These are **sample units** organized for the year. Use the [guide](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=5) for adapting and/or creating your own units using a similar format.

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| **Year-Long Focus** | [**Unit One**](#Chaucer)(pg. 2) | [**Unit Two**](#Beowulf)(pg. 3) | [**Unit Three**](#Hamlet)(pg. 4) | [**Unit Four**](#Orwell)(pg. 5) | [**Unit Five**](#Gulliver)(pg. 6) |
| **Build students’ knowledge:**Illustrate how knowledge builds through texts within and across grades | “[Prologue](http://www.canterburytales.org/canterbury_tales.html)” (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | Excerpts from [*The Hero with a Thousand Faces*](http://engl200x.community.uaf.edu/files/2012/04/The-Hero-with-a-Thousand-Faces.pdf), Joseph Campbell (Informational) | *The Tragedy of Hamlet*, William Shakespeare (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | “[Politics and the English Language](http://www.orwell.ru/library/essays/politics/english/e_polit),” George Orwell (Informational, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | [*Gulliver’s Travels*](http://etc.usf.edu/lit2go/177/gullivers-travels/), Jonathan Swift (Literary) |
| Students will learn how the Chaucer’s characterization of the pilgrims reflects his views of the Medieval Period. | This set explores the qualities of the hero and the importance of the heroic journey.  | Students will explore the concept of revenge, its relationship to madness, and its consequences. They will also explore the treatment of women. | Students will learn about the role of language in determining social and economic class. They will explore the evolution of language. | This set looks more in depth at the techniques that writers use to express their thoughts about social issues and persuade others to do the same. |
| [**Increase text complexity**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?Status=Temp&sfvrsn=2)**[[1]](#footnote-2):**Illustrate how text complexity increases within and across grades | The anchor text is non-prose, so the readability cannot be reliably determined. Due to its archaic language, though, it is highly complex. | The readability of the anchor text is complex. The related texts range in complexity and several contain archaic language. | The readability of the anchor text is complex. The related texts and assignments range in complexity and offer visual aid and shorter texts as support.  | The anchor text is an exemplar from Appendix B and several of the related texts are as well. | The anchor text and related texts fall in the 11-CCR grade band.  |
| **Integrate standards[[2]](#footnote-3) around texts:**Provide multiple opportunities for students to develop their literacy | The PARCC Model Content Frameworks provide an overview of how the standards can be integrated and centered around the reading of complex texts. The frameworks include: * A [sample visual](http://www.parcconline.org/mcf/english-language-artsliteracy/structure-model-content-frameworks-elaliteracy) of how a year might be organized,
* The [Common Core State Standard](http://www.corestandards.org/ELA-Literacy) expectations in grade 12,
* [Writing standards progression](http://www.parcconline.org/mcf/english-language-artsliteracy/writing-standards-progression-grades-9%E2%80%9310-grades-11%E2%80%9312) from grades 9-10 to grades 11-12, and
* [Speaking and Listening standards progression](http://www.parcconline.org/mcf/english-language-artsliteracy/speaking-and-listening-standards-progression-grades-9%E2%80%9310-grades-11) from grades 9-10 to grades 11-12.
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**English IV Year-in-Detail (SAMPLE)**

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| **Unit One****(**[**Sample Tests, Tasks, and aligned standards**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6)**)** | **Anchor Text**“[Prologue](http://www.canterburytales.org/canterbury_tales.html)” (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | **Related Texts***Literary Texts** “[Wife of Bath’s Tale](http://www.canterburytales.org/canterbury_tales.html)” of *The Canterbury Tales*, Geoffrey Chaucer
* “[The Pardoner’s Prologue and Tale](http://www.jsu.edu/depart/english/gates/pardprt.htm)” of *The Canterbury Tales***,** Geoffrey Chaucer
* “[The Clothier’s Delight](http://ebba.english.ucsb.edu/ballad/31146/xml)”

*Informational Texts** “[The Murder of Thomas Becket in 1170](http://www.eyewitnesstohistory.com/becket.htm),” EyeWitness to History.com
* [*Guilds in the Middle Ages*](http://socserv.mcmaster.ca/econ/ugcm/3ll3/renard/guilds.pdf), Georges Renard
* “[The Pardoner’s Tale and the Canterbury Tales as a Death Warrant](http://chaucer.lmc.gatech.edu/the-pardoners-tale-and-the-canterbury-tales-as-a-death-warrant/),” from *The Life Death and Afterlife of Geoffrey Chaucer*, Robin Wharton
* “[The Canterbury Tales: Chaucer’s Respectful Critique of Church Officials and Their Abuse of Power](http://digitalcommons.salve.edu/pell_theses/75/),” Lauren Day
* “[Chaucer](http://www.yale.edu/engl125/text-only/lectures/lecture-1.html),” Lee Patterson (Lecture)

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** “[The Clothier’s Delight](http://ebba.english.ucsb.edu/ballad/31146/recording)” (Audio)
 | **Unit Focus**Students will learn how the stereotypes and characterization of Chaucer’s pilgrims reflect his views of religious corruption and social boundaries in the Medieval Period. They will consider how the themes reflected in the General Prologue carry over to the tales told by the pilgrims and whether the morals of the tales are universal and applicable to the modern world. | **Possible[[3]](#footnote-4)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.10RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4 |
| **Text Complexity Rationale**The anchor text is non-prose, so the readability cannot be reliably determined. Due to its archaic language, though, it is highly complex. The related texts range in complexity with “Chaucer’s Respectful Critique” measuring above the 11-CCR band. Due to its complexity, it will require additional teacher scaffolding. | **Sample Research [[4]](#footnote-5)**Conduct research to examine the “material conditions” of art, focusing on various forms of art throughout history, a particular form of art, or a specific work. Create a multiparagraph research-based essay that examines and explains how art can reflect, critique, and/or challenge the conditions of the time in which the art is produced. | **Writing** W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W. 11-12.9a-b  |
| **Speaking and Listening** SL.11-12.1a-d, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6 |
| **Language** L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6 |
| **Possible Teacher Resources** Possible texts for student research: “[Religion and Economic Organization: The Rise and Decline of the Medieval English Craft Guilds](http://www.stanford.edu/group/SITE/archive/SITE_2006/Web%20Session%206/Richardson.pdf),” [*Scenes and Characters of the Middle Ages*](file:///C%3A%5CUsers%5Cnades_000%5CDownloads%5Cbooks.google.com%5Cbooks%3Fid%3DkCoOAAAAQAAJ), “[The Rise of Trade and Towns](http://history-world.org/midtowns.htm),” “[The Rise of Capitalism: The Guild System](http://www.the-orb.net/textbooks/nelson/capitalism.html),” “[Chaucer’s Critique of the Church](http://www.ayjw.org/articles.php?id=759581)*,* “[The Canterbury Tales as a Microcosm of Chaucer’s England](http://voices.yahoo.com/the-canterbury-tales-as-microcosm-chaucers-england-159517.html?cat=3),” “[Chaucer’s Criticism of the Catholic Church in *The Canterbury Tales*](http://voices.yahoo.com/chaucers-criticism-catholic-church-canterbury-1478087.html)”  |

**English IV Year-in-Detail, cont. (SAMPLE)**

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| **Unit Two** | **Anchor Text**Excerpts ([Example](http://faculty.ucc.edu/english-meeks/Spring%202012/Campbell%20Hero%20Excerpts.pdf)) from [*The Hero with a Thousand Faces*](http://engl200x.community.uaf.edu/files/2012/04/The-Hero-with-a-Thousand-Faces.pdf), Joseph Campbell (Informational) | **Related Texts***Literary Texts** [*Beowulf*](http://ebooks.adelaide.edu.au/b/beowulf/b48g/)
* Excerpt from *Grendel*, John Gardner
* [*Le Morte d’Arthur*](http://www.arthurian-legend.com/le-morte-darthur/le-morte-darthur-1.php), Sir Thomas Mallory
* Excerpt (Merlin’s training of Arthur) from [*The Once and Future King*](http://www.scribd.com/doc/50158783/The-Once-and-Future-King-EBook), T.H. White

*Informational Texts** Excerpts from *The Perfect Storm*, Sebastian Junger and *Into Thin Air*, John Krakauer
* “[Beowulf: The Monsters and the Critics](http://www.scribd.com/doc/11790039/JRR-Tolkien-Beowulf-The-Monsters-and-the-Critics),” J.R.R. Tolkien

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** *Mythos III: The Shaping of Western Tradition*, PBS
* “[Power of Myth (1 of 6): Joseph Campbell with Bill Moyers Hero’s Adventure](http://www.youtube.com/watch?v=KgKl4-w01A4)” (Video)
 | **Unit Focus**Drawing on knowledge of the quest gained in grades 4 and 9 and the concept of storytelling woven throughout the earlier grades, students will learn the essential qualities of a leader and/or hero and the journey that it takes to get him there. They will consider how Anglo-Saxon and Medieval writings have influenced the concept of modern-day heroes in literature. | **Possible[[5]](#footnote-6)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.5, RI.11-12.10 |
| **Text Complexity Rationale**The anchor text is a commonly used college text. The example excerpt has a readability level that is appropriate for the grades 11-12 band. The related texts range in complexity. *Grendel* and *The Once and Future King* have readabilities that measure below the 11-CCR grade band. Choose which excerpts to include carefully, making sure they contain enough complex meaning or structure and allow students to demonstrate independence in reading the texts. | **Writing**W.11-12.1a-e, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6 |
| **Sample Research**Conduct and present independent research on mythology in order to understand the allusions in the various texts. Evaluate how one or more texts read throughout K-12 represent classic myths and the heroic story. For example, analyze how information from *The Hero with a Thousand Faces* connects and applies to the text(s). Trace and defend or dispute the heroism of the main character based on characteristics Campbell identifies.  | **Speaking and Listening**SL.11-12.1a-d, SL.11-12.4SL.11-12.5, SL.11-12.6 |
| **Language**L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6 |

**English IV Year-in-Detail, cont. (SAMPLE)**

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| **Unit Three** | **Anchor Text**[*Hamlet*](http://shakespeare.mit.edu/hamlet/index.html), William Shakespeare (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar)([Sample Reading Lessons](http://learnzillion.com/lessonsets/435-close-reading-shakespeare-hamlet-act-3-scene-1))([Sample Writing Lessons](http://learnzillion.com/lessonsets/631-writing-argumentative-essays-about-hamlet))([Literacy Design Collaborative module one](http://www.literacydesigncollaborative.org/wp-content/uploads/2013/07/CO-Rethinking-Ophelia-Colorado-Centennial-School-District-Kimba-Rael.pdf))([LDC module two](http://www.literacydesigncollaborative.org/wp-content/uploads/2013/03/LDC.HamletCloseReading.McCormickWeston.pdf))([LDC module three](http://www.literacydesigncollaborative.org/wp-content/uploads/2013/09/Key-Text-Hamlet.ELA_.11-12.-Expl.docx)) | **Related Texts***Literary Texts** *Rosencrantz and Guildenstern are Dead*, Tom Stoppard (Drama)
* “[The Cask of Amontillado](http://www.ibiblio.org/ebooks/Poe/Amontillado.pdf),” Edgar Allan Poe ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) ([Sample questions](http://www.achievethecore.org/file/601))
* “[The Love Song of J. Alfred Prufrock](http://people.virginia.edu/~sfr/enam312/prufrock.html),” T.S. Eliot ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar , Poem)
* “[The Lady of Shalott](http://www.lib.rochester.edu/camelot/shalott.htm),” Alfred Lord Tennyson

*Informational Texts** “[The Real or Assumed Madness of Hamlet](http://www.theatrehistory.com/british/hamlet002.html),” Simon Blackmore
* “[New Words in *Hamlet*?](http://www.britaininprint.net/shakespeare/study_tools/new_words_hamlet.html),” Karen Kay
* [Excerpt](http://wheretheclassroomends.com/wp-content/uploads/2011/12/The-Essays-of-Arthur-Schopenhauer.docx) from *The Essays of Arthur Schopenhauer*, Arthur Schopenhauer
* “[Hamlet and His Problems](http://www.vahidnab.com/hampro.htm),” T.S. Eliot

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** Film clips from multiple versions of *Hamlet* (e.g., *Hamlet*, Michael Almereyda (2000), *Hamlet*, Kenneth Branagh (1996), *Hamlet*, Franco Zefirelli (1990), and [“Teaching and Acting Hamlet”](http://www.youtube.com/playlist?list=PLCFC9E77663CBB735) *Folger Library*) and/or *Rosencrantz and Guildenstern are Dead*
* [*Ophelia*](http://en.wikipedia.org/wiki/File%3AJohn_Everett_Millais_-_Ophelia_-_Google_Art_Project.jpg), John Everett Millais (Art) and [*Ophelia*](http://en.wikipedia.org/wiki/File%3AOphelia_-_Henrietta_Rae.jpg), Henrietta Rae (Art)
* [*The Lady of Shalott*](http://uploads0.wikipaintings.org/images/john-william-waterhouse/the-lady-of-shalott-1888.jpg), John William Waterhouse (Art)
 | **Unit Focus**Students will explore the concept of revenge, its relationship to madness, and its consequences. They will also explore the treatment of women in the play and come to understand the weaknesses in Hamlet. They will consider Hamlet’s point of view and evaluate whether Hamlet is feigning madness. Students will learn about the characteristics of a tragedy and how multiple meanings of words affect interpretation of Shakespeare.  | **Possible[[6]](#footnote-7)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.10RI.11-12.1, RI.11-12.2, RI.11-12. 3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI. 11-12.10 |
| **Text Complexity Rationale**Several of the texts in this set, including the anchor text, are from Appendix B. The readability of the anchor text is extremely complex and falls at the top of the 11-CCR grade band. The related texts and assignments range in complexity and offer visual aid and shorter texts to support understanding of anchor text. | **Sample Research**Students will investigate a single, repeated word from *Hamlet*. They will use the online OED to discover the word’s evolution and multiple meanings, and then apply that knowledge to lines in the play to examine the various interpretations that can result. Present to the class. (Links to a directions, word lists, and student exemplars are available in Possible Teacher Resources.)Another option:Select one of the contrasting themes in *Hamlet* (e.g., passion vs. reason, madness vs. sanity, appearance vs. reality, etc.) and explore the development of the contrasting themes across several texts. | **Writing**W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10 |
| **Speaking and Listening**SL.11-12.1a-d, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6 |
| **Language**L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6 |
| **Possible Teacher Resources**“[What’s in a Word](http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign1.shtml)?,” The University of Chicago and [student essays](http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/hamlet1.shtml)/exemplars and possible wordlist“[Hamlet and Mediation: The Film’s the Thing](http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign2.shtml),” The University of Chicago |

**English IV Year-in-Detail, cont. (SAMPLE)**

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| **Unit Four** | **Anchor Text**“[Politics and the English Language](http://ebooks.adelaide.edu.au/o/orwell/george/o79p/)” from *All Art is Propaganda*, George Orwell (Informational, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | **Related Texts***Literary Texts** *Pygmalion*, George Bernard Shaw (Drama)
* [*The Importance of Being Earnest*](https://itunes.apple.com/us/book/importance-being-earnest/id395546791?mt=11) (or [here](http://www.gutenberg.org/ebooks/844)), Oscar Wilde ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar, Drama)

*Informational Texts** [*The American Language*](http://www.bartleby.com/185/), H.L. Mencken ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar)
* “[Babel or Babble?](http://www.economist.com/node/18557572),” *The Economist*
* “[Sociolinguistics Basics](http://www.pbs.org/speak/speech/sociolinguistics/sociolinguistics/)” from *Do You Speak American?*, Connie Eble
* “[Volume II, Chapter XVI: How American Democracy Has Modified the English Language](http://xroads.virginia.edu/~HYPER/DETOC/ch1_16.htm)” from *Democracy in America*, Alexis de Tocqueville ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar)
* Excerpts from *The Professor and the Madman*, Esther Lombardi

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)* * “[Words That Shouldn’t Be?: Sez Who?](http://www.pbs.org/speak/words/sezwho/),” PBS.org (Website)
* Clips of *My Fair Lady*, George Cukor (Film)
* “[Aspects of English](http://public.oed.com/aspects-of-english/),” Oxford English Dictionary Online (Website)
 | **Unit Focus**Students will learn about the role of language in determining social and economic class. They will explore the evolution of language (drawing on the knowledge gained through previous research), and consider how language evolves and who may control language evolution. | **Possible[[7]](#footnote-8)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.10RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10 |
| **Sample Research**Students will investigate the use of doublespeak, euphemisms, and professional jargon in the evolution of the English language. Drawing on research skills learned in the previous unit, students will investigate how language has evolved in society to mislead, confuse, stigmatize, and devalue others. Students may pay attention to the evolution of taboo language or dialects of English. They will then write an essay explaining the evolution of a particular word or jargon, dialects, etc. Another option:After reading “[Sociolinguistics Basics](http://www.pbs.org/speak/speech/sociolinguistics/sociolinguistics/)” from *Do You Speak American?*, Connie Eble, students will use the Oxford English Dictionary and other texts in the set to investigate the effects of social media on language evolution. | **Writing**W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10 |
| **Text Complexity Rationale**The anchor text is an exemplar from Appendix B and several of the related texts are as well. | **Speaking and Listening**SL.11-12.1a-d, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6 |
| **Language**L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6 |

**English IV Year-in-Detail, cont. (SAMPLE)**

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| **Unit Five** | **Anchor Text**[*Gulliver’s Travels*](http://etc.usf.edu/lit2go/177/gullivers-travels/) (or [here](http://ebooks.adelaide.edu.au/s/swift/jonathan/s97g/)), Jonathan Swift | **Related Texts***Literary Texts** “A Modest Proposal,” Jonathan Swift
* “The Rape of the Lock,” Alexander Pope
* [*Animal Farm*](http://www.americanliterature.com/author/george-orwell/book/animal-farm/summary), George Orwell
* *The Onion* (online), teacher-selected articles

*Informational Texts** “[Modern Satire Loses Its Bite](http://www.browndailyherald.com/2006/04/05/modern-satire-loses-its-bite/),” Nicholas Swisher
* “[Why I Blog](http://www.theatlantic.com/magazine/archive/2008/11/why-i-blog/307060/1/),” Andrew Sullivan
* “[The Devil’s Dictionary](http://www.americanliterature.com/author/ambrose-bierce/book/the-devils-dictionary/summary),” Ambrose Bierce

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** Editorial cartoons
* *Gulliver’s Travels*, Charles Sturridge (1996) and *Gulliver’s Travels*, Rob Letterman (2010)
 | **Unit Focus**Students will continue to learn that people use the written word to express their thoughts and ideas about social issues and attempt to persuade others to do the same. They will explore advanced rhetorical devices, including satire and allegory, and come to understand how they can use devices and techniques to advance their own arguments. | **Possible[[8]](#footnote-9)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading** RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.10RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5 |
| **Text Complexity Rationale**The anchor text and related texts fall in the 11-CCR grade band. When selecting additional texts to use (i.e., from *The Onion*), make sure they are of sufficient complexity to support continued student growth toward college and career readiness. | **Sample Research**Students will investigate a modern work of satire (print or nonprint). They will write an argumentative essay defending or disputing the argument presented in “Modern Satire Loses Its Bite.” Students will present their example of satire and argument to the class.They will then select a social issue to satirize, research the issue in depth, and then create their own satire (e.g., cartoon, advertisement, play, etc.) that identifies the problem in need of change and offers a Swift-style solution that supports the need for social reform. They will then present their proposal to class and students will write an essay evaluating both a classmate’s speech and written proposal, analyzing the rhetoric and evidence used in both. | **Writing**W.11-12.1a-e, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10 |
| **Speaking and Listening** SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6 |
| **Language**L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6 |
| **Possible Teacher Resources** [Word Press Blogging Site](http://en.wordpress.com/features/)Note: *The Importance of Being Earnest* contains satire as well. Even though it is in the previous text set, teachers should encourage students to revisit the play to discuss its rhetorical devices more in depth. The same is true with connecting *Animal Farm* to the manipulation of language in the previous unit. Essentially these two sets, while distinct, provide many opportunities for connections between texts. |

1. By the end of grade 12, students should demonstrate the ability to read and understand texts for college and careers independently and proficiently (RL.11-12.10, RI.11-12.10). This plan provides direction for whole-class instruction with opportunities for student collaboration and rereading. Support for students outside of whole-class instruction should build student proficiency with reading grade-level texts. This might involve: for weaker readers—continued fluency work and reading of easier, related texts to support, not substitute or replace, the whole-class text; for on-level readers—continued support for students in reading the whole-class text (i.e., additional readings of specific passages with text-dependent questions); or, for advanced readers—extension work with more challenging texts. Students should also engage in regular independent reading of self-selected texts. Click [**here**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?Status=Temp&sfvrsn=2) for guidance on determining text complexity. [↑](#footnote-ref-2)
2. RL.11-12.9, RI.11-12.8, and RI.11-12.9 specifically list American literature. While the responsibility of teaching the skills in those standards belongs to both English III and English IV teachers, at this point, English IV teachers are not responsible for teaching those skills with American literature. Incorporating some American literature throughout English IV, though, can enhance the text sets. [↑](#footnote-ref-3)
3. For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 12 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6). [↑](#footnote-ref-4)
4. “Sample Research” refers to student-led inquiry activities. These extension tasks allow students to make connections with texts and should be done AFTER students have read, written, and spoken about each individual text and demonstrated their understanding of the text. Multiple text-dependent reading and writing performance tasks are expected prior to the Sample Research task. [↑](#footnote-ref-5)
5. For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 12 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6). [↑](#footnote-ref-6)
6. For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 12 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6). [↑](#footnote-ref-7)
7. For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 12 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6). [↑](#footnote-ref-8)
8. For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 12 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-12-sample647CB976388B.pdf?sfvrsn=6). [↑](#footnote-ref-9)