Curriculum Map: Academic Keystone Literature 10

Course: ACAD ENGLISH 10 Subtopic: English

Grade(s): 10

Course Description:	Students concentrate on the improvement and mastery of critical reading, writing, listening, and verbal expression of ideas, as well as focus on their preparation for college and career in Academic Keystone Literature 10. Through extensive readings, students are exposed to literary genres including short story, poetry, drama, novel, and informational text. Students read and analyze many complex texts and apply critical thinking, comprehension, and evaluation skills and strategies to assist their understanding and appreciation of multiple perspectives. Furthermore, students demonstrate proficiency and mastery through research based projects, formal and informal writing assignments, communication and collaboration. Students complete independent reading and writing activities, as well as higher-level thinking and critical research based projects.
Course Textbooks, Workbooks, Materials Citations:	Probst, R. E. (2000). Elements of language (Vol. 4). Austin, TX: Holt, Rinehart and Winston. Probst, R. E. (2000). Elements of literature (Vol. 4). Austin, TX: Holt, Rinehart and Winston. Study Island. (n.d.). Retrieved from https://www.studyisland.com
Curriculum Map Author(s):	Mrs. Lauren E. Clemmer Mrs. Cynthia A. Halfin
Date of Last Revision to this Curriculum Map:	June 14, 2013
Course Notes:	1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week. 2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Unit: Unit 1: Reading Literature - Short Story

Unit/Module Description:	Students read and respond the short story as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements within and between selections. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the short story to their own knowledge and experiences of life and the human condition.
Unit/Module Big Ideas:	1. Effective readers use appropriate strategies to construct meaning. 2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information. 3. An expanded vocabulary enhances one's ability to express ideas and information. 4. Genre influences the way readers engage with and interpret a text. 5. History influences literature. 6. The legitimacy of an interpretation is grounded in the text.
Unit/Module	<!--[if !supportLists]-->

Essential Questions:

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Unit/Module Key Terminology & Definitions :

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.

29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include

flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question⬜answer, cause⬜effect, etc.

63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.

65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

66. **Universal Character** A character that symbolically embodies well⬜ known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Unit/Module Student Learning Outcomes:	Concepts

1. Point of view
2. Text Structure
3. Vocabulary
4. Sources of Information
5. Text Analysis
6. Theme
7. Literary Elements
8. Range of Reading Strategies
9. Vocabulary Acquisition and Use

Competencies

1. Determine an author's particular point of view and analyze how rhetoric advances the point of view.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

Unit/Module Notes:	

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.3.9-10.A (Mastered)	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CC.1.3.9-10.B (Mastered)	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and

conclusions based on an C283author's explicit assumptions and beliefs about a subject.

CC.1.3.9-10.C (Mastered)	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
CC.1.3.9-10.D (Mastered)	Determine an author's particular point of view and analyze how rhetoric advances the point of view.
CC.1.3.9-10.E (Mastered)	Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.
CC.1.3.9-10.F (Mastered)	Analyze how words and phrases shape meaning and tone in texts.
CC.1.3.9-10.G (Mastered)	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
CC.1.3.9-10.H (Mastered)	Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
CC.1.3.9-10.I (Mastered)	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
CC.1.3.9-10.J (Mastered)	Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.
CC.1.3.9-10.K (Mastered)	Read and comprehend literary fiction on grade level, reading independently and proficiently.
CC.1.4.9-10.S (Mastered)	Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade level reading standards for literature and literary non-fiction.

STATE: Pennsylvania SAS Keystone Anchors (2010)

L.F.1.1.1 (Mastered)	Identify and/or analyze the author's intended purpose of a text.
L.F.1.1.2 (Mastered)	Explain, describe, and/or analyze examples of a text that support the author's intended purpose.
L.F.1.1.3 (Mastered)	Analyze, interpret, and evaluate how authors use techniques and elements of fiction to effectively communicate an idea or concept.
L.F.1.2.1 (Mastered)	Identify and/or apply a synonym or antonym of a word used in a text.
L.F.1.2.2 (Mastered)	Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.
L.F.1.2.3 (Mastered)	Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.
L.F.1.2.4 (Mastered)	Draw conclusions about connotations of words.
L.F.1.3.1 (Mastered)	Identify and/or explain stated or implied main ideas and relevant supporting details from a text. Note: Items may target specific paragraphs.
L.F.1.3.2 (Mastered)	Summarize the key details and events of a fictional text, in part or as a whole.
L.F.2.1.1 (Mastered)	Make inferences and/or draw conclusions based on analysis of a text.
L.F.2.1.2 (Mastered)	Cite evidence from a text to support generalizations.
L.F.2.2.1 (Mastered)	Analyze how literary form relates to and/or influences meaning of a text.
L.F.2.2.2 (Mastered)	Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.
L.F.2.2.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.
L.F.2.2.4 (Mastered)	Compare and evaluate the characteristics that distinguish narrative, poetry, and drama.
L.F.2.3.1 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of fiction: Note: Character may also be called narrator or speaker.
L.F.2.3.2 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of fiction:
L.F.2.3.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of fiction: Note: Plot may also be called action.
L.F.2.3.4 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of fiction:

L.F.2.3.5 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of fiction:
L.F.2.3.6 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of fiction:
L.F.2.4.1 (Mastered)	Interpret and analyze works from a variety of genres for literary, historical, and/or cultural significance.
L.F.2.5.1 (Mastered)	Identify, explain, interpret, describe, and/or analyze the effects of personification, simile, metaphor, hyperbole, satire, foreshadowing, flashback, imagery, allegory, symbolism, dialect, allusion, and irony in a text.
L.F.2.5.2 (Mastered)	Identify, explain, and analyze the structure of poems and sound devices.
L.F.2.5.3 (Mastered)	Identify and analyze how stage directions, monologue, dialogue, soliloquy, and dialect support dramatic script.

Lesson Topic: Narrative Structure

Core Lesson/Topic Description:

Students work independently and cooperatively to analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time creates an effect. Students evaluate plot structure (e.g., exposition, rising action, climax, falling action and/or resolution). Students compare, analyze and evaluate the relationship between elements of the plot and other components of a text, and how an author structures plot to advance the action. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

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1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships

to one another.

4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g.,

dialogue, alliteration).

40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Core
Lesson/Topic
Student**

Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Setting/Imagery

Core Lesson/Topic Description:

Students explain, interpret, compare, describe, analyze, and/or evaluate the setting of a short story and its relationship between the setting and other key literary components of a text. In addition to students' analysis of a story's setting, they work independently and cooperatively to interpret and comprehend an author's use of imagery in a short story selection. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.

7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Characterization

Core Lesson/Topic Description:
Students work independently and cooperatively to analyze how an author draws on and transforms character types in a story. Students explain, interpret, compare, describe, analyze and/or evaluate the actions, motives, dialogue, emotions/feelings, traits and relationships between characters in a short story. Additionally, students analyze the relationship between characters and other components of a short story, as well as how the development of complex characters and their respective roles functions within a short story. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence.

Core Lesson/Topic Big Ideas:
1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:
<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:
1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
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51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
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Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

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of Study Island within the literature units sixty minutes per week.

2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Point of View

Core Lesson/Topic Description:
Students determine the point of view of the text and analyze the impact the point of view has on the meaning of the text. Students will identify the point of view of the narrator as first person or third person as well as evaluate the impact that the point of view has on the meaning of the text as a whole. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

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3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
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7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
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10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.

11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
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42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Mood/Tone/Style

Core Lesson/Topic Description:
Students analyze how words and phrases shape meaning and tone in texts. Through independent and collaborative work, students explain, interpret, compare, describe, analyze, and/or evaluate the relationship between the tone, style, and/or mood and other components of a short story. Additionally, students determine how voice and choice of speaker (narrator) affect the mood, tone, and/or meaning of a short story, as well as how diction, syntax, figurative language, sentence variety, etc., determine the author's style. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation,

grammar, or vocabulary.

13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought).
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
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51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Theme/Symbolism

Core Lesson/Topic Description:	Students determine a theme, or central idea, of a short story and analyze in detail its development over the course of the story, including how it emerges and is shaped and refined by specific details. Students will explain, interpret, compare, describe, analyze, and/or evaluate

the relationship between the theme and other components of a short story, compare how themes develop across genres, reflect upon traditional and contemporary themes, and analyze the way in which a work of literature is related to the themes and issues of its historical period. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the short story to their own knowledge and experiences of life and the human condition.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
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3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or

speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.

14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
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52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
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55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
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65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Unit: Unit 2: Reading Literature - Novel

Unit/Module Description: Students read and respond to the novel as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements within and between selections. Through the use of critical

thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the novel to their own knowledge and experiences of life and the human condition.

Unit/Module Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Unit/Module Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Unit/Module Key Terminology & Definitions :

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
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8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).

18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved.

The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."

53. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

55. **Satire** A literary approach that ridicules or examines human vice or weakness.

56. **Setting** The time and place in which a story unfolds.

57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)

58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

61. **Symbolism** A device in literature where an object represents an idea.

62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question answer, cause effect, etc.

63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.

65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

66. **Universal Character** A character that symbolically embodies well known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Unit/Module Student Learning Outcomes:	

Concepts

1. Point of view
2. Text Structure
3. Vocabulary
4. Sources of Information
5. Text Analysis
6. Theme
7. Literary Elements
8. Range of Reading Strategies
9. Vocabulary Acquisition and Use

Competencies

1. Determine an author's particular point of view and analyze how rhetoric advances the point of view.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies

and tools.

10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

Unit/Module Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.3.9-10.A (Mastered)	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CC.1.3.9-10.B (Mastered)	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on an C283author's explicit assumptions and beliefs about a subject.
CC.1.3.9-10.C (Mastered)	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
CC.1.3.9-10.D (Mastered)	Determine an author's particular point of view and analyze how rhetoric advances the point of view.
CC.1.3.9-10.E (Mastered)	Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.
CC.1.3.9-10.F (Mastered)	Analyze how words and phrases shape meaning and tone in texts.
CC.1.3.9-10.G (Mastered)	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
CC.1.3.9-10.H (Mastered)	Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
CC.1.3.9-10.I (Mastered)	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
CC.1.3.9-10.J (Mastered)	Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.
CC.1.3.9-10.K (Mastered)	Read and comprehend literary fiction on grade level, reading independently and proficiently.
CC.1.4.9-10.S (Mastered)	Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade level reading standards for literature and literary non-fiction.

STATE: Pennsylvania SAS Keystone Anchors (2010)

L.F.1.1.1 (Mastered)	Identify and/or analyze the author's intended purpose of a text.
L.F.1.1.2 (Mastered)	Explain, describe, and/or analyze examples of a text that support the author's intended purpose.
L.F.1.1.3 (Mastered)	Analyze, interpret, and evaluate how authors use techniques and elements of fiction to effectively communicate an idea or concept.
L.F.1.2.1 (Mastered)	Identify and/or apply a synonym or antonym of a word used in a text.
L.F.1.2.2 (Mastered)	Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.
L.F.1.2.3 (Mastered)	Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.
L.F.1.2.4 (Mastered)	Draw conclusions about connotations of words.
L.F.1.3.1 (Mastered)	Identify and/or explain stated or implied main ideas and relevant supporting details from a text. Note: Items may target specific paragraphs.
L.F.1.3.2 (Mastered)	Summarize the key details and events of a fictional text, in part or as a whole.

L.F.2.1.1 (Mastered)	Make inferences and/or draw conclusions based on analysis of a text.
L.F.2.1.2 (Mastered)	Cite evidence from a text to support generalizations.
L.F.2.2.1 (Mastered)	Analyze how literary form relates to and/or influences meaning of a text.
L.F.2.2.2 (Mastered)	Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.
L.F.2.2.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.
L.F.2.2.4 (Mastered)	Compare and evaluate the characteristics that distinguish narrative, poetry, and drama.
L.F.2.3.1 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of fiction: Note: Character may also be called narrator or speaker.
L.F.2.3.2 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of fiction:
L.F.2.3.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of fiction: Note: Plot may also be called action.
L.F.2.3.4 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of fiction:
L.F.2.3.5 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of fiction:
L.F.2.3.6 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of fiction:
L.F.2.4.1 (Mastered)	Interpret and analyze works from a variety of genres for literary, historical, and/or cultural significance.
L.F.2.5.1 (Mastered)	Identify, explain, interpret, describe, and/or analyze the effects of personification, simile, metaphor, hyperbole, satire, foreshadowing, flashback, imagery, allegory, symbolism, dialect, allusion, and irony in a text.
L.F.2.5.2 (Mastered)	Identify, explain, and analyze the structure of poems and sound devices.
L.F.2.5.3 (Mastered)	Identify and analyze how stage directions, monologue, dialogue, soliloquy, and dialect support dramatic script.

Lesson Topic: Jane Eyre by Charlotte Bronte

Lesson Topic: Fahrenheit 451 by Ray Bradbury

Lesson Topic: Night by Elie Wiesel

Unit: Unit 3: Reading Literature - Poetry

Unit/Module Description: Students read and respond to poetry as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary elements and devices, especially figurative language and sound devices, within and between selections. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the poems to their own knowledge and experiences of life and the human condition.

Unit/Module Big Ideas:
1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Unit/Module Essential Questions: <!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Unit/Module Key Terminology & Definitions :

Alliteration The repetition of initial sounds in neighboring words.

Allusion An implied or indirect reference in literature to a familiar person, place, or event.

Analysis The process or result of identifying the parts of a whole and their relationships to one another.

Assumption Something taken for granted; a supposition

Author's Purpose The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Compare/Contrast Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Cultural Significance The generally accepted importance of a work representing a given culture.

Diction An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate Distinguish, tell apart, and recognize differences between two or more items.

Draw Conclusion To make a judgment or decision based on reasoning rather than direct or implicit statement.

Evaluate Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.

Explain To make understandable, plain or clear.

Explicit Clearly expressed or fully stated in the actual text.

Figurative Language Language that cannot be taken literally since it was written to create a special effect or feeling.

Focus The center of interest or attention.

Generalization A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Hyperbole An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Interpret To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Main Idea The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Metaphor The comparison of two unlike things in which no words of comparison (like or as) are used (e.g. The speech gave me food for thought.)

Mood The prevailing emotions or atmosphere of a work derived from literary devices such

as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Motif A recurring subject, theme, or idea in a literary work.

Personification An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Poetry In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Rhetoric - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

Satire A literary approach that ridicules or examines human vice or weakness.

Simile A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)

Sound Devices Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

Structure of Poem The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Summarize To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism A device in literature where an object represents an idea**.**

Theme A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character A character that symbolically embodies well known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice The fluency, rhythm, and liveliness in a text that make it unique to the author.

Unit/Module Student Learning Outcomes:	Concepts

Concepts

1. Point of view
2. Text Structure
3. Vocabulary
4. Sources of Information
5. Text Analysis
6. Theme
7. Literary Elements
8. Range of Reading Strategies
9. Vocabulary Acquisition and Use
10. Sound Devices
11. Figurative Language

Competencies

1. Determine an author's particular point of view and analyze how rhetoric advances the point of view.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.

8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.
11. Analyze an author's use of sound devices and how these devices affect other aspects of the poem, such as mood.

Unit/Module Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

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CC.1.3.9-10.I (Mastered)	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
CC.1.3.9-10.J (Mastered)	Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.
CC.1.3.9-10.K (Mastered)	Read and comprehend literary fiction on grade level, reading independently and proficiently.
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STATE: Pennsylvania SAS Keystone Anchors (2010)

L.F.1.1.1 (Mastered)	Identify and/or analyze the author's intended purpose of a text.
L.F.1.1.2 (Mastered)	Explain, describe, and/or analyze examples of a text that support the author's intended purpose.
L.F.1.1.3 (Mastered)	Analyze, interpret, and evaluate how authors use techniques and elements of fiction to effectively communicate an idea or concept.
L.F.1.2.1 (Mastered)	Identify and/or apply a synonym or antonym of a word used in a text.
L.F.1.2.2 (Mastered)	Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.
L.F.1.2.3 (Mastered)	Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.
L.F.1.2.4 (Mastered)	Draw conclusions about connotations of words.
L.F.1.3.1 (Mastered)	Identify and/or explain stated or implied main ideas and

	relevant supporting details from a text. Note: Items may target specific paragraphs.
L.F.1.3.2 (Mastered)	Summarize the key details and events of a fictional text, in part or as a whole.
L.F.2.1.1 (Mastered)	Make inferences and/or draw conclusions based on analysis of a text.
L.F.2.1.2 (Mastered)	Cite evidence from a text to support generalizations.
L.F.2.2.1 (Mastered)	Analyze how literary form relates to and/or influences meaning of a text.
L.F.2.2.2 (Mastered)	Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.
L.F.2.2.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.
L.F.2.2.4 (Mastered)	Compare and evaluate the characteristics that distinguish narrative, poetry, and drama.
L.F.2.3.1 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of fiction: Note: Character may also be called narrator or speaker.
L.F.2.3.2 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of fiction:
L.F.2.3.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of fiction: Note: Plot may also be called action.
L.F.2.3.4 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of fiction:
L.F.2.3.5 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of fiction:
L.F.2.3.6 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of fiction:
L.F.2.4.1 (Mastered)	Interpret and analyze works from a variety of genres for literary, historical, and/or cultural significance.
L.F.2.5.1 (Mastered)	Identify, explain, interpret, describe, and/or analyze the effects of personification, simile, metaphor, hyperbole, satire, foreshadowing, flashback, imagery, allegory, symbolism, dialect, allusion, and irony in a text.
L.F.2.5.2 (Mastered)	Identify, explain, and analyze the structure of poems and sound devices.
L.F.2.5.3 (Mastered)	Identify and analyze how stage directions, monologue, dialogue, soliloquy, and dialect support dramatic script.

Lesson Topic: Narrative Poetry

Core Lesson/Topic Description:	Students read and respond to narrative poetry, such as epics and ballads, as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary elements and devices, especially poetic form, imagery, figurative language, point of view and sound devices, within and between literary selections. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of narrative poetry through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the poems to their own knowledge and experiences of life and the human condition.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

Alliteration The repetition of initial sounds in neighboring words.

Allusion An implied or indirect reference in literature to a familiar person, place, or event.

Analysis The process or result of identifying the parts of a whole and their relationships to one another.

Assumption Something taken for granted; a supposition

Author's Purpose The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Compare/Contrast Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Cultural Significance The generally accepted importance of a work representing a given culture.

Diction An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate Distinguish, tell apart, and recognize differences between two or more items.

Draw Conclusion To make a judgment or decision based on reasoning rather than direct or implicit statement.

Evaluate Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.

Explain To make understandable, plain or clear.

Explicit Clearly expressed or fully stated in the actual text.

Figurative Language Language that cannot be taken literally since it was written to create a special effect or feeling.

Focus The center of interest or attention.

Generalization A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Hyperbole An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Interpret To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Main Idea The author's central thought; the chief topic of a text expressed or implied in a

word or phrase; the topic sentence of a paragraph.

Metaphor The comparison of two unlike things in which no words of comparison (like or as) are used (e.g. The speech gave me food for thought.)

Mood The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Motif A recurring subject, theme, or idea in a literary work.

Personification An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Poetry In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Rhetoric - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

Satire A literary approach that ridicules or examines human vice or weakness.

Simile A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)

Sound Devices Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

Structure of Poem The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Summarize To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism A device in literature where an object represents an idea**.**

Theme A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Lyrical Poetry

Core Lesson/Topic Description:
Students read and respond to lyrical poetry, such as haiku, sonnets, elegies, and odes, as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary elements and devices, especially poetic form, imagery, figurative language, point of view and sound devices, within and between literary selections. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of lyrical poetry through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the poems to their own knowledge and experiences of life and the human condition.

**Core
Lesson/Topic
Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

**Core
Lesson/Topic
Essential
Questions:**

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core
Lesson/Topic
Key
Terminology &
Definitions:**

Alliteration The repetition of initial sounds in neighboring words.

Allusion An implied or indirect reference in literature to a familiar person, place, or event.

Analysis The process or result of identifying the parts of a whole and their relationships to one another.

Assumption Something taken for granted; a supposition

Author's Purpose The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Compare/Contrast Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Cultural Significance The generally accepted importance of a work representing a given culture.

Diction An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate Distinguish, tell apart, and recognize differences between two or more items.

Draw Conclusion To make a judgment or decision based on reasoning rather than direct or implicit statement.

Evaluate Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.

Explain To make understandable, plain or clear.

Explicit Clearly expressed or fully stated in the actual text.

Figurative Language Language that cannot be taken literally since it was written to create a special effect or feeling.

Focus The center of interest or attention.

Generalization A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Hyperbole An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Interpret To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Main Idea The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Metaphor The comparison of two unlike things in which no words of comparison (like or as) are used (e.g. The speech gave me food for thought.)

Mood The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Motif A recurring subject, theme, or idea in a literary work.

Personification An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Poetry In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Rhetoric - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

Satire A literary approach that ridicules or examines human vice or weakness.

Simile A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)

Sound Devices Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

Structure of Poem The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Summarize To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism A device in literature where an object represents an idea**.**

Theme A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic

Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Dramatic Poetry

Core Lesson/Topic Description: Students read and respond to dramatic poetry as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary elements and devices, especially poetic form, imagery, figurative language, point of view and sound devices, within and between literary selections. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of dramatic poetry through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the poems to their own knowledge and experiences of life and the human condition.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Core Lesson/Topic Key Terminology & Definitions:

Alliteration The repetition of initial sounds in neighboring words.

Allusion An implied or indirect reference in literature to a familiar person, place, or event.

Analysis The process or result of identifying the parts of a whole and their relationships to one another.

Assumption Something taken for granted; a supposition

Author's Purpose The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Compare/Contrast Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Cultural Significance The generally accepted importance of a work representing a given culture.

Diction An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate Distinguish, tell apart, and recognize differences between two or more items.

Draw Conclusion To make a judgment or decision based on reasoning rather than direct or implicit statement.

Evaluate Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.

Explain To make understandable, plain or clear.

Explicit Clearly expressed or fully stated in the actual text.

Figurative Language Language that cannot be taken literally since it was written to create a special effect or feeling.

Focus The center of interest or attention.

Generalization A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Hyperbole An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Interpret To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Main Idea The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Metaphor The comparison of two unlike things in which no words of comparison (like or as) are used (e.g. The speech gave me food for thought.)

Mood The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Motif A recurring subject, theme, or idea in a literary work.

Personification An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Poetry In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Rhetoric - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

Satire A literary approach that ridicules or examines human vice or weakness.

Simile A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)

Sound Devices Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

Structure of Poem The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Summarize To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism A device in literature where an object represents an idea**.**

Theme A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found

in the prominent and/or reoccurring ideas in a work.

Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Unit: Unit 4: Reading Literature - Drama

Unit/Module Description: Students read and respond to drama as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements such as stage directions, monologue, dialogue, soliloquy and dialect within the dramatic script. Through the use of critical thinking skills, such as analysis, synthesis, evaluation, and creation, students make and support interpretations of literature through fluent verbal and written expression of ideas substantiated through textual evidence. Students connect the themes of the play to their own knowledge and experiences of life and the human condition.

Unit/Module Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

Unit/Module Essential Questions:

<!--[if !supportLists]-->

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

Unit/Module Key Terminology & Definitions :

1. **Alliteration** The repetition of initial sounds in neighboring words.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Drama** The genre of literature represented by works intended for the stage; a work to be performed by actors on stage, radio, or television; play.
17. **Dramatic Script** The written text of a play, which includes the dialogue between characters, stage directions and often other expository information.
18. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
19. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
20. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
21. **Explain** To make understandable, plain or clear.
22. **Explicit** Clearly expressed or fully stated in the actual text.
23. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
24. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
25. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
26. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
27. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
28. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
29. **Focus** The center of interest or attention.
30. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
31. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
32. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
33. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
34. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
35. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
36. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
37. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.

38. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
39. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
40. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
41. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
42. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
43. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
44. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
45. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
46. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
47. **Monologue** An extended speech spoken by one speaker, either to others or as if alone.
48. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
49. **Motif** A recurring subject, theme, or idea in a literary work..
50. **Narrative** A story, actual or fictional, expressed orally or in text.
51. **Narrator** A person, animal, or thing telling the story or giving an account of something.
52. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
53. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
54. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
55. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's Northanger Abbey is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
56. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
57. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
58. **Satire** A literary approach that ridicules or examines human vice or weakness.
59. **Sequence of Steps** A literary organizational form that presents the order in which tasks are to be performed.
60. **Setting** The time and place in which a story unfolds.
61. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
62. **Soliloquy** A dramatic speech, revealing inner thoughts and feelings, spoken aloud by one character while alone on the stage.
63. **Sound Devices** Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).
64. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
65. **Stage Direction** A playwright's written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.
66. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
67. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
68. **Symbolism** A device in literature where an object represents an idea.
69. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example.
70. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
71. **Third Person** A perspective in literature, the "third person" point of view presents the

events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.

72. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
73. **Universal Character** A character that symbolically embodies well known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
74. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
75. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Unit/Module Student Learning Outcomes:	Concepts

1. Text Structure
2. Vocabulary
3. Sources of Information
4. Text Analysis
5. Theme
6. Literary Elements
7. Range of Reading Strategies
8. Vocabulary Acquisition and Use

Competencies

1. Analyze author's use of dramatic elements, including dialogue, monologue, soliloquy, and stage directions, and evaluate how these elements advance the plot.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

Unit/Module Notes:	

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.3.9-10.A (Mastered)	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CC.1.3.9-10.B (Mastered)	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on an C283author's explicit assumptions and beliefs about a subject.
CC.1.3.9-10.C (Mastered)	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
CC.1.3.9-10.D (Mastered)	Determine an author's particular point of view and analyze how rhetoric advances the point of view.
CC.1.3.9-10.E (Mastered)	Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an

effect.

CC.1.3.9-10.F (Mastered)	Analyze how words and phrases shape meaning and tone in texts.
CC.1.3.9-10.G (Mastered)	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
CC.1.3.9-10.H (Mastered)	Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
CC.1.3.9-10.I (Mastered)	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
CC.1.3.9-10.J (Mastered)	Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.
CC.1.3.9-10.K (Mastered)	Read and comprehend literary fiction on grade level, reading independently and proficiently.
CC.1.4.9-10.S (Mastered)	Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade level reading standards for literature and literary non-fiction.

STATE: Pennsylvania SAS Keystone Anchors (2010)

L.F.1.1.1 (Mastered)	Identify and/or analyze the author's intended purpose of a text.
L.F.1.1.2 (Mastered)	Explain, describe, and/or analyze examples of a text that support the author's intended purpose.
L.F.1.1.3 (Mastered)	Analyze, interpret, and evaluate how authors use techniques and elements of fiction to effectively communicate an idea or concept.
L.F.1.2.1 (Mastered)	Identify and/or apply a synonym or antonym of a word used in a text.
L.F.1.2.2 (Mastered)	Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.
L.F.1.2.3 (Mastered)	Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.
L.F.1.2.4 (Mastered)	Draw conclusions about connotations of words.
L.F.1.3.1 (Mastered)	Identify and/or explain stated or implied main ideas and relevant supporting details from a text. Note: Items may target specific paragraphs.
L.F.1.3.2 (Mastered)	Summarize the key details and events of a fictional text, in part or as a whole.
L.F.2.1.1 (Mastered)	Make inferences and/or draw conclusions based on analysis of a text.
L.F.2.1.2 (Mastered)	Cite evidence from a text to support generalizations.
L.F.2.2.1 (Mastered)	Analyze how literary form relates to and/or influences meaning of a text.
L.F.2.2.2 (Mastered)	Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.
L.F.2.2.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.
L.F.2.2.4 (Mastered)	Compare and evaluate the characteristics that distinguish narrative, poetry, and drama.
L.F.2.3.1 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of fiction: Note: Character may also be called narrator or speaker.
L.F.2.3.2 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of fiction:
L.F.2.3.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of fiction: Note: Plot may also be called action.
L.F.2.3.4 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of fiction:
L.F.2.3.5 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of fiction:
L.F.2.3.6 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of fiction:
L.F.2.4.1 (Mastered)	Interpret and analyze works from a variety of genres for literary, historical, and/or cultural significance.
L.F.2.5.1 (Mastered)	Identify, explain, interpret, describe, and/or analyze the effects of personification, simile, metaphor, hyperbole, satire, foreshadowing, flashback, imagery, allegory, symbolism,

	dialect, allusion, and irony in a text.
L.F.2.5.2 (Mastered)	Identify, explain, and analyze the structure of poems and sound devices.
L.F.2.5.3 (Mastered)	Identify and analyze how stage directions, monologue, dialogue, soliloquy, and dialect support dramatic script.

Lesson Topic: Macbeth

Lesson Topic: Oedipus the King / Antigone

Unit: Unit 5: Reading Nonfiction/Informational Text

Unit/Module Description:	Students read and respond to nonfiction as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements within and between selections. Students apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. Students support interpretations of text through fluent verbal and written expression of ideas substantiated with textual evidence. Students connect the themes of nonfiction selections to their own knowledge and experiences of life and the human condition.

Unit/Module Big Ideas:	1. Effective readers use appropriate strategies to construct meaning.
	2. Critical thinkers actively and skillfully interpret, analyze, evaluate and synthesize information.
	3. An expanded vocabulary enhances one's ability to express ideas and information.
	4. Nonfiction has unique text features that influence the way readers engage with and interpret the text.
	5. The legitimacy of an interpretation is grounded in the text.

Unit/Module Essential Questions:	1. How does interaction with text provoke thinking and response?
	2. How does one develop and refine vocabulary?
	3. How do strategic readers create meaning from informational text?
	4. How does what readers' read influence how they should read it?
	5. How does a reader's purpose influence how text should be read?
	6. How do readers know what to believe in what they read, hear, and view?
	7. What is this text really about?
	8. What strategies and resources do learners use to figure out unknown vocabulary?
	9. Why learn new words?
	10. How do the characteristics of this genre affect the reader's experience with the text?
	11. How do I use textual evidence to support my ideas?
	12. How do historical or current events influence the author's writing?

Unit/Module Key Terminology & Definitions :	1. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
	2. **Argument/Position** The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
	3. **Assumption** Something taken for granted; a supposition
	4. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
	5. **Bias** The subtle presence of a positive or negative approach toward a topic.
	6. **Biography** A written account of another person's life.
	7. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
	8. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
	9. **Cultural Significance** The generally accepted importance of a work representing a given culture.
	10. **Defense of a Claim** Support provided to mark an assertion as reasonable.

11. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
12. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
13. **Elements of Nonfiction** Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).
14. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
15. **Explain** To make understandable, plain or clear.
16. **Explicit** Clearly expressed or fully stated in the actual text.
17. **Fact** A piece of information provided objectively, presented as true.
18. **Focus** The center of interest or attention.
19. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
20. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
21. **Headings, Graphics and Charts** Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.
22. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
23. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
24. **Informational Text** Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).
25. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
26. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
27. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
28. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
29. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
30. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
31. **Literary Nonfiction** Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.
32. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
33. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
34. **Motif** A recurring subject, theme, or idea in a literary work.
35. **Narrative** A story, actual or fictional, expressed orally or in text.
36. **Narrator** A person, animal, or thing telling the story or giving an account of something.
37. **Nonfiction** Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.
38. **Opinion** A personal view, attitude, or appraisal.
39. **Propaganda** Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.
40. **Propaganda Techniques** Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics including: **Name‐calling** is an attack on a person instead of an issue. **Bandwagon** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it. **Red herring** is an attempt to distract the reader with details not relevant to the argument. **Emotional appeal** tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason. **Testimonial** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement). **Repetition** attempts to persuade the reader by repeating a message over and over again. **Sweeping generalization** (stereotyping) makes an oversimplified statement about a group based on limited information. **Circular argument** states a conclusion as part of the proof of the argument. **Appeal to numbers, facts, or statistics** attempts to persuade the reader by showing how many people think something is true.
41. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse,

including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

42. **Sequence of Steps** A literary organizational form that presents the order in which tasks are to be performed.

43. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question answer, cause effect, etc.

44. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work. Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

45. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Unit/Module Student Learning Outcomes:	Concepts

1. Point of view
2. Text structure
3. Vocabulary Acquisition and Use
4. Diverse Media
5. Evaluating Arguments
6. Analysis Across Texts
7. Main Idea
8. Range of Reading
9. Text Analysis

Competencies

1. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
2. Determine an author's point of view and analyze how rhetoric advances the point of view.
3. Analyze how words and phrases shape meaning and tone in texts.
4. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
5. Delineate and evaluate the argument and specific claims in a text, assessing the validity of reasoning and relevance of evidence.
6. Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.
7. Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
8. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.
9. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
10. Read and comprehend literary non-fiction and informational text on grade level, reading independently and proficiently.
11. 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.
12. Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.

Unit/Module Notes:	1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
	2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.2.9-10.A (Mastered)   Determine a central idea of a text and analyze its development

over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.2.9-10.B (Mastered)	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.
CC.1.2.9-10.C (Mastered)	Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
CC.1.2.9-10.D (Mastered)	Determine an author's particular point of view and analyze how rhetoric advances the point of view.
CC.1.2.9-10.E (Mastered)	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
CC.1.2.9-10.F (Mastered)	Analyze how words and phrases shape meaning and tone in texts.
CC.1.2.9-10.G (Mastered)	Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
CC.1.2.9-10.H (Mastered)	Delineate and evaluate the argument and specific claims in a text, assessing the validity of reasoning and relevance of evidence.
CC.1.2.9-10.I (Mastered)	Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.
CC.1.2.9-10.J (Mastered)	Acquire and use accurately general academic and domainspecific 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.
CC.1.2.9-10.K (Mastered)	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
CC.1.2.9-10.L (Mastered)	Read and comprehend literary non-fiction and informational text on grade level, reading independently and proficiently.
CC.1.4.9-10.S (Mastered)	Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade level reading standards for literature and literary non-fiction.

STATE: Pennsylvania SAS Keystone Anchors (2010)

L.N.2.1.1 (Mastered)	Make inferences and/or draw conclusions based on analysis of a text.
L.N.2.1.2 (Mastered)	Cite evidence from a text to support generalizations.
L.N.2.2.1 (Mastered)	Analyze how literary form relates to and/or influences meaning of a text.
L.N.2.2.2 (Mastered)	Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.
L.N.2.2.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.
L.N.2.3.1 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of nonfiction: Note: Character may also be called narrator, speaker, or subject of a biography.
L.N.2.3.2 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of nonfiction:
L.N.2.3.3 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of nonfiction: Note: Plot may also be called action.
L.N.2.3.4 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of nonfiction:
L.N.2.3.5 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of nonfiction:
L.N.2.3.6 (Mastered)	Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of nonfiction:
L.N.2.4.1 (Mastered)	Identify, analyze, and evaluate the structure and format of complex informational texts.
L.N.2.4.2 (Mastered)	Identify, explain, compare, interpret, describe, and/or analyze the sequence of steps in a list of directions.

L.N.2.4.3 (Mastered)	Explain, interpret, and/or analyze the effect of text organization, including headings, graphics, and charts.
L.N.2.4.4 (Mastered)	Make connections between a text and the content of graphics and charts.
L.N.2.4.5 (Mastered)	Analyze and evaluate how graphics and charts clarify, simplify, and organize complex informational texts.
L.N.2.5.1 (Mastered)	Differentiate between fact and opinion.
L.N.2.5.2 (Mastered)	Explain, interpret, describe, and/or analyze the use of facts and opinions in a text.
L.N.2.5.3 (Mastered)	Distinguish essential from nonessential information.
L.N.2.5.4 (Mastered)	Identify, explain, and/or interpret bias and propaganda techniques in nonfictional text.
L.N.2.5.5 (Mastered)	Explain, describe, and/or analyze the effectiveness of bias (explicit and implicit) and propaganda techniques in nonfictional text.
L.N.2.5.6 (Mastered)	Explain, interpret, describe, and/or analyze the author's defense of a claim to make a point or construct an argument in nonfictional text.

Lesson Topic: Functional / Explanatory Texts

Core Lesson/Topic Description: Students read and respond to functional /explanatory texts, including technical directions, periodicals, speeches, interviews, journals, etc., as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, to analyze how an author organizes the text, to identify author's purpose and how it is achieved, and to summarize information in terms of main idea. As students compare, analyze, and evaluate these literary forms, they distinguish essential from nonessential information and use textual evidence to support their fluent spoken and written interpretations.

Core Lesson/Topic Big Ideas:
1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Nonfiction has unique text features that influence the way readers engage with and interpret the text.
5. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:
1. How does interaction with text provoke thinking and response?
2. How does one develop and refine vocabulary?
3. How do strategic readers create meaning from informational text?
4. How does what readers' read influence how they should read it?
5. How does a reader's purpose influence how text should be read?
6. How do readers know what to believe in what they read, hear, and view?
7. What is this text really about?
8. What strategies and resources do learners use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How do historical or current events influence the author's writing?

Core Lesson/Topic Key Terminology & Definitions:
1. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.

2. **Argument/Position** The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
3. **Assumption** Something taken for granted; a supposition
4. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
5. **Bias** The subtle presence of a positive or negative approach toward a topic.
6. **Biography** A written account of another person's life.
7. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
8. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
9. **Cultural Significance** The generally accepted importance of a work representing a given culture.
10. **Defense of a Claim** Support provided to mark an assertion as reasonable.
11. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
12. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
13. **Elements of Nonfiction** Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).
14. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
15. **Explain** To make understandable, plain or clear.
16. **Explicit** Clearly expressed or fully stated in the actual text.
17. **Fact** A piece of information provided objectively, presented as true.
18. **Focus** The center of interest or attention.
19. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
20. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
21. **Headings, Graphics and Charts** Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.
22. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
23. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
24. **Informational Text** Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).
25. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
26. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
27. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
28. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
29. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
30. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
31. **Literary Nonfiction** Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.
32. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
33. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
34. **Motif** A recurring subject, theme, or idea in a literary work.
35. **Narrative** A story, actual or fictional, expressed orally or in text.
36. **Narrator** A person, animal, or thing telling the story or giving an account of something.
37. **Nonfiction** Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.
38. **Opinion** A personal view, attitude, or appraisal.
39. **Propaganda** Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.

40. **Propaganda Techniques** Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics including: **Name-calling** is an attack on a person instead of an issue. **Bandwagon** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it. **Red herring** is an attempt to distract the reader with details not relevant to the argument. **Emotional appeal** tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason. **Testimonial** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement). **Repetition** attempts to persuade the reader by repeating a message over and over again. **Sweeping generalization** (stereotyping) makes an oversimplified statement about a group based on limited information. **Circular argument** states a conclusion as part of the proof of the argument. **Appeal to numbers, facts, or statistics** attempts to persuade the reader by showing how many people think something is true.

41. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.

42. **Sequence of Steps** A literary organizational form that presents the order in which tasks are to be performed.

43. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.

44. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work. Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

45. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Argumentative / Informational Essays

Core Lesson/Topic Description:
Students read and respond to argumentative and informational essays as a genre of nonfiction with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, to analyze how an author organizes the text, to identify author's purpose and how it is achieved, and to summarize information in terms of main idea. Students apply appropriate strategies to interpret and explain how an author supports and connects ideas in order to support a thesis. As students compare, analyze, and evaluate these literary forms, they distinguish essential from nonessential information and use textual evidence to support their fluent spoken and written interpretations.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Nonfiction has unique text features that influence the way readers engage with and interpret the text.
5. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

1. How does interaction with text provoke thinking and response?
2. How does one develop and refine vocabulary?
3. How do strategic readers create meaning from informational text?
4. How does what readers' read influence how they should read it?
5. How does a reader's purpose influence how text should be read?
6. How do readers know what to believe in what they read, hear, and view?
7. What is this text really about?
8. What strategies and resources do learners use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How do historical or current events influence the author's writing?

Core Lesson/Topic Key Terminology & Definitions:

1. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
2. **Argument/Position** The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
3. **Assumption** Something taken for granted; a supposition
4. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
5. **Bias** The subtle presence of a positive or negative approach toward a topic.
6. **Biography** A written account of another person's life.
7. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
8. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
9. **Cultural Significance** The generally accepted importance of a work representing a given culture.
10. **Defense of a Claim** Support provided to mark an assertion as reasonable.
11. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
12. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
13. **Elements of Nonfiction** Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).
14. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
15. **Explain** To make understandable, plain or clear.
16. **Explicit** Clearly expressed or fully stated in the actual text.
17. **Fact** A piece of information provided objectively, presented as true.
18. **Focus** The center of interest or attention.
19. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
20. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
21. **Headings, Graphics and Charts** Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.
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meaning of the text.

27. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
28. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
29. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
30. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
31. **Literary Nonfiction** Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.
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33. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
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36. **Narrator** A person, animal, or thing telling the story or giving an account of something.
37. **Nonfiction** Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.
38. **Opinion** A personal view, attitude, or appraisal.
39. **Propaganda** Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.
40. **Propaganda Techniques** Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics including: **Name-calling** is an attack on a person instead of an issue. **Bandwagon** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it. **Red herring** is an attempt to distract the reader with details not relevant to the argument. **Emotional appeal** tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason. **Testimonial** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement). **Repetition** attempts to persuade the reader by repeating a message over and over again. **Sweeping generalization** (stereotyping) makes an oversimplified statement about a group based on limited information. **Circular argument** states a conclusion as part of the proof of the argument. **Appeal to numbers, facts, or statistics** attempts to persuade the reader by showing how many people think something is true.
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44. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work. Tone The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
45. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:

Core Lesson/Topic Notes:

1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week.
2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Lesson Topic: Autobiography / Biography / Memoir

Core Lesson/Topic Description:	Students read and respond to narrative nonfiction, including biographies, autobiographies, and memoirs, as a literary genre with unique structural characteristics. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, to comprehend the author's use of literary devices and elements, and to analyze how an author unfolds a series of events and makes connections between them. Students apply appropriate strategies to identify author's purpose and how it is achieved, as well as to summarize information in terms of main idea. As students compare, analyze, and evaluate these literary forms, they support their fluent spoken and written interpretations with textual evidence.

Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Nonfiction has unique text features that influence the way readers engage with and interpret the text.
5. The legitimacy of an interpretation is grounded in the text.

Core Lesson/Topic Essential Questions:

1. How does interaction with text provoke thinking and response?
2. How does one develop and refine vocabulary?
3. How do strategic readers create meaning from informational text?
4. How does what readers' read influence how they should read it?
5. How does a reader's purpose influence how text should be read?
6. How do readers know what to believe in what they read, hear, and view?
7. What is this text really about?
8. What strategies and resources do learners use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How do historical or current events influence the author's writing?

Core Lesson/Topic Key Terminology & Definitions:

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2. **Argument/Position** The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
3. **Assumption** Something taken for granted; a supposition
4. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
5. **Bias** The subtle presence of a positive or negative approach toward a topic.
6. **Biography** A written account of another person's life.
7. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
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text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.

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45. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

Core Lesson/Topic Student Learning Outcomes:	
Core Lesson/Topic Notes:	1. Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing study Island activities and assignments. Teachers must integrate the use of Study Island within the literature units sixty minutes per week. 2. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

Unit: Integrated Unit 1: Language

Unit/Module Description:	Through varied practice integrated within the fiction, nonfiction, and writing units, students refine their skills related to language. Students enhance their strategies for determining and clarifying the meaning of new vocabulary. Students advance their use of precise language, stylistic techniques, and varied sentence structures to achieve tone and voice. Students advance their control of grammar, mechanics, spelling, usage, and sentence formation.
Unit/Module Big Ideas:	<!--[if !supportLists]-->1. <!--[endif]-->Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques. <!--[if !supportLists]-->2. <!--[endif]-->Rules of grammar and convention of language support clarity of communications between writers/speakers, and readers/listeners.
Unit/Module Essential Questions:	1. How do grammar and the conventions of language influence spoken and written communication? 2. Who is the audience? 3. What would work best for the audience? <!--[if !supportLists]-->
Unit/Module Key Terminology & Definitions :	1. **Active Voice** The subject of the sentence performs the action of the verb. (e.g., The man kicked the can.) 2. **Adjective Clause** A clause that modifies a noun or pronoun and is often introduced by a relative pronoun (i.e., that, which, who, whom, whose). (e.g., My aunt, who left her bag in the taxi, missed her flight.) 3. **Adverb Clause** A clause that functions as an adverb in a sentence. (e.g., I saw a bear when I was hiking.) 4. **Affix** One or more letters occurring as a bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix). 5. **Antecedent** The word or phrase to which a pronoun refers. (e.g., The students gave their best performance.) 6. **Antonym** A word that is the opposite in meaning to another word. 7. **Appositive** A word or phrase close to the noun it is modifying. (e.g., My neighbor, Mr. Roberts, is very quiet.) 8. **Clarity** A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise. 9. **Clause** A group of words that contains a subject and predicate. An independent clause can stand as a sentence. e.g., The meeting was cancelled. A dependent, or subordinate, clause must be attached to an independent clause in order to form a sentence. (e.g., The

meeting was cancelled because snow was accumulating at an inch per hour.)

10. **Cohesiveness** A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
11. **Commonly Confused Words** Words that are used mistakenly because of similarity in spelling, pronunciation, or context of usage (e.g., accept/except, imply/infer).
12. **Conjunction** A connecting word. Coordinating conjunctions (i.e., and, but, so, for, nor, or, yet) connect two equal grammatical structures. e.g., I swept the floor, and Emma loaded the dishwasher. Subordinating conjunctions (e.g., after, because, although) emphasize the importance of one grammatical structure over the other. e.g., I swept the floor after Emma loaded the dishwasher.
13. **Connotation** The range of associations that a word or phrase suggests in addition to its dictionary meaning.
14. **Context Clues** Words and phrases in a sentence, paragraph, and/or whole text, which help reason out the meaning of an unfamiliar word.
15. **Conventions of Language** Grammar, mechanics (i.e., punctuation, capitalization, and spelling), and language usage.
16. **Dangling Modifier** A dangling modifier is a word or phrase that is not clearly attached to the word or phrase it is modifying. (e.g., At the age of two, my father took me to the circus. We were surprised to see a deer driving down the road.)
17. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
18. **Edit** A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent. 19. Fragment A group of words that begins with a capital letter and ends with punctuation but is not a complete sentence because it is missing either a subject or predicate and/or does not express a complete thought. (e.g., When the baby sneezed and coughed.)
19. **Gerund** The −ing form of a verb that is used as a noun. (e.g., Running is my favorite form of exercise.)
20. **Grammar** The system of rules that provides definition and structure to a given language.
21. **Infinitive** The word to plus the base form of a verb. (e.g., To write well, one must work hard.)
22. **Irregular Verb** A verb that does not use −ed to form the past tense. (e.g., be → was know → knew)
23. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
24. **Misplaced Modifier** A modifier that is not placed correctly in the sentence. (e.g., Please return this book to Mrs. Caldwell's desk, which she lent me.)
25. **Modal Auxiliary Verb** A helping verb (e.g., can, could, may, might) that indicates ability, intention, or probability.
26. **Modifier** Adjectives, adverbs, phrases, and clauses that describe/modify other words in the sentence. A modifier describes, clarifies, or gives more detail. (See Dangling Modifier, Misplaced Modifier.)
27. **Multiple‐ meaning Words** Words that have several meanings depending upon how they are used in a sentence.
28. **Parallel Structure** Putting sentence elements or ideas in similar grammatical form. (e.g., The best parts about summer are swimming, biking, and sleeping.)
29. **Participle** A verb form that functions as a noun (see Gerund), an adjective, or an adverb. Participles can end in −ing (e.g., the crying baby) or −ed (e.g., an educated person). They can also form past perfect tense (e.g., The movie had started by the time we arrived), present perfect tense (e.g., Hurry up; the movie has started), and future perfect tense (e.g., Hurry up; the movie will have started by the time you get here).
30. **Passive Voice** The subject of the sentence receives the action of the verb. (e.g., The man was struck by lightning.)
31. **Phrase** A group of words that does not contain a subject and/or a predicate. (e.g., The restaurant that recently opened has received positive reviews.)
32. **Precise Language** Specific language and vocabulary that clearly communicate the writer's ideas to the reader.
33. **Predicate** The part of a sentence that contains the verb and all of its modifiers.
34. **Prefix** Groups of letters placed before a word to alter its meaning.
35. **Prepositional Phrase** A phrase that consists of a preposition (e.g., of, with, by, over, next) and its object. (e.g., The man with the red hat is my best friend. I want to sit by you during the concert.)
36. **Pronoun Case** The function of a pronoun within a sentence. Pronouns change case to form possessives (e.g., my, his, our) or to serve as subjects (e.g., I, he, we) or objects (e.g., me, him, us).
37. **Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already‐ established ideas.
38. **Rhetoric** - the art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
39. **Run‐ On Sentence** Two or more complete sentences without correct punctuation or conjunctions to separate them. (e.g., The two boys rode their bikes to the park they planned to swim all afternoon.)
40. **Sentence Structure** The grammatical arrangement of words in sentences. A complete

sentence must contain a subject and a predicate and express a complete thought. The structure of a sentence may be simple, complex, compound, or compound‐complex.

41. **Sentence Types** A simple sentence consists of one independent clause and no subordinate clauses (e.g., Kathy likes to dance.) A compound sentence consists of two or more independent clauses and no subordinate clauses. (e.g., Kathy likes to dance, and Brian likes to sing.) A complex sentence consists of one or more independent clauses and one or more subordinate clauses. (e.g., Although Kathy likes to dance and Brian likes to sing, neither has tried out for the school play.) A compound‐complex sentence consists of at least two independent clauses and at least one subordinate clause. (e.g., Kathy and Brian, who enjoy dancing and singing, have not tried out for the school play; we should encourage them to audition.)

42. **Sentence Variety** The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound‐complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.

43. **Sentence Variety** Various sentence structures, styles, and lengths that can enhance the rhythm of or add emphasis to a piece of text. The presence of multiple sentence structures in a text (simple, complex, compound, compound‐complex) and/or various sentence beginnings (e.g., dependent and independent clauses, phrases, single words).

44. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

45. **Stylistic Techniques** The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.

46. **Subject‐Verb Agreement** A grammatical rule in which the subject of a sentence must agree with its verb in both number and tense. (e.g., The women at the ticket booth buy their tickets. The woman at the ticket booth buys her ticket.)

47. **Suffix** Groups of letters placed after a word to alter its meaning or change it into a different kind of word, from an adjective to an adverb, etc.

48. **Synonym** A word that is similar in meaning to another word (e.g., sorrow, grief, sadness).

49. **Syntax** The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences.

50. **Topic Sentence** A sentence that describes the main/controlling idea that will be developed within a particular paragraph.

51. **Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., in other words, for example, finally, as a result).

52. **Usage** The process that involves choosing and using the correct word in a piece of writing. Common errors in usage are found in comparisons (e.g., older/oldest), verbs (e.g., lie/lay), and expressions (e.g., fewer/less).

53. **Verbal** A form of a verb that is used as an adjective, adverb, or noun. (See Gerund, Infinitive, Participle.)

54. **Word Choice** Not only choosing the correct word to use (e.g., effect/affect) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.

55. **Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., due to the fact that rather than because).

Unit/Module Student Learning Outcomes:

Concepts

1. 1. Writing Conventions
2. 2. Writing Style

<!--[if !supportLists]-->

Competencies

1. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
2. Write with an awareness of the stylistic aspects of composition.

<!--[if !supportLists]-->

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

This Curriculum Map Unit has no Topics to display

Unit: Integrated Unit 2: Writing - Informative/Explanatory

Unit/Module Description:	As a result of reading and research, students write informative and explanatory texts that describe, explain, or summarize complex information or ideas. Students write for different purposes and audiences. Students follow the writing process to develop text with sharp, distinct focus; well-developed, well-organized content; and precise, formal language that demonstrates grade-appropriate command of the English language. Students use technology to produce and publish their texts.

Unit/Module Big Ideas:

<!--[if !supportLists]-->1.   <!--[endif]-->Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.

<!--[if !supportLists]-->2.   <!--[endif]-->Rules of grammar and convention of language support clarity of communications between writers/speakers, and readers/listeners.

<!--[if !supportLists]-->3.   <!--[endif]-->Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.

<!--[if !supportLists]-->4.   <!--[endif]-->Effective research requires multiple sources of information to gain or expand knowledge.

Unit/Module Essential Questions:

<!--[if !supportLists]-->

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. What is the purpose?
9. How do readers know what to believe in what they read, hear, and view?
10. How does one best present findings?
11. What does a reader look for and how can she or he find it?
12. How does a reader know a source can be trusted?

Unit/Module Key Terminology & Definitions :

1. **Argument/Position** The position or claim the writer establishes. Arguments must be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
2. **Audience** The intended readers of a piece of writing.
3. **Body** The internal paragraphs within a piece of writing.
4. **Cause/Effect** An organizational structure in which the writer analyzes both the reasons leading to and the results of an action, event, or trend.
5. **Claim** The opinion statement in a piece of persuasive writing.
6. **Clarity** A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise.
7. **Cohesiveness** A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
8. **Compare/Contrast** An organizational structure in which the writer places together characters, situations, objects, or ideas to show common and/or differing features.
9. **Conclusion** The final paragraph of a piece of writing that provides a sense of completeness for the reader as well as a re emphasis of main points/ideas. The conclusion should not serve as a simple summary but should leave the reader with a clear impression of what has been discussed.
10. **Content/Meaning** The essence and substance—information, ideas, insights, and beliefs—that constitute the body of a written text.
11. **Controlling Idea/Main Idea** The writer's central thought and chief topic of a piece of writing.
12. **Counterargument** An argument that is in opposition to the claim/position provided in a piece of persuasive writing. It is a means to provide a balance between the claim/position and its opposing views and adds credibility to the writing by allowing a broader range of viewpoints.
13. **Edit** A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent.
14. **Exposition/Expository** A form of writing that explains, defines, instructs, or clarifies information.
15. **Focus** What the writer establishes as the central point of interest; a quality of writing where all main ideas, details, and examples support and unify the topic.

16. **Informative** A form of writing that is synonymous with expository or explanatory writing; its purpose is to inform.
17. **Introduction** The opening of a piece of writing that is integral to what follows. The introduction grabs the reader's attention, establishes the main idea or thesis of the writing, and explains how the topic is going to be developed.
18. **Irrelevant Details** Details—word, phrases, sentences, or information—that are not vital or illustrative to a piece of writing.
19. **Organizational Strategies** Methods of organization (e.g., chronological, compare/contrast, problem/solution) that establish topic and purpose, provide support for topic and purpose, address counterclaims, or reiterate main points.
20. **Organizational Structure** A plan or framework that the writer uses to organize text.
21. **Persuasion** A form of writing that focuses on convincing the reader of stated beliefs or opinions. Strong persuasive writing includes clearly stated positions or opinions, convincing evidence, and anticipated concerns and counterarguments.
22. **Persuasive Strategies** Intentional writing strategies that may be used to influence an audience. These methods may include appeals to emotions, ethics, and logic.
23. **Precise Language** Specific language and vocabulary that clearly communicate the writer's ideas to the reader.
24. **Process Analysis** Writing that explains how something is done or how something operates; the explanation separates the topic into steps or parts to accommodate the analysis.
25. **Problem/Solution** An organizational writing strategy/structure that the writer uses to present a problem and possible solutions to it.
26. **Purpose** The writer's established intent to inform/teach, to entertain, or to persuade/convince.
27. **Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already established ideas.
28. **Relevant Detail** A word, phrase, sentence, or detail that is vital and illustrative to a piece of writing. Relevant details support controlling ideas; provide evidence, examples, and reasons; and generally enrich a piece of writing.
29. **Revise** The process by which the writer revisits his or her work and makes changes in content and/or organization. The writer may remove irrelevant or redundant text, expand text to include additional content, or elaborate on existing text.
30. **Sentence Variety** The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.
31. **Style** The writer's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
32. **Stylistic Techniques** The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.
33. **Syntax** The pattern or structure of word order in sentences, clauses, and phrases.
34. **Task** The assigned writing. Factors that affect the writer's task are purpose, audience, and organizational structure.
35. **Thesis** The basic argument or main idea advanced by a writer.
36. **Tone** The writer's established attitude toward the audience, the subject, or the work itself.
37. **Topic Sentence** A sentence that describes the main/controlling idea that will be developed within a particular paragraph.
38. **Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., in other words, for example, finally, as a result).
39. **Unity** A quality of writing where the various components of detail, sentence structure/type, word choice, transitions, tone, and style all work together to create a consistent, effective piece of writing.
40. **Voice** The fluency, rhythm, and liveliness in a piece of writing that make it unique to the writer.
41. **Word Choice** Not only choosing the correct word to use (e.g., effect/affect) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.
42. **Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., due to the fact that rather than because).

Unit/Module Student Learning Outcomes:	Concepts
	1. Focus for Writing
	2. Content for Writing
	3. Organization for Writing
	4. Production and Distribution of Writing
	5. Writing Style
	6. Range of Writing

7. Writing Conventions

8. Response to Literature

9. Technology and Publication

10. Conducting Research

11. Credibility, Reliability, and Validity of Sources

Competencies

1. Informational: Write with a sharp distinct focus identifying topic, task, and audience.

2. Informational: Develop and analyze the topic with relevant, well-chosen, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic; include graphics and multimedia when useful to aiding comprehension.

3. Informational: Organize ideas, concepts, and information to make important connections and distinctions; use appropriate and varied transitions to link the major sections of the text; include formatting when useful to aiding comprehension; provide a concluding statement or section.

4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

5. Write with an awareness of the stylistic aspects of composition.

6. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.

7. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

8. Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literary nonfiction.

9. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

10. 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.

11. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.4.9-10.A (Advanced)   Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately.

CC.1.4.9-10.B (Advanced)	Write with a sharp distinct focus identifying topic, task, and audience.
CC.1.4.9-10.C (Advanced)	Develop and analyze the topic with relevant, well-chosen, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic; include graphics and multimedia when useful to aiding comprehension.
CC.1.4.9-10.D (Advanced)	Organize ideas, concepts, and information to make important connections and distinctions; use appropriate and varied transitions to link the major sections of the text; include formatting when useful to aiding comprehension; provide a concluding statement or section.
CC.1.4.9-10.E (Advanced)	Write with an awareness of the stylistic aspects of composition.
CC.1.4.9-10.F (Advanced)	Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
CC.1.4.9-10.T (Advanced)	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CC.1.4.9-10.U (Advanced)	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

This Curriculum Map Unit has no Topics to display

Unit: Integrated Unit 3: Writing - Argumentative

Unit/Module Description:	As a result of reading and research, students write argumentative pieces that include a clearly stated and well-supported position on a substantive topic. Students write for different purposes and audiences. Students follow the writing process to develop text with sharp, distinct focus; well-developed, well-organized content including both claims and counter-claims; and precise, formal language that demonstrates grade-appropriate command of the English language. Students use technology to produce and publish their texts.

Unit/Module Big Ideas:	<!--[if !supportLists]-->1. <!--[endif]-->Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
	<!--[if !supportLists]-->2. <!--[endif]-->Rules of grammar and convention of language support clarity of communications between writers/speakers, and readers/listeners.
	<!--[if !supportLists]-->3. <!--[endif]-->Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
	<!--[if !supportLists]-->4. <!--[endif]-->Effective research requires multiple sources of information to gain or expand knowledge.

Unit/Module Essential Questions:	<!--[if !supportLists]-->
	1. Why am I writing?
	2. What is my purpose?
	3. Who is my audience?
	4. What makes clear and effective writing?
	5. Who is the audience?
	6. What will work best for the audience?
	7. Why do writers write?
	8. What is the purpose?
	9. How do readers know what to believe in what they read, hear, and view?
	10. How does one best present findings?
	11. What does a reader look for and how can she or he find it?
	12. How does a reader know a source can be trusted?

Unit/Module	1. **Argument/Position** The position or claim the writer establishes. Arguments must be

supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.

2. **Audience** The intended readers of a piece of writing.
3. **Body** The internal paragraphs within a piece of writing.
4. **Cause/Effect** An organizational structure in which the writer analyzes both the reasons leading to and the results of an action, event, or trend.
5. **Claim** The opinion statement in a piece of persuasive writing.
6. **Clarity** A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise.
7. **Cohesiveness** A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
8. **Compare/Contrast** An organizational structure in which the writer places together characters, situations, objects, or ideas to show common and/or differing features.
9. **Conclusion** The final paragraph of a piece of writing that provides a sense of completeness for the reader as well as a re emphasis of main points/ideas. The conclusion should not serve as a simple summary but should leave the reader with a clear impression of what has been discussed.
10. **Content/Meaning** The essence and substance—information, ideas, insights, and beliefs—that constitute the body of a written text.
11. **Controlling Idea/Main Idea** The writer's central thought and chief topic of a piece of writing.
12. **Counterargument** An argument that is in opposition to the claim/position provided in a piece of persuasive writing. It is a means to provide a balance between the claim/position and its opposing views and adds credibility to the writing by allowing a broader range of viewpoints.
13. **Edit** A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent.
14. **Exposition/Expository** A form of writing that explains, defines, instructs, or clarifies information.
15. **Focus** What the writer establishes as the central point of interest; a quality of writing where all main ideas, details, and examples support and unify the topic.
16. **Informative** A form of writing that is synonymous with expository or explanatory writing; its purpose is to inform.
17. **Introduction** The opening of a piece of writing that is integral to what follows. The introduction grabs the reader's attention, establishes the main idea or thesis of the writing, and explains how the topic is going to be developed.
18. **Irrelevant Details** Details—word, phrases, sentences, or information—that are not vital or illustrative to a piece of writing.
19. **Organizational Strategies** Methods of organization (e.g., chronological, compare/contrast, problem/solution) that establish topic and purpose, provide support for topic and purpose, address counterclaims, or reiterate main points.
20. **Organizational Structure** A plan or framework that the writer uses to organize text.
21. **Persuasion** A form of writing that focuses on convincing the reader of stated beliefs or opinions. Strong persuasive writing includes clearly stated positions or opinions, convincing evidence, and anticipated concerns and counterarguments.
22. **Persuasive Strategies** Intentional writing strategies that may be used to influence an audience. These methods may include appeals to emotions, ethics, and logic.
23. **Precise Language** Specific language and vocabulary that clearly communicate the writer's ideas to the reader.
24. **Process Analysis** Writing that explains how something is done or how something operates; the explanation separates the topic into steps or parts to accommodate the analysis.
25. **Problem/Solution** An organizational writing strategy/structure that the writer uses to present a problem and possible solutions to it.
26. **Purpose** The writer's established intent to inform/teach, to entertain, or to persuade/convince.
27. **Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already established ideas.
28. **Relevant Detail** A word, phrase, sentence, or detail that is vital and illustrative to a piece of writing. Relevant details support controlling ideas; provide evidence, examples, and reasons; and generally enrich a piece of writing.
29. **Revise** The process by which the writer revisits his or her work and makes changes in content and/or organization. The writer may remove irrelevant or redundant text, expand text to include additional content, or elaborate on existing text.
30. **Sentence Variety** The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.
31. **Style** The writer's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
32. **Stylistic Techniques** The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.
33. **Syntax** The pattern or structure of word order in sentences, clauses, and phrases.
34. **Task** The assigned writing. Factors that affect the writer's task are purpose, audience, and organizational structure.

35. **Thesis** The basic argument or main idea advanced by a writer.
36. **Tone** The writer's established attitude toward the audience, the subject, or the work itself.
37. **Topic Sentence** A sentence that describes the main/controlling idea that will be developed within a particular paragraph.
38. **Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., in other words, for example, finally, as a result).
39. **Unity** A quality of writing where the various components of detail, sentence structure/type, word choice, transitions, tone, and style all work together to create a consistent, effective piece of writing.
40. **Voice** The fluency, rhythm, and liveliness in a piece of writing that make it unique to the writer.
41. **Word Choice** Not only choosing the correct word to use (e.g., effect/affect) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.
42. **Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., due to the fact that rather than because).

Unit/Module Student Learning Outcomes:	Concepts

1. Focus for Writing
2. Content for Writing
3. Organization for Writing
4. Production and Distribution of Writing
5. Writing Style
6. Range of Writing
7. Writing Conventions
8. Response to Literature
9. Technology and Publication
10. Conducting Research
11. Credibility, Reliability, and Validity of Sources

Competencies

1. Argumentative: Write with a sharp distinct focus identifying topic, task, and audience.

2. Argumentative: Distinguish the claim(s) from alternate or opposing claims; develop claim(s) fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

3. Argumentative: Create organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence; Use words, phrases, and 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; provide a concluding statement or section that follows from and supports the argument presented.

4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

5. Write with an awareness of the stylistic aspects of composition.

6. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.

7. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

<!--[if !supportLists]-->8.   <!--[endif]-->Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literary nonfiction.

<!--[if !supportLists]-->9.   <!--[endif]-->Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

<!--[if !supportLists]-->10. <!--[endif]-->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.

<!--[if !supportLists]-->11. <!--[endif]-->Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.4.9-10.I (Advanced)	Distinguish the claim(s) from alternate or opposing claims; develop claim(s) fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
CC.1.4.9-10.J (Advanced)	Create organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence; Use words, phrases, and 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; provide a concluding statement or section that follows from and supports the argument presented.
CC.1.4.9-10.K (Advanced)	Write with an awareness of the stylistic aspects of composition.
CC.1.4.9-10.L (Advanced)	Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation and spelling.
CC.1.4.9-10.T (Advanced)	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CC.1.4.9-10.U (Advanced)	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

This Curriculum Map Unit has no Topics to display

Unit: Integrated Unit 4: Writing - Narrative

Unit/Module Description: Students write narratives to develop real or imagined experiences or events. Students write for different purposes and audiences. Students follow the writing process to develop engaging text with a clearly focused point of view and situation; well-developed, well-organized plot; and vivid language that demonstrates grade-appropriate command of the English language. Students use technology to produce and publish their texts.

Unit/Module   BIG IDEAS

Big Ideas:

1. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.

2. Rules of grammar and convention of language support clarity of communications between writers/speakers, and readers/listeners.

3. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.

4. Effective research requires multiple sources of information to gain or expand knowledge.

Unit/Module Essential Questions:

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. What is the purpose?
9. How do readers know what to believe in what they read, hear, and view?
10. How does one best present findings?
11. What does a reader look for and how can she or he find it?
12. How does a reader know a source can be trusted?

Unit/Module Key Terminology & Definitions :

1. **Argument/Position** The position or claim the writer establishes. Arguments must be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
2. **Audience** The intended readers of a piece of writing.
3. **Body** The internal paragraphs within a piece of writing.
4. **Cause/Effect** An organizational structure in which the writer analyzes both the reasons leading to and the results of an action, event, or trend.
5. **Claim** The opinion statement in a piece of persuasive writing.
6. **Clarity** A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise.
7. **Cohesiveness** A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
8. **Compare/Contrast** An organizational structure in which the writer places together characters, situations, objects, or ideas to show common and/or differing features.
9. **Conclusion** The final paragraph of a piece of writing that provides a sense of completeness for the reader as well as a re emphasis of main points/ideas. The conclusion should not serve as a simple summary but should leave the reader with a clear impression of what has been discussed.
10. **Content/Meaning** The essence and substance—information, ideas, insights, and beliefs—that constitute the body of a written text.
11. **Controlling Idea/Main Idea** The writer's central thought and chief topic of a piece of writing.
12. **Counterargument** An argument that is in opposition to the claim/position provided in a piece of persuasive writing. It is a means to provide a balance between the claim/position and its opposing views and adds credibility to the writing by allowing a broader range of viewpoints.
13. **Edit** A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent.
14. **Exposition/Expository** A form of writing that explains, defines, instructs, or clarifies information.
15. **Focus** What the writer establishes as the central point of interest; a quality of writing where all main ideas, details, and examples support and unify the topic.
16. **Informative** A form of writing that is synonymous with expository or explanatory writing; its purpose is to inform.
17. **Introduction** The opening of a piece of writing that is integral to what follows. The introduction grabs the reader's attention, establishes the main idea or thesis of the writing, and explains how the topic is going to be developed.
18. **Irrelevant Details** Details—word, phrases, sentences, or information—that are not vital or illustrative to a piece of writing.
19. **Organizational Strategies** Methods of organization (e.g., chronological, compare/contrast, problem/solution) that establish topic and purpose, provide support for topic and purpose, address counterclaims, or reiterate main points.
20. **Organizational Structure** A plan or framework that the writer uses to organize text.

21. **Persuasion** A form of writing that focuses on convincing the reader of stated beliefs or opinions. Strong persuasive writing includes clearly stated positions or opinions, convincing evidence, and anticipated concerns and counterarguments.
22. **Persuasive Strategies** Intentional writing strategies that may be used to influence an audience. These methods may include appeals to emotions, ethics, and logic.
23. **Precise Language** Specific language and vocabulary that clearly communicate the writer's ideas to the reader.
24. **Process Analysis** Writing that explains how something is done or how something operates; the explanation separates the topic into steps or parts to accommodate the analysis.
25. **Problem/Solution** An organizational writing strategy/structure that the writer uses to present a problem and possible solutions to it.
26. **Purpose** The writer's established intent to inform/teach, to entertain, or to persuade/convince.
27. **Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already established ideas.
28. **Relevant Detail** A word, phrase, sentence, or detail that is vital and illustrative to a piece of writing. Relevant details support controlling ideas; provide evidence, examples, and reasons; and generally enrich a piece of writing.
29. **Revise** The process by which the writer revisits his or her work and makes changes in content and/or organization. The writer may remove irrelevant or redundant text, expand text to include additional content, or elaborate on existing text.
30. **Sentence Variety** The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.
31. **Style** The writer's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
32. **Stylistic Techniques** The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.
33. **Syntax** The pattern or structure of word order in sentences, clauses, and phrases.
34. **Task** The assigned writing. Factors that affect the writer's task are purpose, audience, and organizational structure.
35. **Thesis** The basic argument or main idea advanced by a writer.
36. **Tone** The writer's established attitude toward the audience, the subject, or the work itself.
37. **Topic Sentence** A sentence that describes the main/controlling idea that will be developed within a particular paragraph.
38. **Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., in other words, for example, finally, as a result).
39. **Unity** A quality of writing where the various components of detail, sentence structure/type, word choice, transitions, tone, and style all work together to create a consistent, effective piece of writing.
40. **Voice** The fluency, rhythm, and liveliness in a piece of writing that make it unique to the writer.
41. **Word Choice** Not only choosing the correct word to use (e.g., effect/affect) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.
42. **Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., due to the fact that rather than because).

Unit/Module Student Learning Outcomes:	Concepts
	1. Focus for Writing
	2. Content for Writing
	3. Organization for Writing
	4. Production and Distribution of Writing
	5. Writing Style
	6. Range of Writing
	7. Writing Conventions
	8. Response to Literature
	9. Technology and Publication
	10. Conducting Research
	11. Credibility, Reliability, and Validity of Sources

Competencies

<!--[if !supportLists]-->1.   <!--[endif]-->Narrative: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator and/or characters.

<!--[if !supportLists]-->2.   <!--[endif]-->Narrative: Use narrative techniques such as dialogue, description, reflection, multiple plot lines, and pacing, to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, settings, and/or characters.

<!--[if !supportLists]-->3.   <!--[endif]-->Narrative: Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

<!--[if !supportLists]-->4.   <!--[endif]-->Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

<!--[if !supportLists]-->5.   <!--[endif]-->Write with an awareness of the stylistic aspects of composition.

<!--[if !supportLists]-->6.   <!--[endif]-->Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.

<!--[if !supportLists]-->7.   <!--[endif]-->Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

<!--[if !supportLists]-->8.   <!--[endif]-->Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literary nonfiction.

<!--[if !supportLists]-->9.   <!--[endif]-->Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

<!--[if !supportLists]-->10. <!--[endif]-->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.

<!--[if !supportLists]-->11. <!--[endif]-->Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.4.9-10.M (Advanced)	Write narratives to develop real or imagined experiences or events.
CC.1.4.9-10.N (Advanced)	Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator and/or characters.
CC.1.4.9-10.O (Advanced)	Use narrative techniques such as dialogue, description, reflection, multiple plot lines, and pacing, to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language to convey a vivid

	picture of the experiences, events, settings, and/or characters.
CC.1.4.9-10.P (Advanced)	Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
CC.1.4.9-10.Q (Advanced)	Write with an awareness of the stylistic aspects of writing.
CC.1.4.9-10.R (Advanced)	Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
CC.1.4.9-10.T (Advanced)	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CC.1.4.9-10.U (Advanced)	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

This Curriculum Map Unit has no Topics to display

Unit: Integrated Unit 5: Research

Unit/Module Description: Students conduct research through the utilization of multiple sources to gain or expand knowledge of a component of literature or expository text. Through analysis of print and non-print sources, students recognize and collect valid research information. Students evaluate the relevance of collected information to the topics and organize, edit and revise the information to be incorporated into an appropriate class discussion, presentation, or essay. Students utilize technology to search for and present information found through research and document their findings with Modern Language Association (MLA) format.

Unit/Module Big Ideas:
1. Effective research requires multiple sources of information to gain or expand knowledge. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Documentation of sources is vital to substantiate and validate research findings.

Unit/Module Essential Questions:
1. How does one best present findings?
2. What does a reader look for and how can s/he find it?
3. How does a reader know a source can be trusted?
4. What are the topic and purpose?
5. Who is the audience?
6. How does a writer document sources?

Unit/Module Key Terminology & Definitions :
1. **Abstract** A summary of a work's contents. An abstract usually appears at the beginning of a scholarly or technical article. Databases and indexes often contain abstracts that can help you decide whether an article is relevant for your purposes.
2. **Annotated Bibliography** A list of sources that gives the publication information and a short description — or annotation — for each source. Each annotation is generally three to seven sentences long. In some bibliographies, the annotation merely describes the content and scope of the source; in others, the annotation also evaluates the source's reliability, currency, and relevance to a researcher's purpose.
3. **Anthology** A collection of writings compiled into a book. The selections in anthologies are usually connected by a common topic, time period, or group of authors.
4. **Archives** A collection of documents and artifacts, usually unpublished, that constitute the organized historical record of an organization or of an individual's life. Many academic libraries house their institution's archives and may have other archival materials as well.
5. **Citation** A reference to a book, an article, a Web page, or another source that provides enough information about the source to allow a reader to retrieve it. Citations in a paper must be given in a standard format (MLA).
6. **Cite** (1) As a verb, to provide a reference to a source. (2) As a noun, a shortened form of citation. (Note: This term is frequently confused with site, as in Web site.)
7. **Database** A collection of information organized for retrieval. In libraries, databases usually contain references to sources retrievable by a variety of means. Databases may contain bibliographic citations, descriptive abstracts, full-text documents, or a combination.
8. **Full Text** A complete document contained in a database or on a Web site. (Note:

Illustrations and diagrams may be omitted from a full-text document.) Some databases search full-text documents; others search only the citation or abstract. In some cases researchers can set their own preferences.

9. **Index** (1) In a book, an alphabetical listing of topics and the pages on which information about them can be found. The index is located at the back of the book. (2) A publication that lists articles or other publications by topic. (3) An alphabetical listing of elements that can be found in a database.

10. **Journal** A type of periodical usually sold by subscription and containing articles written for specialized or scholarly audiences.

11. **Keyword** A word used to search a library database, a Web site, or the Internet. Keyword searches locate results by matching the search word to an item in the resource being searched. Keyword searches often retrieve broad results through many database fields.

12. **Magazine** A type of periodical containing articles that are usually written for general and popular audiences. Magazines are sold on newsstands or by subscription and earn a part of their revenue through advertising.

13. **Peer Review** Part of the publication process for scholarly publications in which a group of experts examines a document to determine whether it is worthy of publication. Journals and other publications use a peer review process — usually arranged so that reviewers do not know who the author of the document is — to assess articles for quality and relevance. See also

14. **Periodical** A publication issued at regular intervals. Periodicals may be magazines, journals, newspapers, or newsletters.

15. **Plagiarism** The unattributed use of a source of information that is not considered common knowledge. In general, the following acts are considered plagiarism: (1) failing to cite quotations or borrowed ideas, (2) failing to enclose borrowed language in quotation marks, (3) failing to put summaries or paraphrases in your own words, and (4) submitting someone else's work as your own.

16. **Primary Source** An original source, such as a speech, a diary, a novel, a legislative bill, a laboratory study, a field research report, or an eyewitness account. While not necessarily more reliable than a secondary source, a primary source has the advantage of being closely related to the information it conveys and as such is often considered essential for research, particularly in history. In the sciences, reports of new research written by the scientists who conducted it are considered primary sources.

17. **Reference** (1) A source used in research and mentioned by a researcher in a paper or an article. (2) In libraries, a part of the library's collection that includes encyclopedias, handbooks, directories, and other publications that provide useful overviews, common practices, and facts. (Note: Reference may also indicate a desk or counter where librarians provide assistance to researchers.)

18. **Search Engine** (1) A program that allows users to search for material on the Internet or on a Web site. (2) The search function of a database.

19. **Secondary Source** A source that comments on, analyzes, or otherwise relies on primary sources. An article in a newspaper that reports on a scientific discovery or a book that analyzes a writer's work is a secondary source.

20. **URL** (uniform resource locator) An Internet address. Most URLs consist of a protocol type (such as http), a domain name and extension (such as hackerhandbooks.com), and a series of letters and/or numbers to identify an exact resource or page within the domain. Many electronic databases have long URLs that are generated in the course of a search and vary each time a search is conducted. In some cases, a database record may contain a "persistent URL" that can be used to locate the item again.

21. **Works Cited** A list of sources, usually appearing at the end of a research paper, an article, a book, or a chapter in a book. The list documents sources used in the work and points out sources that might be useful for further research. Entries provide publication information so that interested readers can track down and examine sources for themselves. A list of recommended readings on a given topic, usually sorted into subcategories.

Unit/Module Student Learning Outcomes:	Concepts 1. Production and Distribution of Writing 2. Writing Process 3. Technology and Publication 4. Conducting Research 5. Credibility, Reliability, and Validity of Sources 6. Documentation of Sources 7. Range of Writing Competencies 1. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. 2. 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.

3. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

4. Write routinely over extended time frames (time for research, reflection, and revision) a range of discipline-specific tasks, purposes and audiences.

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS

STATE: PA Common Core Standards (2012)

CC.1.4.9-10.T (Mastered)	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CC.1.4.9-10.U (Advanced)	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
CC.1.4.9-10.V (Advanced)	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.
CC.1.4.9-10.W (Advanced)	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
CC.1.4.9-10.X (Advanced)	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.

This Curriculum Map Unit has no Topics to display

Unit: Integrated Unit 6: Speaking and Listening

Unit/Module Description: Students communicate through speaking and listening and speak clearly and purposefully. During reading, discussions, and presentations, students will listen and respond to other's ideas and perspectives. Students create formal and informal speaking presentations where they must structure and sustain talk, adapt to different situations and audiences, use Standard English, and a variety of communication techniques as appropriate. By interacting with others, students shape meanings through suggestions, comments and questions, and draw ideas together.

Unit/Module Big Ideas:

1. Active listeners make meaning from what they hear by questioning, reflecting, responding and evaluating.
2. Effective speakers prepare and communicate messages to address the audience and purpose.

Unit/Module Essential Questions:

1. What do good listeners do?
2. How to active listeners make meaning?
3. How do active listeners know what to believe in what they hear?
4. How do task, purpose, and audience influence how speakers craft and deliver a message?

5. How do speakers employ language and utilize resources to effectively communicate a message?

Unit/Module Student Learning Outcomes:	Concepts

1. Collaborative Discussion
2. Critical Listening
3. Evaluating Information
4. Conventions of Standard English
5. Multimedia
6. Purpose, Audience and Task
7. Context

Competencies

1. Initiate and participate effectively in a range of collaborative discussions on grade level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
2. Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
3. Integrate multiple sources of information presented in diverse media or formats (e.g. visually, quantitatively, orally) evaluating the credibility and accuracy of each source. Demonstrate command of the conventions of standard when speaking based on grade 9-10 level and content.
4. Make strategic use of digital media I presentations to add interest and enhance understanding of findings, reasoning, and evidence.
5. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; ensure that the presentation is appropriate to purpose, audience, and task.
6. Adapt speech to a variety of contexts and tasks.

Unit/Module Notes:

1. Integrated Units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

STANDARDS
<u>STATE: PA Common Core Standards (2012)</u>

CC.1.5.9-10.A (Mastered)	Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CC.1.5.9-10.B (Mastered)	Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
CC.1.5.9-10.C (Mastered)	Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
CC.1.5.9-10.D (Mastered)	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; ensure that the presentation is appropriate to purpose, audience, and task.
CC.1.5.9-10.E (Mastered)	Adapt speech to a v ariety of contexts and tasks.
CC.1.5.9-10.F (Mastered)	Make strategic use of digital media in presentations to add interest and enhance understanding of findings, reasoning, and evidence.
CC.1.5.9-10.G (Mastered)	Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

This Curriculum Map Unit has no Topics to display