

Verona Public School District Curriculum Overview

Advanced Placement Literature and Composition



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Verona Public Schools Mission Statement:

The mission of the Verona Public Schools, the center of an engaged and supportive community, is to empower students to achieve their potential as active learners and productive citizens through rigorous curricula and meaningful, enriching experiences.

Course Description:

The AP English Literature and Composition curriculum is designed to prepare students for the advanced placement examination, which is given in May. The emphasis of the course is the in-depth study and analysis of fiction and poetry. British, American, and world literature will be studied. Writing focus is on timed writings in class, as these are what is required on the exam but longer, research-based writing will be included in the course as well. Students will be expected to complete several independent, analytical reading and writing assignments. Student must take the AP exam to earn AP course credit.

Prerequisite(s):

Advanced Placement English Language and Composition or high achievement in English III Honors, plus teacher recommendation.

Standard 8: Technology Standards

8.1: Educational Technology: <i>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.</i>	8.2: Technology Education, Engineering, Design, and Computational Thinking - Programming: <i>All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.</i>
X A. Technology Operations and Concepts X B. Creativity and Innovation C. Communication and Collaboration D. Digital Citizenship E. Research and Information Fluency F. Critical thinking, problem solving, and decision making	A. The Nature of Technology: Creativity and Innovation X B. Technology and Society C. Design D. Abilities for a Technological World E. Computational Thinking: Programming

SEL Competencies and Career Ready Practices

Social and Emotional Learning Core Competencies: <i>These competencies are identified as five interrelated sets of cognitive, affective, and behavioral capabilities</i>	Career Ready Practices: <i>These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness.</i>
Self-awareness: The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.	X CRP2. Apply appropriate academic and technical skills. CRP9. Model integrity, ethical leadership, and effective management. CRP10. Plan education and career paths aligned to personal goals.
Self-management: The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.	CRP3. Attend to personal health and financial well-being. X CRP6. Demonstrate creativity and innovation. X CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. CRP11. Use technology to enhance productivity.
Social awareness: The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.	X CRP1. Act as a responsible and contributing citizen and employee. CRP9. Model integrity, ethical leadership, and effective management.
Relationship skills: The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.	X CRP4. Communicate clearly and effectively and with reason. CRP9. Model integrity, ethical leadership, and effective management. CRP12. Work productively in teams while using cultural global competence.
Responsible decision making: The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.	X CRP5. Consider the environmental, social, and economic impact of decisions. X CRP7. Employ valid and reliable research strategies. CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. CRP9. Model integrity, ethical leadership, and effective management.

Standard 9: 21st Century Life and Careers

<p>9.1: Personal Financial Literacy: <i>This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.</i></p>	<p>9.2: Career Awareness, Exploration & Preparation: <i>This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.</i></p>	<p>9.3: Career and Technical Education: <i>This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.</i></p>
<ul style="list-style-type: none"> A. Income and Careers B. Money Management C. Credit and Debt Management D. Planning, Saving, and Investing E. Becoming a Critical Consumer F. Civic Financial Responsibility G. Insuring and Protecting 	<ul style="list-style-type: none"> A. Career Awareness (K-4) B. Career Exploration (5-8) X C. Career Preparation (9-12) 	<ul style="list-style-type: none"> A. Agriculture, Food & Natural Res. B. Architecture & Construction C. Arts, A/V Technology & Comm. D. Business Management & Admin. E. Education & Training F. Finance G. Government & Public Admin. H. Health Science I. Hospital & Tourism J. Human Services K. Information Technology L. Law, Public, Safety, Corrections & Security M. Manufacturing N. Marketing O. Science, Technology, Engineering & Math P. Transportation, Distribution & Log.

Course Materials

<p>Core Instructional Materials: <i>These are the board adopted and approved materials to support the curriculum, instruction, and assessment of this course.</i></p>	<p>Differentiated Resources: <i>These are teacher and department found materials, and also approved support materials that facilitate differentiation of curriculum, instruction, and assessment of this course.</i></p>
<p><i>Literature and Composition, Jago, Shea, Scanlon, Aufses, eds.</i> <i>Hamlet - Shakespeare</i> <i>Dubliners - Joyce</i> <i>Heart of Darkness - Conrad</i> <i>Wuthering Heights -Bronte</i> <i>A Prayer for Owen Meany - Irving</i> <i>Cat's Cradle- Vonnegut</i> <i>As I Lay Dying -Faulkner</i> <i>Frankenstein- Shelley</i></p>	<p>Poetry.com Poets.org Poetryfoundation.org Nytimes.com http://apcentral.collegeboard.com Edward Hirsch : "Lay Back the Darkness" Billy Collins: "Cliché" Sharon Olds: "The Race" "The One Girl at the Boys Party" Eavan Boland: "Woman in kitchen" "The Emigrant Irish"</p>

The Handmaid's Tale - Atwood
Death of a Salesman - Miller
Metamorphosis - Kafka
The Importance of Being Earnest - Wilde
The Adventures of Huckleberry Finn - Twain
Song of Solomon - Morrison
A Raisin in the Sun - Hansberry
One Flew over the Cuckoo's Nest - Kesey

Yusef Komunyakaa: "Camouflaging The Chimera" "Facing It"
Li-Young Lee "A Story"
Debra Greger: "The Frog in the Swimming Pool"
Wyatt: "The Lover Compareth His State..." "Whoso List to Hunt"
Sidney: Sonnets 5, 31, 39
Shakespeare: Sonnets 18, 73, 116 and 130
Marlowe: "The Passionate Shepherd to His Love"
Raleigh: "The Nymph's Reply to the Shepherd"
Donne: "A Valediction Forbidding Mourning," "The Flea," "The Legacy,"
"Meditation XVII" Sonnets 9, 14 and 10
Herbert: "Virtue" Herrick: "To the Virgins to Make Much of Time"
Marvell: "To His Coy Mistress" and "The Garden"
Jonson: "To Celia"
Bradstreet: "The Author to Her Book"
Taylor: "Huswifery"
Blake: "The Lamb" "The Tyger"
Shelley: "Mutability"
Keats: "On the Sonnet" "Ode on Indolence"
Wordsworth's: "Prefatory Sonnet," "The Solitary Reaper," "Sonnet," "The
Prelude" "There Was a Boy" Emerson: "The Rhodora"
Longfellow: "An April Day"
Whittier: "Hampton Beach"
Tennyson: "Ulysses"
Eliot: "I Love Song of J. Alfred Prufrock"
Thomas: "Do Not Go Gentle into That Good Night"
Plath: "The Sow"

Unit Title / Topic: Poetry

Unit Duration: 8-10 weeks

Stage 1: Desired Results

Established Goals:

New Jersey Student Learning Standards (NJSLS) for Language Arts:

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

A. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

B. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

C. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

- D. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- E. e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- F. f. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).
- L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- A. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- A. Observe hyphenation conventions.
- B. Spell correctly.
- L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- A. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.
- A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
- C. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- A. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- B. Analyze nuances in the meaning of words with similar denotations.
- L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Transfer

Transfer Goal:

Students will be able to independently use their learning to read poems and analyze them with reference to form, content, diction, syntax, tone and literary technique.

Meaning

Students will understand that:

- Poetry reflects the history, society, values and moral codes of the time period in which it was written as well as the poet’s life and aesthetics.
- Poetic style changes and evolves throughout the centuries.
- A poet’s use of well-chosen words, formats, poetic techniques, imagery,

Essential Questions:

- How does poetry reflect the time period in which it was written?
- How does a poet’s work reflect his thinking?
- How does a poet use different literary devices, diction, syntax, tone, form and style to create meaning in his work?

<p>sound devices, figurative language, selected diction, voice, syntax, and register help the reader appreciate the emotions, tone and message of the work.</p> <ul style="list-style-type: none"> • The reader of poetry uses his/her knowledge of poetic and analytical technique to analyze, interpret, understand and explain a given work of poetry. • The reader of poetry can bring his/her own experiences and perspectives to the interpretation of poetry, thereby creating varying interpretations of any given work. • In order to support your interpretation of a given poem, you must use the poem and contextual evidence to support your arguments and use them in an organized and concise piece of writing or a supported oral presentation 	<ul style="list-style-type: none"> • How do literary devices and poetic techniques help the reader visualize text and enhance our appreciation of the work? • How can one interpret a poem and can there be more than one interpretation of a given work? • How can an effective writer prove his/her personal interpretations of a given poem using analytical techniques and contextual evidence?
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Acquisition of Knowledge & Skills

<p>Students will know:</p> <ul style="list-style-type: none"> • the characteristics of the various types of poems • the definitions of key terms • Methods of analysis, including SAS and TPPCAST • the characteristics of the poetry of the English Renaissance; English Metaphysical and Cavalier period; the English Restoration era; and both the English and American Romantic era, Victorian period, and the 20th century • the characteristics of the poetry during the various eras • selected poets (see lists below) and their contributions to English and American poetry. • <i>Key Terms:</i> alliteration, simile, metaphor, extended metaphor, consonance, assonance, onomatopoeia, allusion, hyperbole, paradox, personification, metonymy, synecdoche, caesura, apostrophe, conceit, symbolism, imagery, enjambment, meter, rhyme scheme, stanza, tone, attitude, diction, syntax, pastoral, bucolic, idyllic, ode, free verse, narrative voice, lyric, neoclassicism, romanticism, realism, naturalism, modernism 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • define all key terms • analyze selected poems with reference to content and concept • analyze selected poems with reference to literary devices • understand the poet's use and purpose in using selected poetic devices • understand why a poet has made certain poetic, creative choices in order to present his ideas and themes • analyze the use of language and word choice in a poem • understand how poems can have several interpretations and how those interpretations can be supported • analyze selected poetry with reference to the time period in which it was written, the characteristics of the time period, literary devices, style, diction and syntax • recognize the literary contributions of selected poets and discuss how each poet's work reflects his literary style and prowess.
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Stage 2: Acceptable Evidence

Transfer Task

Students will be given a poem to analyze. The poem will be one they have not read, but will be either by a poet we have studied or an example of the specific type of poetry we have studied. The prompt for the timed writing analysis will be an AP prompt which will likely be a variation or combination of the following:

Write an essay in which you compare the following two poems. In your discussion you must discuss form as well as theme and content.

OR:

Write an essay in which you discuss the following:

- ❖ the meaning of the poem
- ❖ the structure of the poem
- ❖ the literary devices used in the poem with particular attention to diction, syntax and imagery

Stage 3: Activities

Students will be given multiple poetry packets during the year. Through class discussion and group work, students will explore the analysis of poetry and the writing of a good analytical essay.

Acquisition: Students will be given information and strategies for how to analyze a poem that is unfamiliar to them. Class discussions and guided practice will follow.

Students will be given information about each historical era and the corresponding literary trends and genre of each period. Class discussion and analysis of poetry of that era will follow.

Students will be coached as to what the AP readers expect of an AP essay.

Meaning: Work individually and cooperatively to analyze the speaker, audience and situation of selected poems, to analyze the poet's use of various literary devices and poetic techniques in these poems and to make inferences about the effect of the poet's use of literary techniques and the poet's intended purpose. Also analyze the poems with reference to their time periods and genre. Facilitate class discussion based on student findings.

Transfer: Students will read and grade sample range finder essays.

Independently read and fully analyze selected poems with reference to literary devices, poetic technique and form, and theme and meaning.

Respond to AP College Board poetry essay prompts with thorough and complete analytical writing.

Students will be given packets of poetry that have been legally copied from Internet sites. Packets will include practice multiple choice and timed writing tests, information and questions to aid student analysis and strategically selected poems for analysis.

Here is an example guideline sheet for the SAS method of analysis:

- ❖ SAS: Who is the **S**peaker, who is the **A**udience and what is the **S**ituation?
- ❖ What is the literal meaning of the poem? What is happening?
- ❖ What is the symbolic or metaphorical meaning of the poem? Is there a hidden meaning?
- ❖ Voice: What is the persona of the speaker, the attitude of the speaker? What is the tone of the poet?
- ❖ Diction (word choice: register, denotation, connotation, diction (concrete, abstract, slang, idiomatic, colloquial, standard, formal, etc.) and Syntax (word order: patterns, shifts in patterns, etc.)
- ❖ Imagery: visual, auditory, olfactory, tactile, gustatory (taste) Imagery or lack of imagery? How does imagery contribute to the meaning of the poem as a whole?
- ❖ Sound Devices: alliteration, assonance, consonance, onomatopoeia, euphony, cacophony, rhyme. How do sound devices contribute to the work?
- ❖ Figurative Language: metaphor, simile, personification, synecdoche, metonymy, conceit, paradox, hyperbole, pun, understatement, pun, apostrophe, allusion, caesura, etc.) How is the figurative language used and for what purpose? How does the use of these devices contribute to the overall meaning of the poem?
- ❖ Rhythm and Form: Is there a metric patten? No specific meter? Is the poem written in an open or closed form? Is it a sonnet or some other type of poem? How does rhythm and form contribute to the overall meaning and purpose of the poet's work?

The following is a sampling of poems that may be studied organized by units:

Unit I: Intro to Analysis of Poetry

These poems will be analyzed fully with reference to the guidelines for analysis. This will be done individually, cooperatively and as a class. The teacher will model and then through careful scaffolding, guide students through the analysis process for all poems. The intensity and difficulty of the poems will increase as will student involvement. For the following units, students will follow analytical guidelines above and also practice AP testing procedures, multiple choice analysis and essay writing.

Poems:

Lay Back the Darkness by Edward Hirsch

Cliche by Billy Collins

The One Girl at the Boys Party by Sharon Olds

Woman in Kitchen by Eavan Boland

The Emigrant Irish by Eavan Boland

Camouflaging The Chimera by Yusef Komunyakaa

A Story by Li-Young Lee

The Race by Sharon Olds

The Frog in the Swimming Pool by Debora Greger

Renaissance:

Wyatt: "The Lover Compareth His State..." and "Whoso List to Hunt:

Sidney: Sonnets 5, 31, 39 and "Essay on Poesy"

Spencer: Sonnets 15,26 and 75

Shakespeare: Sonnets 18,73,116 and 130

Marlowe's "The Passionate Shepherd to His Love"

Raleigh's "The Nymph's Reply to the Shepherd"

Cavalier and Metaphysical and American Colonial:

Donne: "A Valediction Forbidding Mourning," "The Flea," "The Legacy," "Meditation XVII,"

Sonnets 9, 14 and 10

Herbert: "Virtue"

Herrick: "To the Virgins to Make Much of Time"

Marvell: "To His Coy Mistress" and "The Garden"

Jonson: "To Celia"

Bradstreet: "The Author to Her Book"

Taylor: "Huswifery"

Romantic Poetry:

Burns: "To a Mouse"

Blake: "The Lamb" and "The Tyger"

Shelley: "Mutability"

Keats: "On the Sonnet" and "Ode on Indolence"

Wordsworth: "Prefatory Sonnet," "The Solitary Reaper," "Sonnet," "The Prelude" and "There Was a Boy"

Emerson: "The Rhodora"

Longfellow: "An April Day"

Whittier: "Hampton Beach"

Holmes: "The Chambered Nautilus"

Victorian and 20th Century

Tennyson: "Ulysses"

Owen: "S.I.W."

Eliot: "Journey of the Magi"

Thomas: "Do Not Go Gentle into That Good Night"

Hughes: "Hawk Roosting"

Dickinson: "I Dreaded That First Robin"

Frost: "After Apple Picking"

Plath: "The Sow"

Yusef Komunyakaa: "Facing It"

Unit Title / Topic: Drama

Unit Duration: 8-10 weeks
(focus on Hamlet - Death of a Salesman, Fences optional)

Stage 1: Desired Results

Established Goals:

New Jersey Student Learning Standards (NJSL) for Language Arts:

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)

RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.

RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.11-12.2. Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- A. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- B. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- C. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- D. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- E. e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- F. f. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

- A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
- B. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g. student developed rubrics), and establish individual roles as needed.
- C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

SL.11-12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

A. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

A. Observe hyphenation conventions.

B. Spell correctly.

Knowledge of Language

L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

A. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.

L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).

C. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

A. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

B. Analyze nuances in the meaning of words with similar denotations.

L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Transfer

Transfer Goal:

Students will be able to independently use their learning to engage in thoughtful and productive discussion and analysis of how characterization, external and internal conflicts, and themes are developed in dramatic literature.

Meaning

<p>Students will understand that:</p> <ul style="list-style-type: none"> ● Dramatic literature presents universal and timeless themes about human nature. ● Shakespeare's plays are timeless and his themes relate to modern day issues and concerns. ● Playwrights use literary techniques and artistic diction in their works to enhance their themes and motifs. ● Effective writers are able to support their arguments with valid research and textual evidence. ● <i>Key Terms</i> - tragedy, diction, syntax, characterization, theme, motif, metaphor, simile, soliloquy, paradox, dramatic irony, apostrophe, allusion, hyperbole, misogyny, character foil, comic relief, aside, 	<p>Essential Questions</p> <ul style="list-style-type: none"> ● How are themes developed in dramatic literature? ● How does a playwright create character and conflict? ● How can Shakespeare's works and works by other playwrights have different interpretations? ● How does a playwright's use of literary technique and diction enhance his work? ● How can a writer develop a thesis and prove that thesis with textual evidence and research? ● What limitations are put on a writer who can only communicate using characters' dialogue
<p>Acquisition of Knowledge & Skills</p>	
<p>Students will know:</p> <ul style="list-style-type: none"> ● the plot, character and theme development in the plays ● The differences between a classic and modern tragic hero ● how Shakespeare employs various literary devices and poetic techniques to both entertain and communicate his messages ● how Shakespeare's diction and syntax enhance his play and his meaning 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Understand the language and plot of <i>Hamlet</i>, <i>Fences</i>, <i>Death of a Salesman</i> ● Analyze the character development of the major characters ● Analyze and discuss the various themes of the play ● Analyze and discuss the use of character foils in the play ● Analyze, understand and argue the motivations of Hamlet and other characters ● Analyze the plays as tragedy and recognize the changes in tragedy as the art formed evolved ● Analyze how structure impacts meaning. ● Analyze Shakespeare's diction and syntax as a poet writing in dramatic form.
<p>Stage 2: Acceptable Evidence</p>	

Transfer Task

Hamlet Socratic Seminar

Pre-write:

In preparation for this seminar, please find specific quotes and develop thoughtful preliminary opinions/questions pertaining to the *Hamlet* questions below with evidence prior to the seminar. I will expect to collect at least one full page of prepared notes from you on the day of the seminar. You each will be expected to participate and contribute to the discussion. You will receive participation credit for your original thoughts as well as your responses to others in your group; be both participant and active listener.

Expectations for Discussion:

- Participate but don't dominate and try not to just repeat ideas
- Use evidence and specific examples from the text.
- Your book should be both available to you, and marked up so that you can quote when you need to during a Socratic Seminar.
- Take notes! These questions may be useful for your upcoming timed writing.
- Ask Questions! After all that is why we call it a "Socratic" Seminar. Questions often lead us to new and interesting places.

Topics:

1. Who is at fault for the play's concluding events? Was this ending unavoidable? How much, if any, responsibility for the tragedy would you place on Hamlet? Claudius? Gertrude? Ophelia? Rosencrantz and Guildenstern? Horatio? Why?
2. What is Horatio's purpose in the play?
3. Did Hamlet really go crazy? Where and why is he "seeming"? Where and why is he "being"? Who is he deceiving and why?
4. Does Hamlet not take action because the opportunity never presents itself? Is he simply a coward? Would it be deranged to act solely on the request of a "ghost"? What forces push him toward action? What forces mitigate against action? What is Hamlet's true motivation for even considering the murder of Claudius? Is it Fear? Revenge? Love? Loyalty/Obligation?
5. Use your past knowledge and understanding, and/or research to draw a conclusion about whether Hamlet is tragic hero. Consider: Was Hamlet honorable, less than honorable, or somewhere in between? Was Hamlet a moral and ethical person? Is there a difference between being honorable and being moral? At the end of the play, Fortinbras states "Let four captains bear Hamlet like a soldier to the stage, for he was likely, had he been put on, to have proved most royal..." Do you agree? Why or why not? If Hamlet is a true tragic hero, what is his flaw?
6. *Hamlet* is often considered a play of questions. In preparation for this question, please read the article on rhetorical questioning in *Hamlet* linked below. Then consider the following: What do you believe are the most important, or at least most resonant for you, questions at the core of the play? Why?

Hamlet Fever Chart

Hamlet's rationality or madness is an ongoing source of debate about the play. Drawing inferences about it is complicated by the fact that he reveals to Horatio that he may "put on an antic disposition" going forward (after his interaction with the ghost of his father).

Your assignment is to produce a chart in the form of a poster, PowerPoint or some other medium of your choosing, that tracks Hamlet's disposition. This "fever chart" should have some sort of theme and it must provide specific evidence.

Step 1: At the end of each Act, I will "check in" four to five quotes that you have typed up that provide insight into Hamlet's disposition. This is done so that you are not doing all of the work at the end! You may choose more than five, especially at first, when you are not certain of what you think his disposition actually is.

These will be (small) homework grades in Classroom.

Step 2: Somewhere around the 3-4 Act, you should start to form a thesis about Hamlet's disposition. Is he crazy from grief? From his mother's hasty marriage? Is he crazy/angry at Claudius? Is there "method to his madness"? Is he faking the whole thing? Scholars have debated this for years; you'll make your own decision.

Step 3: Make sure the quotes you have gathered support your thesis; you may wish to revise and get new ones as your opinions or reading of Hamlet changes. Continue collecting quotes for all acts.

Step 4: Chart Hamlet's disposition.

Requirements:

- You need to have at least four quotes per Act, with the Acts on one axis and the moods or dispositions on the other. If you are creative and wish to chart this a different way, let me know your idea. Whatever way you do it, it must be a clear and useful representation.
- Make sure your chart is clearly labeled, using a ruler for lines and neat printing. Or you may use a design program to produce it.
- The chart should have a theme! Suggestions:
 - o Starbucks orders
 - o Hamlet's Horror Story (comparison to characters in American Horror Story)
 - o How Hot is Hamlet (craziness as levels of hot sauce)
 - o Hamlet's Garden of Moods (disposition as types of flowers)
- Include a packet (or build this info into the project) with the following:
 - o An explanation of how your "theme" works
 - o A thesis statement
 - o Quotes with Act, Scene and Line in parentheses after
 - o A brief explanation of the quote
 - o An explanation of the quote's position on the chart

Stage 3: Activities

Acquisition: Students will be given information about the history of the drama, specifically the English Renaissance. Students will read *Hamlet*.

Meaning: Students will be able to analyze, discuss, and present their findings.

Transfer: Students will create a “fever chart” as a means of developing insight into Hamlet’s character and will participate in a Socratic seminar.

Hamlet Act I Lesson Plans Project. (A&M)

You have just finished reading Act I of *Hamlet* and have been asked to “teach” it to the English IV College Prep classes. What would you teach? What soliloquies, passages and themes would you focus on? How would you approach discussing the characters? How would you direct your “students” to discovery of these characters? What might your final test on Act I include?

Working in small groups, you are going to create a “Lesson Plan” for Act I of *Hamlet*. Your lesson plan is to include class discussion questions (and answers) for the following topics:

Setting

Characters

Conflicts

Themes

Soliloquies

Important passages and/or lines

Shakespeare’s use of language (imagery, metaphor, alliteration, etc.)

Hamlet Group Project

50 points

Group names:

You are to finish Act II in your group. Assign parts. Read out loud. I will be circulating throughout the room to make sure this is happening. As you read, discuss what is happening. When you are through with the Act. Answer the following questions AS A GROUP!!!

1. The theme of deception is prevalent throughout Act II. Make a complete list of each incident of deception in this Act. Explain each incident of deception and write a line from the play which illustrates why this moment in the play is an example of the deception theme.

2. It is in Act II we encounter the famous line “Though this be madness, yet there is method in’t” (Act II, scene ii, line 223). Who says this line? Why? What does it mean?

3. Hamlet has two very important speeches in Act II, scene ii. They appear below. As a group analyze each speech. What does the speech mean, line by line? What literary techniques has Shakespeare used and why has he used them? What motifs are presented in each speech and how and why are they presented? The line analysis can go next to each line. The other questions can be answered on lined paper.

Speech I: lines 318-334

.....I have of late—but
wherefore I know not—lost all my mirth, forgone all
custom of exercises, and indeed it goes so heavily
with my disposition that this goodly frame, the
earth, seems to me a sterile promontory; this most
excellent canopy, the air—look you, this brave o'er
hanging firmament, this majestical roof fretted
with golden fire—why, it appears no other thing to me
than a foul and pestilent congregation of vapors.
What a piece of work is a man! How noble in
reason, how infinite in faculty! In form and moving
how express and admirable! In action how like
an angel, in apprehension how like a god! the
beauty of the world. The paragon of animals- and
yet, to me, what is this quintessence of dust? Man
delights not me. No, nor woman neither, though by
your smiling you seem to say so.

Speech II: lines 576-end of act

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting

With forms to his conceit? and all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently

They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play's the thing
Wherein I'll catch the conscience of the king.

A&M Hamlet Worksheet

Name _____

Find three to four quotes from Hamlet which illustrate each of the following themes. Make sure you write the act, scene and line numbers for each.

1. Madness
2. "Though this be madness, yet there is method in't"
3. Paralysis
4. Deception
5. Death and decay (What is the purpose of life?)
6. Conscience
7. Suffering for one's sins ("Justly killed with mine own treachery")
8. Struggling with inner conflict
9. Use of character foils (not really a theme, a literary device!)

Name _____

Read Act III scenes i and ii. (A&M)

Answer the following:

Briefly discuss what happens in these two scenes.

Analyze this soliloquy, line by line. Make note of any motif that is represented:

To be, or not to be--that is the question:

Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep--
No more--and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep--
To sleep--perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprise of great pitch and moment
With this regard their currents turn awry
And lose the name of action. -- Soft you now,
The fair Ophelia! -- Nymph, in thy orisons
Be all my sins remembered.

Explain what happens between Hamlet and Ophelia in scene i. Why do you think Hamlet is treating Ophelia in this manner? Write four lines which illustrate your ideas on this scene

By the end of scene i, what does Claudius think of Hamlet's behavior? Write two lines that illustrates your answer.

Hamlet's odd behavior continues in scene ii. Explain his behavior in this scene and write three lines that illustrate it. (Continue your answer on the next page.)

Analyze Hamlet's last soliloquy in this scene:

Tis now the very witching time of night,

When churchyards yawn and hell itself breathes out

Contagion to this world: now could I drink hot blood,

And do such bitter business as the day

Would quake to look on. Soft! now to my mother.

O heart, lose not thy nature; let not ever

The soul of Nero enter this firm bosom:

Let me be cruel, not unnatural:

I will speak daggers to her, but use none;

My tongue and soul in this be hypocrites;

How in my words soever she be shent,

To give them seals never, my soul, consent!

Hamlet Group Project (A&M&T) 50 points

Group names:

You are to finish Act II in your group. Assign parts. Read out loud. I will be circulating throughout the room to make sure this is happening. As you read, discuss

what is happening. When you are through with the Act. Answer the following questions AS A GROUP!!!

1. The theme of deception is prevalent throughout Act II. Make a complete list of each incident of deception in this Act. Explain each incident of deception and write a line from the play which illustrates why this moment in the play is an example of the deception theme.
2. It is in Act II we encounter the famous line "Though this be madness, yet there is method in't" (Act II, scene ii, line 223). Who says this line? Why? What does it mean?
3. Hamlet has two very important speeches in Act II, scene ii. They appear below. As a group analyze each speech. What does the speech mean, line by line? What literary techniques has Shakespeare used and why has he used them? What motifs are presented in each speech and how and why are they presented? The line analysis can go next to each line. The other questions can be answered on lined paper.

Speech I: lines 318-334

.....I have of late—but
wherefore I know not—lost all my mirth, forgone all
custom of exercises, and indeed it goes so heavily
with my disposition that this goodly frame, the
earth, seems to me a sterile promontory; this most
excellent canopy, the air—look you, this brave o'er
hanging firmament, this majestical roof fretted
with golden fire—why, it appears no other thing to me
than a foul and pestilent congregation of vapors.
What a piece of work is a man! How noble in
reason, how infinite in faculty! In form and moving
how express and admirable! In action how like
an angel, in apprehension how like a god! the
beauty of the world. The paragon of animals- and
yet, to me, what is this quintessence of dust? Man
delights not me. No, nor woman neither, though by
your smiling you seem to say so.

Speech II: lines 576-end of actO, what a rogue and peasant slave am !!

Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit

That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,

Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play's the thing
Wherein I'll catch the conscience of the king.

Title / Topic: The novel

Unit Duration: around 20 weeks (non-consecutive and broken up by poetry and test prep) - at least four novels studied

Stage 1: Desired Results

Established Goals:

New Jersey Student Learning Standards (NJSLS) for Language Arts:

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)

RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.

RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.11-12.2. Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).
- W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- A. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- B. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- C. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- D. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- E. e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- F. f. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).
- W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (MLA or APA Style Manuals).
- W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
- B. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g. student developed rubrics), and establish individual roles as needed.

C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

SL.11-12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Transfer

Transfer Goal:

Students will be able to independently use their learning to analyze a novel with reference to character, theme, motif, symbolism, diction and detail, syntax, tone, narrative perspective and/or stylistic choices.

Meaning

Students will understand that:

Students will understand that:

- The dark side of mankind has always been explored in the novel genre.
- Civilization and what is considered “civilized” have often been in conflict.
- An author's use of language (diction/syntax) and vivid imagery enriches text.
- A classic piece of literature can have many different interpretations.
- Literature and the hero of a novel reflect the history and moral issues of the period in which it was written.
- Literature often reflects the emptiness of human lives.

Essential Questions:

(Note: Some EQ's are universal; some novel-specific)

- How is our understanding of culture and society constructed through and by language?
- How is language used to manipulate us?
- In what ways are language and power inseparable?
- Is it possible to think without language?
- What are the characteristics or elements that cause a piece of literature to endure?
- What does it mean to be civilized and what factors support or destroy civilization's fabric?
- How do authors use the resources of language to impact an audience?
- What is literature supposed to do?
- What influences a writer to create?
- What is the purpose and function of art in our culture?
- In what ways are all narratives influenced by bias and perspective?
- Where does the meaning of a text reside? Within the text, within the reader, or in the transaction that occurs between them?
- What is freedom?
- When is the restriction of freedom a good thing?
- What limits can or should be put on mankind's ability to create?
- Why is it important for people and cultures to construct narratives about their experience?
- In the face of adversity, what causes some individuals to prevail while others fail?
- Are we governed/guided by fate, free will, a greater power, or do we fall somewhere on the spectrum between?
- What is reality and how is it constructed?
- What is happiness and what is the degree of importance in one's life?
- To what extent does a culture / society / subculture shape an individual's understanding or concept of happiness?
- Are there certain truths that can be considered universal or absolute?
- How does perspective shape or alter truth?

Acquisition of Knowledge & Skills

Students will know:

- Basic vocabulary of literary elements - both thematic and structural.
- Definitions/distinctions among theme, motifs, symbol, allegory
- The difference between diction and detail.
- How “narrative perspective” is distinct from “point of view”
- That critical interpretations fall into “schools” - i.e. - Freudian, Marxist, reader-response, formalist, sociological, etc.
- the history of the Congo, Colonialism and Imperialism
- Elements of Modernism.
- Elements of Romanticism
- the characteristics of a specific writer’s style style

Students will be able to:

- Trace and analyze the thematic literary elements in a novel - plot, character development, themes, motifs, and symbols
- Examine diction, detail and their impact in all novels
- Trace/analyze use of narrative perspective in all novels
- Investigate, analyze, discuss the many and varied critical interpretations of the novels and the reasons for these different interpretations
- Analyze the impact of the history of the Congo, colonialism and imperialism on Conrad
- Analyze how Modernism is reflected in Faulkner
- Trace elements of Romanticism in Frankenstein
- Analyze how humor can be a vehicle for imparting a serious message in Vonnegut
- Distinguish and articulate the differences between “freedom to” and “freedom from” in Handmaid’s Tale.
- Analyze issues of power, conformity, and individualism in One Flew over the Cuckoo’s Nest.
- Identify and cite specific examples of the uniqueness of voice in Huck Finn

Stage 2: Acceptable Evidence**Transfer Tasks****The following assignment will be given to the students:**

- AP Lit. assigned reading essays (all novels)
- AP Lit. independent reading essays (all novels)
- CRIS journals; instructions below (one outside read)
- other types of dialectical journals (one outside read; some in-class reads)

CONTEMPLATION: Pick one passage or incident that stands out to you for some reason. Perhaps it is an idea you think is important or an idea you find appealing. Perhaps it is a character or a conflict you find intriguing. Perhaps it is something you’ve never heard of before. Describe or paraphrase the item you have selected. If the section of the novel you are discussing is not too long, quote it. Give a brief commentary about the item. Explain its importance or its disturbing nature. At the end of your discussion make sure you cite the page number of the passage or incident.

RETROSPECTION/REFLECTION: Pick a second passage from anywhere in the section you are reading. This one should be one that you can connect with something else you've previously read either in history or literature, including poetry. Please, no movies or TV! Explain the passage from the novel (quote it directly, or if it is too long, paraphrase it) and then explain how it is similar to an idea from current events, history, or literature. At the end of your discussion make sure you cite the page number of the passage.

INTROSPECTION: Pick a third passage. This one should be one that you can connect with on a personal level. Explain the passage and then relate it to an anecdote from your life or discuss why this particular passage moved you. At the end of your discussion make sure you cite the page number of the passage.

STYLE: Pick a fourth passage. This one should be fairly long- two or three paragraphs. You will have to type or Xerox this passage and include it as part of your journal. This passage should be selected on the basis of the worthy writing techniques that have been used. Pick a passage that strikes you as particularly vivid and effective for its use of diction, details, syntax, organization, style, voice or point of view, etc. and discuss the passage with reference to these ideas. In your commentary about this passage, you should identify tone and write an analysis of the tone. Your final paragraph should state how this passage and the technique used further the plot, characterization or themes of the novel. Make sure you write the appropriate page number after the copied passage.

Your complete journal, should have a cover page stating your name, novel title, and chapter division. You will then have four pages for each section, a total of 16 pages (not including the Xerox of the passages you have selected for STYLE.)

Stage 3: Activities

- Read and annotate selected novels.
- Analyze the reading both independently and cooperatively via low stakes writing, class discussion, small group discussion, class Q&A
- Quizzes
- Timed Writings
- Dialectical journals
- Student-led discussion
- Scholarly research (sample below)
- Creative assignments (sample below)

Acquisition: Students will be given information on novels, novelists, different literary genre, literary eras, literary movements, literary techniques and literary devices.

Meaning: Students will analyze novels with reference to acquired knowledge both independently and cooperatively through discussion and writing.

Transfer: Students will read independently a novel of their choosing and fully analyze the novel with reference to the acquired knowledge.
(Students will not research. Analysis will be personal and student driven.)

Sample longer assignments:

Lit Crit Assignment -As I Lay Dying (adaptable to all major works)

To familiarize you with literary criticism (scholarly articles written about works of literary merit and importance) and to get you to think more deeply about *As I Lay Dying*, I am asking you to do the following:

- Navigate to the “Research Databases” section of the LC’s website
- Click on the “Literature Resource Center” database
- Use the password “maroon” to enter
- Search “As I Lay Dying”
- Click on “Literature Criticism” on the top right of the page it takes you to.
- Narrow this search by clicking “Critical essay” under document type (it’s at the bottom right)

This will give you access to a whole database of scholarly articles. Browse for a while. Then pick two. Which articles you choose is an individual decision driven by what grabs your interest or intrigues you. (It may also be influenced by their length, which is given in a word count on the citation.) Be sure to take time to explore the articles a bit before locking down your two.

Read and take notes on your articles, preparing to discuss them with the class. You may want to print them to do this.

For each of your choices you will type a 200-300 word summary and response that quotes the article at least twice.

By *summary* I mean I want you to explain with some specifics or details what this scholar is talking about, what his/her theory or “take” is on the aspect of the book he/she is exploring.

By *reaction* I mean how did this person’s thinking impact yours? Why did it enlighten you or make you think about or see the novel differently? What connections did it help you make or see?

MLA style for citations and bibliography is required.

Oral presentation of your findings will be required.

Choice #1: The Bundren Family Board Game

Groups – maximum 3 people

Create a board game using plywood or other sturdy board. It must be at least 2' X 2'. Design it to reflect the Bundren Family adventure of delivering Addie to her final resting place. Design squares with penalties or rewards (on cards) using locations mentioned in the text. Think of *Candy Land* as a model. The game will be assessed on the following criteria:

Creativity:

Pleasing visuals (art and color)

Interpretation of events into game scheme

Unique design elements which enhance game's appeal.

Completeness:

Inclusion of most or all geographic locations in book.
Accurate relation of details to one another and scale
Cards represent actual or plausible events in novel with suitable penalty/rewards
Written rules are understandable and reasonable

Playability:

Class understands rules
Class can complete game.

Choice #2: The 16th narrator

Individual, 3-5 pages creative writing project

Become another character in the story such as an unseen neighbor or observer, Lave, or the new Mrs. Bundren. Write your own chapter to be inserted into the novel. Describe from a different perspective a scene which has already been described or create a new one. Use a "voice" appropriate to this new character and stream-of-consciousness technique. Criteria for assessment will include:

Creativity:

Choice of character
Choice and interpretation of plot events

Writing technique:

Ability to accurately, realistically use "voice" of a character you create (think: tone, diction, syntax) Ability to use stream-of-consciousness effectively but still make sense to the reader.

Socratic Seminar – *Frankenstein*

Frankenstein is an "issues" novel and thus a good fit for a Socratic seminar type approach. For Monday, read through the questions that follow and write down some responses and thoughts. Also, prepare some passages from *Frankenstein* that support your position. For a few of the questions you may go to source material outside of *Frankenstein*. Feel free to raise issues of your own if they are not covered here.

1. So much of the story seems to be staked in the monster's appearance. What might have been different if Victor had created a "beautiful" creature? What would have been the same?
2. Why does Victor continue to be repulsed by the monster even when he comes to understand it is articulate and compassionate?
3. Is Victor's sin creating life? Or not acting responsibly afterward?

4. The creature asks Walton “Am I to be thought the only criminal when all humankind sinned against me? Why do you not hate Felix, who drove his friend from his door? ... Why do you not (hate) the rustic who sought to destroy the savior of his child?” How would you respond to him?
5. The creature says “My heart was fashioned to be susceptible of love and sympathy (but was) wrenched by misery to vice and hatred.” There is a strong and obvious theme at the core of this novel about the role of nature and nurture in the way we are raised. Where does Shelly stand on this argument? Where do you? Where does psychology/science?
6. Famous literary critic Harold Bloom says Victor “is the mind and emotions turned in upon themselves, and his creature is the mind and emotions turned imaginatively outward, seeking a greater humanization.” What are your thoughts on this?
7. Some see *Frankenstein* as an early argument against scientific technology; others argue that it is not technology itself but the use to which it is put that presents an ethical problem. What is Shelley’s position? What is your position? When and where should humans draw lines regarding science’s role in creating/altering/modifying life forms?
8. Is there a suggestion in the novel that there is a danger in the seeking of knowledge? Its acquisition has negative ramifications for Victor, for Walton, for the creature. What is Shelly saying?
9. Victor refers to his creation as a demon, a creature, a monster. Is his creation human or monster? As you consider this, consider what qualities make us human. Which of these does he have? Which does he not?

Timed writing choices for specific novels:

Cat’s Cradle

1. The significance of a title such as *The Adventures of Huckleberry Finn* is so easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose a work and show how the significance of its title is developed through the authors’ use of devices such as contrast, repetition, allusion, and point of view.
2. Sometimes implausible or strikingly unrealistic incidents or characters appear in a work of fiction or drama of recognized literary merit. Write an essay that explains how these incidents or characters are related to the more realistic or plausible elements in the rest of the work. Avoid plot summary.
3. In questioning the value of literary realism, Flannery O’Connor has written, “I am interested in making a good case for distortion because I am coming to believe that it is the only way to make people see.” Write an essay in which you “make a good case for distortion.” Analyze how important elements of the work you choose are “distorted” and explain how these distortions contribute to the effectiveness of the work.

As I Lay Dying

Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance.

Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole. Do not merely summarize the plot.

A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning or enlarge literal meaning.

Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

Frankenstein

2002: Morally ambiguous characters - characters whose behavior discourages readers from identifying them as purely evil or purely good – are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2011: In a novel by William Styron, a father tells his son that life “is a search for justice.” Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character’s understanding of justice, the degree to which the character’s search for justice is successful, and the significance of this search for the work as a whole. . Do not merely summarize the plot.

2015: In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. Do not merely summarize the plot.

Heart of Darkness

1991: Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or a play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1994: In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play or literary merit and write an essay in which you show how such a character functions in the work, You may wish to discuss who the character affects action, theme or the development of other characters. Avoid plot summary.

2001: One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote “Much madness is divinest Sense—To a discerning Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

Handmaid’s Tale Writing Options - untimed

- Option #1 is an essay of literary analysis on a “whole-book” topic of your choosing. As we discussed the novel, certain topics emerged. Choose one (or develop an original one) and shape a thesis from it. Write an essay developing that thesis with specific examples. Be sure to run the plot vs. analysis test on yourself as you write and revise, remembering that the formula is two-thirds or more analysis, one-third or less plot. (3-5 pages type and double-spaced).
- Option #2 is a detailed style analysis of a specific passage. For this option you will develop a thesis that basically emulates an AP-style prose passage question and then analyze a specific passage of your choice using that thesis. The key here will be your selection of a passage; the passage you choose should run no more than about a page and a half of the novel, and may be shorter. You post-it noted many along the way. Browse back through and see if any of these emerge to you as something that could stand up to full-length essay treatment. (2-3 pages typed and double spaced)