essential questions and class texts. Introduce/teach rhetorical analysis/critical response techniques, such as compare/contrast, cause/effect, and problem/solution through the writer's notebook. Students choose a topic for their writing/presentation that they will spend the rest of the unit developing. Teachers may want to show models of the possibilities for a final product, including technology options.</p>	<p>project- students should narrow their ideas for the project and research the impact the project will have on the nation. When incorporating other resources, guide students to evaluate point of view, reasoning and use of evidence in informational texts, especially US historical documents.</p>	
<p><b>Unit 3 –</b></p>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>• <i>The Scarlet Letter</i> – Nathaniel Hawthorne</li> <li>• <i>The Crucible</i>- Arthur Miller</li> <li>• <i>The Grapes of Wrath</i>*- John Steinbeck</li> </ul> <p style="text-align: center;">Honors</p> <ul style="list-style-type: none"> <li>• <i>The Scarlett Letter</i> – Nathaniel Hawthorne</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li>• <i>Sinners in the Hands of an Angry God</i> by Jonathan Edwards</li> <li>• <i>A Modest Proposal</i> by Jonathan Swift <a href="http://art-bin.com/art/omodest.html">http://art-bin.com/art/omodest.html</a></li> <li>• <i>On Civil Disobedience</i> by Henry David Thoreau <a href="http://thoreau.eserver.org/civil.html">http://thoreau.eserver.org/civil.html</a></li> <li>• <i>Self Reliance</i> by Ralph Waldo Emerson <a href="http://usinfo.org/docs/democracy/14.htm">http://usinfo.org/docs/democracy/14.htm</a></li> <li>• <i>Walden</i> by Henry David Thoreau <a href="http://www.online-literature.com/thoreau/walden/">http://www.online-literature.com/thoreau/walden/</a></li> <li>• <i>Statement in Great Trial of 1922</i> by Mahatma Ghandi</li> </ul>	<p>Literature <b>RL-11-12.1</b> <b>RL-11-12.9</b></p> <p>Informational Reading <b>RI-11-12.5</b> <b>RI-11-12.6</b></p>

## Carter County High School English 3 Curriculum Maps 2012-2013

<ul style="list-style-type: none"> <li>• <i>The Crucible</i> – Arthur Miller</li> </ul> <p style="text-align: center;">Comprehensive</p> <ul style="list-style-type: none"> <li>• <i>Of Mice and Men</i> – John Steinbeck</li> <li>• <i>The Crucible</i> - Arthur Miller</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li>• <i>A Rose for Emily</i> by William Faulkner <a href="http://flightline.highline.edu/tkim/Files/Lit100_SS2.pdf">http://flightline.highline.edu/tkim/Files/Lit100_SS2.pdf</a></li> <li>• <i>The Celebrated Jumping Frog of Calaveras County</i> by Mark Twain <a href="http://www.shortstoryarchive.com">www.shortstoryarchive.com</a></li> <li>• <i>An Occurrence at Owl Creek Bridge</i> by Ambrose Bierce <a href="http://fiction.eserver.org/short/occurrence_at_owl_creek.html">http://fiction.eserver.org/short/occurrence_at_owl_creek.html</a></li> <li>• <i>The Lottery</i> by Shirley Jackson <a href="http://www.classicshorts.com/stories/lotry.html">http://www.classicshorts.com/stories/lotry.html</a></li> <li>• <i>Death by Scrabble</i> by Charlie Fish <a href="http://www.eastoftheweb.com/short-stories/UBooks/DeatScra.shtml">http://www.eastoftheweb.com/short-stories/UBooks/DeatScra.shtml</a></li> </ul> <p>Poems:</p> <ul style="list-style-type: none"> <li>• <i>First They Came...</i> by Martin Niemoller <a href="http://www.jewishvirtuallibrary.org/jsource/biography/niemoeller.html">http://www.jewishvirtuallibrary.org/jsource/biography/niemoeller.html</a></li> <li>• <i>Ballad of Birmingham</i> by Dudley Randall <a href="http://webinstituteorteachers.org/~vfjohnson/ballbham.html">http://webinstituteorteachers.org/~vfjohnson/ballbham.html</a></li> <li>• <i>Dream Variations</i> by Langston Hughes</li> </ul>	<p><a href="http://www.mkgandhi.org/speeches/gto1922.htm">http://www.mkgandhi.org/speeches/gto1922.htm</a></p> <ul style="list-style-type: none"> <li>• <i>Death and Justice: How Capital Punishment Affirms Life</i> by Edward Koch <a href="http://faculty.mdc.edu/dmcguirk/ENC2106/kochdeathpenalty.htm">http://faculty.mdc.edu/dmcguirk/ENC2106/kochdeathpenalty.htm</a></li> <li>• <i>Moratorium on Death Penalty</i> by Gov. George Ryan <a href="http://www.illinois.gov/PressReleases/ShowPressRelease.cfm?SubjectID=3&amp;RecNum=359">http://www.illinois.gov/PressReleases/ShowPressRelease.cfm?SubjectID=3&amp;RecNum=359</a></li> <li>• <i>The Dramaturgy of Death</i> by Garry Wills <a href="http://www.nybooks.com/articles/archives/2001/jun/21/the-dramaturgy-of-death/?pagination=false&amp;printpage=true">http://www.nybooks.com/articles/archives/2001/jun/21/the-dramaturgy-of-death/?pagination=false&amp;printpage=true</a></li> <li>• <i>Gregg vs. Georgia U.S. Supreme Court Ruling</i> <a href="http://legal-dictionary.thefreedictionary.com/p/Gregg%20v.%20Georgia">http://legal-dictionary.thefreedictionary.com/p/Gregg%20v.%20Georgia</a></li> <li>• <i>Dissenting Opinion in Callins vs. Collins</i> by Harry Blackmun <a href="http://www.law.cornell.edu/supct/html/93-7054.ZA1.html">http://www.law.cornell.edu/supct/html/93-7054.ZA1.html</a></li> <li>• <i>Executions Are Too Costly---Morally</i> by Sister Helen Prejean <a href="http://faculty.mdc.edu/dmcguirk/ENC2106/prejeandeathpenalty.htm">http://faculty.mdc.edu/dmcguirk/ENC2106/prejeandeathpenalty.htm</a></li> <li>• <i>For an Honest Death Penalty</i> by Alex Kozinski and Sean Gallagher <a href="http://www.nytimes.com/1995/03/08/opinion/for-an-honest-death-penalty.html?pagewanted=print&amp;src=pm">http://www.nytimes.com/1995/03/08/opinion/for-an-honest-death-penalty.html?pagewanted=print&amp;src=pm</a></li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li>• Political Cartoons at <a href="http://www.loc.gov/rr/print/swann/herblock/fire.html">http://www.loc.gov/rr/print/swann/herblock/fire.html</a></li> <li>• <i>Dead Man Walking</i> (1995) Director: Tim Robbins, starring Sean Penn and Susan Sarandon</li> <li>• <i>Billy Austin</i> by Steve Earle song lyrics <a href="http://www.lyricsfreak.com/s/steve+earle/billy+austin_20130639.html">http://www.lyricsfreak.com/s/steve+earle/billy+austin_20130639.html</a></li> <li>• <i>Ellis Unit 1</i> by Steve Earle song lyrics <a href="http://www.lyricsdomain.com/19/steve_earle/ellis_unit_one.html">http://www.lyricsdomain.com/19/steve_earle/ellis_unit_one.html</a></li> <li>• <i>Over Yonder</i> by Steve Earle song lyrics <a href="http://www.cowboylyrics.com/lyrics/earle-steve/over-yonder-jonathans-song-13249.html">http://www.cowboylyrics.com/lyrics/earle-steve/over-yonder-jonathans-song-13249.html</a></li> <li>• <i>The Crucible</i> (1996) Director Nicholas Hytner, starring Wynona Ryder and Daniel Day-Lewis</li> <li>• <i>Of Mice and Men</i> (1992) Director Gary Sinise, starring Gary Sinise and John Malkovich</li> </ul>	<p>Writing <b>W-11-12.1</b> <b>a-e</b> <b>W-11-12.8</b> <b>W-11-12.9</b> <b>a-b</b></p> <p>Speaking Listening <b>SL-11-12.2</b> <b>SL-11-12.3</b></p> <p>Language <b>L-11-12.4</b> <b>a-d</b></p>
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## Carter County High School English 3 Curriculum Maps 2012-2013

	<p><a href="http://www.poets.org/viewmedia.php/prmMID/15610">http://www.poets.org/viewmedia.php/prmMID/15610</a></p> <ul style="list-style-type: none"> <li>• <i>Barbie Doll</i> by Marge Piercy <a href="http://www.poemhunter.com/poem/barbie-doll/">http://www.poemhunter.com/poem/barbie-doll/</a></li> <li>• <i>Ode to a Grecian Urn</i> – John Keats</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="http://www.nytimes.com/roomfordebate">http://www.nytimes.com/roomfordebate</a> a resource for discussing topics and finding support in argument.</li> <li>• <a href="http://www.americanrhetoric.com">http://www.americanrhetoric.com</a> a database and index of 5000+ full text, audio and video versions of public speeches, sermons, legal proceedings, debates, interviews, and other recorded media events.</li> </ul>	
<p><b>Paired Outside Reading Choices for this Unit (1 per unit)</b></p>			
<p><b>Unit 3: Reading Focus</b></p>	<ul style="list-style-type: none"> <li>• Discuss/analyze Miller’s purpose in writing <i>The Crucible</i>, drawing parallels between the Red Scare and groups today (RL-11-12.1, RI-11-12.6)</li> <li>• Select one of the short stories and discuss why it is a good example of American romanticism. Use at least 3 pieces of textual evidence to support your analysis. (RL 11-12.1, RL 11-12.9, W 11-12.1, SL 11-12.1)</li> <li>• Revisit previous texts and analyze characters for essential question: do people get what they deserve? Consider Gatsby, Daisy, Tom, the family from <i>A Raisin in the Sun</i>, etc.</li> <li>• Use the dialogue between Elizabeth and John Proctor at the beginning of Act II in <i>The Crucible</i> to analyze the idea of forgiveness. Has Elizabeth forgiven John for his affair? What is the true nature of forgiveness? (RL 11-12.1)</li> <li>• Agree or disagree with the Emerson quote: “What is popularly called Transcendentalism among us is Idealism; Idealism as it appears in 1842.” Use at least 3 pieces of textual evidence to support an original thesis. (RI 11-12.6)</li> <li>• Compare/contrast articles and legal documents regarding capital punishment. Consider the claims and counter claims that are presented as part of the argument in each text. Analyze and evaluate the effectiveness of the structure the author uses in the argument. (RI 11-12.5, RI 11-12.6)</li> <li>• Analyze and evaluate the primary significance of a passage from one of the literary texts. Identify the poetic techniques used in the text and relate them to the content. (RL 11-12.1, RL 11-12.9)</li> <li>• Analyze and evaluate the use of imagery in a passage from one of the literary texts. Identify the dominant images that are used in the text and analyze the effects of those images on the reader. (RL 11-12.1, RL 11-12.9)</li> <li>• Identify and analyze the important themes in the texts. Analyze the use of the theme in the literature and how they relate to the politics and social movements of the time in which they were written. (RL 11-12.1, RL 11-12.9)</li> <li>• *Students cite strong and thorough textual evidence from John Keat’s “Ode on a Grecian Urn” to support their analysis of what the text says explicitly about the urn as well as what can be inferred about the urn from evidence in the poem. Based on their close reading, students draw inferences from the text regarding what meanings</li> </ul>		

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>the figures decorating the urn convey as well as noting where the poem leaves matters about the urn and its decoration uncertain. (RL-11-12.1)</p> <ul style="list-style-type: none"> <li>● *Students analyze how the protagonist of Nathaniel Hawthorne’s <i>The Scarlet Letter</i> maintains integrity when confronting authority, and relate their analysis of that theme to other portrayals in nineteenth and early- twentieth century foundational works of American literature they have read. (RL-11-12.9)</li> <li>● *Students provide an objective summary of Henry David Thoreau’s <i>Walden</i> wherein they analyze how he articulates the central ideas of living simply and being self-reliant and how those ideas interact and build on one another (e.g., “According to Thoreau, how specifically does moving toward complexity in one’s life undermine self-reliance?”) (RI.11-12.2)</li> <li>● *Students delineate and evaluate the argument that an author makes. They assess the reasoning present in the analysis, including the premises and purposes in the text. (RL 11-12.8)</li> </ul>		
<p><b>Unit 3: Writing Focus</b></p>	<ul style="list-style-type: none"> <li>● Select one passage from one of the literary texts and one from an informational text that discuss a similar theme. Write an essay that compares/contrasts how the themes are revealed in different genres, and the rhetorical techniques used by the writers to achieve their purposes and convey their ideas. Use at least 3 pieces of textual evidence to support your analysis. (RL 11-12.1, RI 11-12.6, W 11-12.9)</li> <li>● Create a multimedia composition that examines the thematic dichotomy addressed in <i>The Scarlet Letter</i> or <i>The Crucible</i>. Support statements with strong and thorough textual evidence. (RL. 11-12.1, RL 11-12.9, W 11-12.8, W 11-12.9)</li> <li>● Analyze the structure and effectiveness of arguments in transcendentalist essays that are studied. Write an essay to support your analysis. Use at least 3 pieces of textual evidence to support your analysis. (RI 11-12.5, RI 11-12.6, W 11-12. 1, W 11-12.9)</li> <li>● Write a complete argument using substantial claims, warrants, backing and considering appropriate counter claims regarding an issue of your choice. Consider the model provided through class instruction regarding capital punishment. (W 11-12.1, W 11-12.8, W 11-12.9)</li> <li>● Create a transcript of the trial scene in <i>The Crucible</i>. Identify the claims, warrants, backing, and counter claims used by the characters in the play as they plead their cases to Judge Hawthorne. (RL 11-12. 1, RL 11-12.9, W 11-12.1.9)</li> </ul>		
<p><b>Unit 3: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b></p>	<p>Language:</p> <ul style="list-style-type: none"> <li>● Use <i>Everyday Editing</i> approach to grammar and mechanics by addressing these topics through the context of what students are reading and writing. (L 11-12.4)</li> </ul> <p style="color: red;">Reader as needed Direct instruction in using context clues Direct instruction in error monitoring</p>	<p>Speaking/Listening:</p> <ul style="list-style-type: none"> <li>● Listen to multiple recordings of the same poem. Discuss/analyze how a different interpretation affects your understanding of the poem. (SL 11-12.3)</li> </ul> <p style="color: red;">Note taking Highlighting Paraphrasing Graphic organizer Mnemonic devices</p>	<p>Vocabulary:</p> <ul style="list-style-type: none"> <li>● Aphorism</li> <li>● Deism</li> <li>● Heroic couplet</li> <li>● Natural law</li> <li>● Salvation</li> <li>● Separation of church and state</li> <li>● Romanticism</li> <li>● Idealism</li> <li>● Transcendentalism</li> <li>● Argument</li> <li>● Claim</li> </ul>

## Carter County High School English 3 Curriculum Maps 2012-2013

		<ul style="list-style-type: none"> <li>• Analyze primary sources surrounding the Salem Witch Trials and the Red Scare/McCarthy Trials. (SL 11-12.2) <i>Reader as needed</i> <i>Paraphrasing</i></li> <li>• Evaluate key passages from <i>The Crucible</i> analyzing the speaker’s point of view, reasoning, and use of evidence/rhetorical strategies used to prove their guilt/innocence (SL 11-12.3) <i>Reader as needed</i> <i>Paraphrasing</i> <i>Highlighting</i> <i>KWL strategy</i></li> <li>• Debate different perspectives regarding guilt and innocence in <i>The Scarlet Letter</i> or <i>The Crucible</i>. Conduct research to support your position. In basic debate format, present your argument and defend your position. Spectators take notes to supplement class discussion regarding reasoning, use of evidence, rhetoric, word choice, tone, etc. (SL 11-12.2, SL 11-12.3) <i>Cue cards</i> <i>Rehearsal, script use</i></li> </ul>	<ul style="list-style-type: none"> <li>• Warrant</li> <li>• Backing</li> <li>• Fallacy</li> <li>• Counter-claims</li> <li>• Syllogism</li> <li>• Aristotle</li> <li>• Toulmin</li> </ul>	
<b>I Can Statements (Learning Targets)</b>				
<b>Weekly Pacing</b>	<b>Week 1:</b> Review the essential question from Unit 2, introduce the essential question for the Unit 3 and	<b>Week 3:</b> Allow students to start planning/ drafting their writing projects. Teach research strategies, which will	<b>Week 5:</b> Begin revising argument, including working with peer feedback, possibly using a workshop	

## Carter County High School English 3 Curriculum Maps 2012-2013

<p>connect how both relate to the big question, “Where Am I Going?” Remind 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. Consider using workshop approach to address the needs of those students who may need remediation or target assistance to meet standards. Introduce students to the focus standards for this unit 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. Begin students’ independent reading (IR) and reading responses - IR texts should connect with the year and/or unit question. They will also continue their annotated bibliography this year, and annotations should reflect connection between IR texts and essential questions. The writing project for this unit is an argument. A suggested writing connection to the essential question could be to have students focus on the analysis of characters in text(s) and/or people in current events. Argument writing is very difficult and will take some focused lessons in the concepts of logic and the structure of an argument.</p> <p><b>Week 2:</b> Reinforce rituals and routines and focus standards that were established in week one. As students continue with independent reading, begin conferencing with them around learning targets and standards in order to formatively assess. Begin the major text this week. Engage students in Socratic Dialogues based on the essential questions and class texts. Introduce/teach rhetorical analysis/critical response techniques, such as compare/contrast,</p>	<p>be important throughout the year. Writing instruction should be focused on teaching students to form and support solid claims that are supported by warrants and backing. Teachers will want to teach a clear structure for logic. Toulmin structure is suggested. The best arguments come from questions that students generate and for which students search for answers through inquiry processes. Students should continually self-assess their progress and set goals based on learning targets. Begin to incorporate other resources that complement essential question (informative, poetry, short stories, art, music and media). Begin to look at model sentences in class texts to address language standards. Compare and contrast the language in various class texts to examine the effects on meaning and style.</p> <p><b>Week 4:</b> Students continue working on their argument projects, including conducting and documenting research. Introduce and explain national service learning project- students should narrow their ideas for the project and research the impact the project will have on the nation. When incorporating other resources, guide students to evaluate point of view, reasoning and use of evidence in informational and persuasive texts.</p>	<p>approach. Complete major text. Reflect on major text and how it relates to the essential questions for the year and the unit, through Socratic Dialogues or other activities.</p> <p><b>Week 6:</b> Guide students to update Annotated Bibliography for the third six weeks. Outline steps and plan of action on national service learning project. Begin implementation of service learning project. Allow students to reflect on their growth over the six weeks. Complete argument writing.</p>
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## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>cause/effect, and problem/solution through the writer's notebook. Students choose a topic for their writing/presentation that they will spend the rest of the unit developing. Teachers may want to show models of the possibilities for a final product, including technology options. Teachers and students should work through the process of forming an argument using a debatable or controversial subject, such as capital punishment which is recommended here. The argument of capital punishment is applicable to major texts that are suggested for this unit.</p>		
<p><b>Unit 4 –</b></p>	<p>Novels:</p> <p style="text-align: center;">Advanced</p> <ul style="list-style-type: none"> <li>• <i>Reading Literature Like a Professor</i> by Thomas Foster</li> </ul> <p style="text-align: center;">Honors</p> <ul style="list-style-type: none"> <li>• <i>The Things They Carried</i> – Tim O'Brien</li> <li>• <i>September 11, 2001: Attack on New York City</i> -Wilborn Hampton</li> </ul> <p style="text-align: center;">Comprehensive</p> <ul style="list-style-type: none"> <li>• <i>The Things They Carried</i>- Tim O'Brien</li> <li>• <i>The Hunger Games</i>- Suzanne Collins</li> </ul> <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/">http://www.fultonschools.org/teacher/cooney/</a>)</li> </ul>	<p>Non-Fiction:</p> <ul style="list-style-type: none"> <li>• <i>Various articles about environment and environmental issues:</i> <a href="http://discovermagazine.com/topics/environment">http://discovermagazine.com/topics/environment</a></li> <li>• <i>Traumatic Events Today May Affect Tomorrow's Offspring</i> by Dennis Thompson <a href="http://64.143.177.98/healthnews/HealthNewsFeature/hnf0211.htm">http://64.143.177.98/healthnews/HealthNewsFeature/hnf0211.htm</a></li> <li>• <i>Various articles on current events:</i> <a href="http://kellygallagher.org/resources/articles.html">http://kellygallagher.org/resources/articles.html</a></li> <li>• <i>Silent Spring</i> by Rachel Carson(<i>excerpts</i>) <a href="http://core.ecu.edu/soci/juskaa/SOCI3222/carson.html">http://core.ecu.edu/soci/juskaa/SOCI3222/carson.html</a></li> <li>• <i>President Obama's speech on 9/11 10th anniversary:</i> <a href="http://www.upi.com/Top_News/US/2011/09/11/Transcript-of-Obamas-911-speech/UPI-16831315785864/">http://www.upi.com/Top_News/US/2011/09/11/Transcript-of-Obamas-911-speech/UPI-16831315785864/</a></li> <li>• <i>Rhetoric of 9/11: Several speeches and broadcasts related to the events of 9/11</i> <a href="http://www.americanrhetoric.com/rhetoricofterrorism.htm">http://www.americanrhetoric.com/rhetoricofterrorism.htm</a></li> <li>• <i>*Lee Surrenders to Grant, April 9th, 1865</i> by Horace Porter. <a href="http://www.gleeditions.com/leesurrenders/students/pages.asp?pg=6">http://www.gleeditions.com/leesurrenders/students/pages.asp?pg=6</a></li> <li>• <i>Other war speeches:</i> <a href="http://www.history.com/war-speeches">http://www.history.com/war-speeches</a></li> <li>• <i>The Things They Carry</i>-article describing talismans carried by modern soldiers <a href="http://www.time.com/time/magazine/article/0,9171,1558328,00.html">http://www.time.com/time/magazine/article/0,9171,1558328,00.html</a></li> <li>• <i>Healing War's Wounds</i> by Karen Breslau. Newsweek article about extreme sports used for rehabilitation of war veterans. <a href="http://www.thedailybeast.com/newsweek/2006/09/10/healing-war-s-wounds.html">http://www.thedailybeast.com/newsweek/2006/09/10/healing-war-s-wounds.html</a></li> <li>• <i>Facts About Vietnam War</i>-basic information about Vietnam.</li> </ul>	<p>Literature <b>RL-11-12.10</b></p> <p>Informational Reading <b>RI-11-12.1</b> <b>RI-11-12.2</b> <b>RI-11-12.3</b> <b>RI-11-12.10</b></p> <p>Writing <b>W-11-12.4</b> <b>W-11-12.5</b> <b>W-11-12.6</b> <b>W-11-12.10</b></p> <p>Speaking Listening <b>SL-11-12.5</b> <b>SL-11-12.6</b></p> <p>Language <b>L-11-12.6</b></p>

## Carter County High School English 3 Curriculum Maps 2012-2013

<p><a href="#">ey/HoD_files/Poisonwood%20Bible%20exc erpt.pdf</a>)</p> <ul style="list-style-type: none"> <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>● Homework by Allen Ginsberg (Holt) <a href="http://www.poemhunter.com/poem/homework/">http://www.poemhunter.com/poem/homework/</a></li> <li>● America by Claude McKay (Holt) <a href="http://poemhunter.com/poem/america-2/">http://poemhunter.com/poem/america-2/</a></li> <li>● *Mending Wall by Robert Frost <a href="http://writing.upenn.edu/~afilreis/88/frost-mending.html">http://writing.upenn.edu/~afilreis/88/frost-mending.html</a></li> <li>● Grass by Carl Sandburg <a href="http://www.poetry-archive.com/s/grass.html">http://www.poetry-archive.com/s/grass.html</a></li> <li>● If We Must Die by Claude McKay <a href="http://poemhunter.com/poem/if-we-must-die/">http://poemhunter.com/poem/if-we-must-die/</a></li> <li>● The Soldier by Rupert Brooke <a href="http://www.bartleby.com/232/405.html">http://www.bartleby.com/232/405.html</a></li> <li>● He Was a Mate by Lachlan Irvine <a href="http://lachlanirvine.tripod.com/poetry/id12.html">http://lachlanirvine.tripod.com/poetry/id12.html</a></li> <li>● What the Bullet Sang by Bret Harte <a href="http://www.bartleby.com/101/813.html">http://www.bartleby.com/101/813.html</a></li> <li>● The Man He Killed by Thomas Hardy <a href="http://www.poetryfoundation.org/poem/173594">http://www.poetryfoundation.org/poem/173594</a></li> <li>● Ambush of a Bus, Baghdad, 6 June 2006 by Patrick Campbell <a href="http://iwvpa.net/campbellpa/ambush-o.php">http://iwvpa.net/campbellpa/ambush-o.php</a></li> </ul>	<p><a href="http://www.buzzle.com/articles/facts-of-the-vietnam-war.html">http://www.buzzle.com/articles/facts-of-the-vietnam-war.html</a></p> <ul style="list-style-type: none"> <li>● <i>Why Soldiers Won't Talk</i> by John Steinbeck. Essay about the effects of combat. <a href="http://11bd.blogspot.com/2010/05/why-soldiers-wont-talk-by-john.html">http://11bd.blogspot.com/2010/05/why-soldiers-wont-talk-by-john.html</a></li> <li>● <i>TV today, violence tomorrow: Study links viewing by kids to aggression later in life</i> by Nanette Asimov. <a href="http://online.sfsu.edu/~rone/Buddhism/FivePrecepts/TVviolence2.html">http://online.sfsu.edu/~rone/Buddhism/FivePrecepts/TVviolence2.html</a></li> <li>● <i>The Heart and the Fist</i> by Eric Greitens <a href="http://www.theheartandthefist.com/?_kk=the%20heart%20and%20the%20fist&amp;_kt=7f2fedc0-3fb9-40e8-9c9f-4fd8a85089f0&amp;gclid=CMj79-L0_KwCFYpY7AodrCezUA">http://www.theheartandthefist.com/?_kk=the%20heart%20and%20the%20fist&amp;_kt=7f2fedc0-3fb9-40e8-9c9f-4fd8a85089f0&amp;gclid=CMj79-L0_KwCFYpY7AodrCezUA</a></li> <li>● <i>Teens are Wired- And Yes, It's Okay</i> by Melissa McNamara. CBS news article about how technology is affecting teenagers. <a href="http://www.cbsnews.com/stories/2006/06/09/gentech/main1698246.shtml">http://www.cbsnews.com/stories/2006/06/09/gentech/main1698246.shtml</a></li> </ul> <p>Visual Media:</p> <ul style="list-style-type: none"> <li>● <i>An Inconvenient Truth</i> (film)</li> <li>● <i>Supersize Me</i> (film)</li> <li>● <i>Food Inc.</i> (film)</li> <li>● <i>Sicko</i> (film)</li> <li>● <i>Waiting on Superman</i> (film)</li> <li>● Video of Tim O'Brien reading an excerpt from <i>The Things They Carried</i> <a href="http://www.illyria.com/tobsites.html">http://www.illyria.com/tobsites.html</a></li> <li>● Video: Author Tim O'Brien recalls Vietnam War experiences: <a href="http://www.pbs.org/newshour/extra/video/blog/2010/04/author_tim_obrien_recalls_viet.html">http://www.pbs.org/newshour/extra/video/blog/2010/04/author_tim_obrien_recalls_viet.html</a></li> <li>● <i>Military memoirs offer unfiltered view of Iraq War- NPR</i> <a href="http://www.npr.org/templates/story/story.php?storyId=15307306">http://www.npr.org/templates/story/story.php?storyId=15307306</a></li> <li>● <i>Technology and It's Negative Effect on Teenagers and Society</i> <a href="http://www.youtube.com/watch?v=SjDJXdeh_mA">http://www.youtube.com/watch?v=SjDJXdeh_mA</a></li> <li>● <i>Teens and Technology Addiction</i> (video) <a href="http://www.youtube.com/watch?v=SjDJXdeh_mA">http://www.youtube.com/watch?v=SjDJXdeh_mA</a></li> <li>● Video Speeches from Ted.com about issues that affect our futures <i>How Economic Inequality Harm Societies</i>: <a href="http://www.ted.com/talks/richard_wilkinson.html">http://www.ted.com/talks/richard_wilkinson.html</a> <i>On Being Young and Making an Impact</i> <a href="http://www.ted.com/talks/natalie_warne_being_young_and_making_an_impact.html">http://www.ted.com/talks/natalie_warne_being_young_and_making_an_impact.html</a> <i>We</i></li> </ul>	
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## Carter County High School English 3 Curriculum Maps 2012-2013

		<p><i>Can Recycle Plastic</i> <a href="http://www.ted.com/talks/mike_biddle.html">http://www.ted.com/talks/mike_biddle.html</a></p> <ul style="list-style-type: none"> <li>● <i>Restrepo: a</i> National Geographic documentary about a platoon in the most dangerous valley in Iraq.</li> <li>● <i>LIFE Magazine photography of Vietnam War</i>: <a href="http://www.life.com/gallery/42102/lifes-best-vietnam-photos#index/0">http://www.life.com/gallery/42102/lifes-best-vietnam-photos#index/0</a></li> <li>● <i>Never Seen: LIFE in Vietnam, 1965</i> photographs: <a href="http://www.life.com/gallery/41902/never-seen-life-in-vietnam-1965#index/0">http://www.life.com/gallery/41902/never-seen-life-in-vietnam-1965#index/0</a></li> <li>● <i>LIFE Magazine Covers: The Vietnam War</i> <a href="http://www.life.com/gallery/23230/life-covers-the-vietnam-war?iid=news%7Crelatedgalleries#index/0">http://www.life.com/gallery/23230/life-covers-the-vietnam-war?iid=news%7Crelatedgalleries#index/0</a></li> </ul>	
<p><b>Paired Outside Reading Choices for this Unit (1 per unit)</b></p>			
<p><b>Unit 4: Reading Focus</b></p>	<ul style="list-style-type: none"> <li>● Allow students to make Independent Reading selections based on the essential questions of the year or unit. Monitor their selections to make sure they are at an appropriate independent level of complexity. Conference with students about their choices. (RL-11-12.10)</li> <li>● How does literary text (Independent Reading or whole class poem or short story) relate to essential question? (RL-11-12.10)</li> <li>● In literary texts, how do the choices characters make affect their lives? (RL-11-12.10)</li> <li>● Write responses to literature (Independent Reading or class text) that use reading strategies (questions, connections, note-taking, visualizing, re-reading) to help students make sense of difficult texts. (RL-11-12.10)</li> <li>● * Students provide an objective summary of _____ wherein they analyze how the writer articulates the central ideas of _____ and how those ideas interact and build on one another. Fill in blanks with appropriate text and central idea. (RI-11-12.2)</li> <li>● Use event notes graphic or conversational round table to help students with inferences and evidence. (RI-11-12.1) (<a href="http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBICchapter4/EventNotes_Fig4.7blank.doc">http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBICchapter4/EventNotes_Fig4.7blank.doc</a>) (<a href="http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBICchapter3/ConvRoundtable_Fig3.6blank.doc">http://www.heinemann.com/shared/companionResources/E02157/BurkeWTBICchapter3/ConvRoundtable_Fig3.6blank.doc</a>)</li> <li>● Identify a central idea from an informational text. Include two pieces of evidence to support your central idea. How can you connect the central idea to the Essential Question? Include explanations of inferences as well as what the text says explicitly. (RI-11-12.1, RI-11-12.2)</li> <li>● Determine two or more central ideas in a complex informational text. Ask students to respond to the ideas in Writer’s Notebook- how do these ideas change your previous opinion/ perception of the topic or event? (RI-11-12.2, W-11-12.10)</li> <li>● Ask students to locate informational texts on a topic related to class texts and/or essential questions (war, Vietnam, September 11, environmental issues, and future effects of our current actions). Limit scope of search for texts by directing students to specific websites, such as <a href="http://kellygallagher.org/resources/articles.html">http://kellygallagher.org/resources/articles.html</a> . Have students trade texts and compose objective summaries. Use this summary page to give students extra help in creating an objective summary: (RI-11-12.2) <a href="http://www.englishcompanion.com/pdfDocs/summarynotesbl.pdf">http://www.englishcompanion.com/pdfDocs/summarynotesbl.pdf</a></li> <li>● As a next step to the activity above, ask students to analyze how specific ideas, events, and/or individuals interact and develop within the text. (RI-11-12.3)</li> </ul>		

## Carter County High School English 3 Curriculum Maps 2012-2013

	<ul style="list-style-type: none"> <li>● Listen to speeches (such as 9/11 or Vietnam presidential speeches) and determine central ideas. Analyze how the ideas interact and/or build on each other throughout the text to provide a complex account of the event or situation. Use <a href="http://americanrhetoric.com">americanrhetoric.com</a> as a resource for additional speeches. (RI-11-12.2)</li> <li>● Use graphic organizers to help students track the ideas, individuals and events as they develop the writer’s purpose or main idea in a complex informational text. <a href="http://englishcompanion.com/classroom/notemaking.htm">http://englishcompanion.com/classroom/notemaking.htm</a></li> <li>● May also use the book <i>Tools and Texts</i> by Jim Burke as a reference for organizers in writing informational pieces. (RI-11-12.3)</li> <li>● Use T-charts to allow students to track evidence in the text that leads to an inference. (RI-11-12.1)</li> <li>● Analyze anti-war music (students could be placed in groups, analyze the lyrics, and present to class pointing out speaker, key lines, what the message was, intended audience, etc. Listen and/ or watch them on YouTube. Find various anti-war music on this site: <a href="http://www.jwsrockgarden.com/jw02vvaw.htm">http://www.jwsrockgarden.com/jw02vvaw.htm</a> (RI-11-12.2, RL-11-12.10)</li> <li>● To consider how specific ideas, individuals or events develop in a complex text, try a “pattern puzzle” sorting activity: Prepare small slips of paper on which key ideas on the given topic have been written. They are mixed up and put in an envelope; students are to empty the envelope and sort those ideas into a way that makes sense. Perhaps it is to put them into a hierarchy, by grouping smaller ideas into larger concepts or categories. Or students might instead need to arrange a series of events or steps into a timeline or a process. Each of these is a form of organizing; the pattern puzzle activity gives students a way to sort and process and through repeated approximations (or you might say "trial &amp; error") they can arrive at a logical arrangement of the ideas. From <a href="http://www.readingquest.org/strat/patternpuzzles.html">http://www.readingquest.org/strat/patternpuzzles.html</a> (RI-11-12.3, RI-11-12.1, RI-11-12.2)</li> <li>● ACT practice idea using <i>The Things They Carried</i>: For some of the vignettes, create ACT-style guide for the first 3 to 4 pages and give students roughly 10 minutes to read and complete the multiple</li> </ul>
<p><b>Unit 4:</b> <b>Writing Focus</b></p>	<ul style="list-style-type: none"> <li>● To introduce the essential question, consider having students write about the following prompts perhaps in the writer’s notebook: how has your past influenced your life? How do you predict that what you are doing today will affect your life tomorrow? How do character’s choices in literary texts affect their lives or circumstances? (W-11-12.10, W-11-12.4)</li> <li>● Have students create their own lists of “the things they carry” in writers notebooks to think about what they value or need to survive in their own lives. (W-11.12.10, W-11-12.4)</li> <li>● Ask students to respond to this prompt: Is there anything in your life that you would be willing to fight for or to risk your life for? Students could relate to choices made by characters in texts as well. (W-11-12.10, W-11-12.4)</li> <li>● Allow students to write about survival. What does it take to be a survivor in a difficult situation? How might surviving a difficult situation affect the rest of a person’s life? (W-11-12.10, W-11-12.4)</li> <li>● Ask students to consider the autobiographical aspect of <i>The Things They Carried</i>. Have students write about: what is more important, the truth or one’s feelings when writing/ telling a story? Why? (W.11.12.10, W-11-12.4)</li> <li>● Before reading Steinbeck’s essay, ask students to write about what they believe the effects of war might be on soldiers. Compare this to the effect on civilians, on countries, on the future, etc. Allow students to add to or revise their thoughts after reading the essay. (W-11-12.4, W-11-12.5, W-11-12.10)</li> <li>● Allow students to write about their opinions on various environmental issues that could impact the future, such as global warming, pollution, etc. Ask students to include ideas about possible solutions. (W-11-12.4, W-11-12.10)</li> <li>● Allow students to choose a piece from earlier in the 11th grade year to take through the entire writing process. Use mini-lessons and a workshop approach to guide students through revision, editing, and publishing.(W-11-12.5, W-11-12.6)</li> <li>● Invite students to write an analysis of an Independent Reading text through the lens of an essential question. How does the book address the essential question? What</li> </ul>

## Carter County High School English 3 Curriculum Maps 2012-2013

	<p>conclusion does the book make about the essential question- how does it answer it? Require students to use text evidence to support their analysis. (W-11-12.4, W-11-12.5, W-11-12.10)</p> <ul style="list-style-type: none"> <li>• Invite students to write letters to active military personnel (W-11-12.4, W-11-12.10)</li> </ul>		
<p><b>Unit 4: Grammar/Usage/ Word Instruction/A. C.T. College Readiness Standards</b></p>	<p>Language:</p> <ul style="list-style-type: none"> <li>• Allow students to keep personal lists of new words they encounter through reading of independent and class texts. Review through mini-lessons ways that students can independently find out the meanings of these words (context clues, reference materials, etc) and have students track their progress. (L-11-12.6) <b>Direct instruction on context clues</b> <b>Direct instruction in journaling</b></li> <li>• Model for students through a Read Aloud/ Think Aloud how you determine the meaning of unfamiliar words in a complex text. (L-11-12.6) <b>Direct instruction in monitoring for meaning</b> <b>Modeling</b></li> </ul>	<p>Speaking/Listening:</p> <ul style="list-style-type: none"> <li>• How do choices made today affect tomorrow? Allow students to discuss the essential questions in regards to class texts. Encourage students to use textual evidence to support their ideas. Consider this question on multiple levels: personal, local, national, global. (SL-11-12.6, RL-11-12.10, RI-11-12.1) <b>Questioning</b> <b>Direct instruction in idea development</b></li> <li>• Bring in clips from television news or current news articles for students to read. How might these events impact the future? (RI-11-12.1, RI-11-12.2, SL-11-12.6) <b>Reader as needed</b> <b>Paraphrasing</b> <b>Direct instruction in monitoring for meaning</b></li> <li>• Allow students to create presentations to support their major writing piece, whether they are revising an earlier piece or creating a new piece based on Independent Reading. Students could create PowerPoint presentations or photo stories to use audio, visual, and interactive digital elements to express the ideas from their writing piece. (SL-11-12.6) <b>Cue cards in PowerPoint creation</b> <b>Modified grading</b> <b>Extended Time</b></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>• central idea</li> <li>• objective summary</li> <li>• development</li> <li>• organization</li> <li>• style</li> <li>• purpose</li> <li>• audience</li> <li>• revise</li> <li>• edit</li> <li>• digital media</li> <li>• text structure: compare/contrast, problem/solution, chronological, sequential</li> <li>• thesis statement</li> <li>• universal idea</li> <li>• qualifier</li> <li>• direction</li> <li>• topic</li> <li>• claim</li> <li>• topic sentences</li> <li>• conclusion</li> </ul>

## Carter County High School English 3 Curriculum Maps 2012-2013

		<ul style="list-style-type: none"> <li>Compare Iraq War soldiers to soldiers read about in <i>The Things They Carried</i> and discuss how their experiences will impact the rest of their lives, such as with Post Traumatic Stress Disorder(SL-11-12.6)  <b>Reader as needed</b>  <b>Direct instruction in idea development</b>  <b>Graphic organizer</b></li> </ul>		
<b>I Can Statements (Learning Targets)</b>				
<b>Weekly Pacing</b>	<p><b>Week 1:</b> Review the essential question from Unit 3, introduce the essential question for Unit 4 and connect how both relate to the big question, “Where Am I Going?” Remind 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 standards will be broken down into learning targets throughout the unit. Begin students’ independent reading (IR) and reading responses - IR texts should connect with the year and/or unit question. Introduce the writing focus- allow students to select a piece from an earlier unit to take through the writing process, or have students begin thinking about connecting texts to the essential question and completing this analysis through a form of their choice. Students may also create a presentation along with this piece using digital media to address the speaking and listening standards.</p> <p><b>Week 2:</b> Reinforce rituals and routines and focus standards that were established in week one. As students continue with independent reading, begin conferencing with them around learning targets and standards in order</p>	<p><b>Week 3:</b> Allow students to start planning/drafting their writing projects. Students should continually self-assess their progress and set goals based on learning targets. Begin to incorporate other resources that complement essential question (informative, poetry, short stories, art, music and media). Use these resources to give students additional practice with learning targets and to extend their thinking on essential questions. Guide students to notice complex vocabulary in class texts and help them use strategies for determining meaning independently, as language standard describes.</p> <p><b>Week 4:</b> Review plans for national service learning project made in previous unit, and guide students to implement their ideas. Engage students in Socratic Dialogues based on the essential questions and their relevance in class texts. Continue writing mini-lessons, basing content on student needs as they complete drafts of their writing projects. Encourage students to use technology as they produce these projects. Revising may begin. Continue to use formative assessment and adjust instruction based on student progress with reading standards.</p>	<p><b>Week 5:</b> Guide students to revise and edit writing projects, including working with peer feedback, possibly using a workshop approach. Complete major text- reflect on how it relates to the essential questions for the year and the unit, through Socratic Dialogues or other activities. Allow students to reflect on their progress with learning targets through the major text- consider interventions or additional lessons in necessary areas.</p> <p><b>Week 6:</b> Guide students to complete Annotated Bibliography for the year. Reflect on implementation of service learning project. Allow students to reflect on their growth over the six weeks and the course. Complete writing projects and share presentations.</p>	

## Carter County High School English 3 Curriculum Maps 2012-2013

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	to formatively assess. Begin the major text, shaping lessons around essential questions and learning targets. Begin mini-lessons on elements of writing standard: development, organization, style, task, purpose, audience, etc.		
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